

Original Paper

Analysis of Playing Skills of Piano Work Sunset Xiao Drum

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Abstract

Sunset Xiao Drum is a representative of China's excellent piano works. It was originally an ancient pipa song and was adapted by the composer Mr. Li Yinghai. There are three common versions of Sunset Xiao and Drum. The version used in this paper is adapted by Mr. Li Yinghai in 1972. This paper will analyze the playing skills through the expression of mood, artistic conception and playing skills, so that the players can more accurately express the style of the work.

Keywords

“Sunset Xiao Drum”, Playing skills

1. Brief Introduction to the Work of Sunset Xiao Drum

“Sunset Xiao Drum” was originally a pipa song, but its source can be traced back in the “Jin Music Research” written by Yao Xie in the Qing Dynasty, and its music score was first included in the book “Leisure and Quiet Music” written by Ju Shilin. At the end of the Qing Dynasty, pipa player Li Fangyuan included this score in the Thirteen New Music of Pipa of the North and South School, and changed the title to Xunyang Pipa. It was not until 1923 that Liu Yaozhang and Zheng Jiwen of the Shanghai Grand Music Club adapted it into a silk and bamboo ensemble and renamed it “Night of Spring River Flower and Moon”. After the founding of the People’s Republic of China, Mr. Li Yinghai adapted the piano solo “Sunset Xiao Drum” based on the ancient pipa song in 1972, which basically retained the structure style of the ancient pipa song—variations. The music consists of eleven themes: jianglou bell and drum, the water setting sun, the east mountain on the moon, the wind back water, flower shadow layer, deep clouds, fishing late, returning to the shore, scratching the song, is the boat, overlooking the river at night.

2. Analysis of the Performance Skills of the Sunset Xiao and Drum

2.1 *Jianglou Bell and Drum*

The first paragraph starts as the introduction part, and the rhythm speed is the free loose plate. This scattered plate imitates the timbre of the bell and drum, guzheng and xiao to show the slow return of the fishing boat at dusk. When playing the first sentence, you need to control the strength of your fingers, and let your left and right hands take turns to play the homophone to imitate the sound effect of the river bell and drum from weak to strong and from far to near. Then with the hands of the reverse chord, in order to simulate the sound of the guzheng, lead to the melodious melody, and then with the right hand from the low to high to simulate the sound of flute, the left hand is five scale to play, to simulate the sound of the flow of the river. When playing, the hand shape must be stable, the three joints should be firm, touch the fingertips to touch the finger at the beginning, use the forearm to play at the reverse chord, each sound should be clear and smooth, and the level and charm of the imitation instrument should be played up.

2.2 *The Setting Sun near the Water*

The second speed is the middle adagio, which is also the theme section. This music section shows us a beautiful picture of the sunset, the rippling water waves, the fishing boats slowly sliding in the water, and the people taking a leisurely walk by the lake. When playing the main melody part, touch the keys with the fingertips, and the melody should be coherent. Weak and light when playing Boeing, in contrast to the melody.

2.3 *Moon on the Dongshan*

The third part of the speed is the moderate allegro. The playing of this paragraph should show the pleasant artistic conception of the night. In the beginning and the end of the same tone to use the overall connection, so that the whole melody will rise.

2.4 *The Wind Returns to Bend the Water*

The fourth paragraph of the wind back winding water, the speed is the medium speed, the rhythm type of traditional Chinese percussion instruments is adopted, and the overall rhythm is processed from slow to fast. On the left hand, it imitates the sound effect of guzheng scraping, making the music more lively and has more ethnic flavor. When playing, pay attention to highlight the main melody of the right hand. The accompaniment of the left hand can be played with the keys, and playing should be consistent.

2.5 *The Shadow Layer*

The fifth flower shadow layer is played with the rhythm of the scattered plate. We have to imitate the timbre of the guzheng and play the artistic conception of the river rippling. The trill of the right hand should be uniform and clear, and the strength from weak to strong to enhance the mobility of the music. Then I went back to the theme melody of the second paragraph, controlling the speed change and rhythm.

2.6 *Water Depth and International Clouds*

The sixth section of the clouds, the beginning of the adagio, giving a quiet and ethereal feeling. The melody should imitate the charm of the guqin, and the timbre should be clean and clear. The speed goes

back to the board, the melody comes to the left hand, and finally the music ends in the trill.

2.7 Fishing and Singing Late

The seventh paragraph of fishing singing late, this paragraph describes the situation of the fisherman singing and returning late, the speed is small allegro. The melody of the right hand is enthusiastic and cheerful. The second and third double tones of the left hand cross imitate the sound effect of the musical instrument wooden fish, which should be light and agile when playing.

2.8 Back to the Shore

The eighth paragraph back to the shore, show the picture of fishermen returning, bright and happy laughter echoing throughout the valley. The melody consists of arpeggios with a high octave trill, the left hand imitates the timbre of the guzheng scraping, the right hand chord to play full and vigorous, and do a gradual processing, give a person a feeling of shock.

2.9 Scratch Far Seto

In the ninth paragraph, the scenery described in this paragraph is the sound of water flowing on the stone slab, so the melody should be clean and clear, and should not be covered by the trill. The reverse arpeggio of the left and right hands simulates the effect of playing the pipa. Using the flexibility of the wrist to drive the whole fingertip, the speed gradually changes from slow to fast, and the rhythm is sonorous and powerful.

2.10 Admito is a Boat

The tenth paragraph is the boat. The climax of the whole song depicts the joy of the fishermen returning from the fish as if infected by the river. The river excitedly beats the rocks on the shore and welcomes the fishermen to go home. When playing, the fingers should be accurate and powerful, and the speed is from slow to fast to the middle board, the sharp board, and the broad medium board, so as to make the rhythm of the tune compact and show the fisherman's eagerness to return home.

2.11 Linjiang Evening Overlooking

At the end of the eleventh passage, as the end of the whole song, it reflects the quiet and elegant situation, the rhythm is calm and calm, and the speed is the adagio of freedom. When playing this section, the player's left hand needs to simulate the timbre of the flute, playing a graceful and long feeling, while the right hand needs to play upward with an octave of five degrees. The strength should be weakened layer by layer, giving people a long feeling.

3. Tag

Mr. Li Yinghai created music, laid a foundation for China's national music, his life in constant creation, also produced a large number of outstanding music talents, he created the sunset xiao drum by western traditional instrument piano playing, combines rich diverse elements of the Chinese nation, to show the charm of the combination of Chinese and western art.

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