Guzheng Techniques English Words

\[ \text{read as “tuo”} = \text{thumb plucks a string forward and inward toward your palm} \]
\[ \text{read as “mo”} = \text{index finger plucks a string inward toward your palm} \]
\[ \text{read as “go”} = \text{middle finger plucks a string inward toward your palm} \]
\[ \text{“da cuo”} = \text{Octave block. Thumb and middle finger pluck at the same time inward toward the palm} \]
\[ \text{“xiao cuo”} = \text{Little block. Thumb and index finger pluck at the same time inward toward the palm} \]
\[ \text{“can” or “rou”} = \text{vibrato. The “rou” vibrato is casual and light; the “can” vibrato is stronger and faster.} \]
\[ \text{“hua zhi” (flower finger) = gliss into a playing note using thumb} \]
\[ \text{“gua zou”} = \text{glissando. Arrow going up is glissando across the strings upward from bass to treble notes using the index finger; arrow going down is glissando across the strings downward from treble to bass notes using the thumb.} \]
\[ \text{read as “da”} = \text{ring finger plucks a string inward toward your palm, it is often used in advanced fingering and arpeggio.} \]
\[ \text{read as “pi”} = \text{thumb flip plucks a string outward away from your hand heading your body.} \]
\[ \text{read as “tiao”} = \text{index flip plucks a string outward and upward away from your hand and body.} \]
\[ \text{read as “ti”} = \text{middle finger plucks a string outward and upward away from your hand and body.} \]

\[ 4 \text{ (fa) and 7 (ti)} \]

1. We make the 3 string into a 4 sound by pressing down the string to raise the tension to produce a higher pitch. The distance between a 3 (mi) and a 4 (fa) is a minor second or half a note. So we use left hand to press down the left side of the bridge of the 3 string slight down to produce a 4 (fa) sound.
2. We make the $6 \, (\text{la})$ into a $7 \, (\text{ti})$. $6$ and $7$ is a major second or a whole step apart. A heavier bending is required to get the accurate pitch. The force needed is approximately twice as strong as bending $3$ into a $4$. (Remember $3$ and $4$ is only a half-step apart.)

$3 \uparrow = \overbrace{3 \, 5 \, 3}^5$  “shang hua yin” = forward portamento, upward bending to a higher pitch note.

$\downarrow 3 = \overbrace{3 \, 5 \, 3}^5$  “xia hua yin” = Reverse/backward portamento, release bending from a higher pitch note back to a lower pitch.

/// or $\Rightarrow$ “yao zhi” = tremolos. Index finger or thumb plucks outward and inward repeatedly and rapidly.

“pa yin” = Arpeggio; “fenjiehexuan” = Broken Chords

“fan yin” = Harmonic

$\odot$ “lun zhi” - rotates fingers plucking on the same string repeatedly.

$\bowtie$ “yanchangyin”, to extend the sound

#  Sharp. Raises the pitch of a note by one semitone.

b  Flat. Lowers the pitch of a note by one semitone.

<  Crescendo. A gradual increase in volume.

>  Decrescendo. A gradual decrease in volume.

$ppp$  Pianississimo. Extremely soft.

$pp$  Pianissimo. Very soft.


$mp$  Mezzo piano. Literally, half as soft as piano.

$mf$  Mezzo forte. Similarly, half as loud as forte.

$f$  Forte. Loud.

$ff$  Fortissimo. Very loud.

$fff$  Fortississimo. Extremely loud.

$pp$  Forte-piano. A section of music in which the music should initially be played loudly (forte), then immediately softly (piano).