

The Influence of Western Composing Technology on Traditional Music Culture and the Integration of Music Elements of Both Sides

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Abstract: with the Continuous Improvement of China's Material Living Standards, People's Spiritual Needs Are Gradually Diversified, and Traditional Music Based on Chinese Traditional Culture is More and More Loved by the Chinese People. as One of the Main Branches of China's Excellent Music Culture, Traditional Music Contains Thousands of Years of Chinese Human History and Occupies a Significant Position in the World Music History. Based on the Summary of the Connotation of Chinese Traditional Music Culture, This Paper Discusses the Integration Strategy of Western Composing Technology and Traditional Music Culture, and Puts Forward the Integration Form from the Aspects of Sound Block, Musical Form, Musical Instrument and Polyphony, in Order to Promote the Development of Chinese Traditional Music Culture and the Integration of Chinese and Western Music.

1. Introduction

1.1 Literature Review

Zhao Yicheng Used to Think That Chen Yi's "Chinese Folk Dance Suite" in 2000, in Terms of Musical Structure, Musical Form, Orchestration, Pitch Materials, Etc., Has an Important Meaning for the Development of Traditional Music in China by Skillfully Integrating Traditional Folk Music with Western Composition Technology (Zhao, 2018). Qian Lei Once Studied Professor Huang Xunfang's Work Cooking Smoke, and Believed That the Whole Musicality of Chorus Was More Prominent by Desalinating the Literariness of Lyrics and Integrating Western Composing Technology (Qian, 2015). Wang Yiming Has Suggested That the Nature of Modern Music is Based on the Constant Exploration of Composing Techniques and the Integration of Local Music Elements. through the Combination of Oriental Music Logic and Western Music Technology, Modern Composition Has Not Only Western Music Logic, But Also the Musical Structure and Accessories with Oriental Characteristics, Which Embodies the Aesthetics of Opposition and Balance between the East and the West (Wang, 2015). Sun Yang Once Believed That in the Works of "Border Village Musical Painting", Mr. Xu Zhenmin Combined the Charm of Traditional Music with the Characteristics of China's Era, and Combined the Composing Technology with Chinese Culture, Which Finally Made the Works Rich in the Essence of Traditional Culture and Contain the Advantages of Modern Composing Technology (Sun, 2017). Pu Li Once Believed That in Mr. Wang Jianmin's Zither Music Works, by Drawing Materials from Traditional Folk Music Culture and Integrating Western Composing Technology into Traditional Chinese Music, His Music Works Contain the Unity of the Times and the Nationality (Pu, 2016). Zhao Shuguang Once Believed That Traditional Chinese Music, with Its Unique Way of Thinking and Value System, Has Become the Essence of Chinese Spiritual Culture. When Expressing the Feelings of Works, Integrating Western Composing Technology Can Make the Works Fuller and More Modern (Zhao, 2015). Hao Xiaole Once Thought That Art Songs Combined Music and Lyrics Skillfully, Forming a New Situation. in the Modern Work Teach Me How Not to Think of Her, Western Composing Techniques and Multi Generative Writing Techniques Are Used to Combine Lyrics and Tunes Perfectly, Enriching the Work Form (Hao, 2019).

1.2 Purpose of Research

With the rapid development of Chinese traditional music, more and more composers began to create music themes based on Chinese traditional culture. Like the composers Wang Xilin, Huang Zi and so on, they all borrowed western composing techniques from their works and integrated them with their own works. In the process of Chinese traditional music creation, although traditional Chinese cultural elements are used, the actual music creation form is still based on western music, so it can not be called Chinese traditional music in a full sense. By analyzing the integration factors of western composing technology and Chinese traditional music, this paper hopes to bring some experience to the localization of Chinese traditional music.

2. Cultural Connotation of Traditional Music

In the long history of more than 5000 years, Chinese traditional music culture with Chinese characteristics has been born. From ancient times to now, the development of traditional music has the mind and courage to learn from many excellent experiences. This excellent character enables the traditional music culture to provide a driving force for the extension of Chinese traditional culture (Hu, 2016). Generally speaking, Chinese traditional music is divided into opera, national instrumental music, national songs, national songs and dances, rap music and other forms. In the long history of China, the traditional music culture was gradually born in the integration of agricultural labor, local customs and folk stories. At the same time, after a long time of processing, transformation, screening and refining, the traditional music culture has finally formed the crystallization of emotion and collective wisdom of people in different periods, regions and identities.

Chinese traditional music culture has a long history, the root of the deep reason is deeply rooted in Chinese traditional culture. With the development of ancient China's economy and politics, Chinese traditional culture has been widely spread in other neighboring countries, which promotes other countries to strengthen cultural exchanges with China, among which the exchange and integration of music culture has become more closely (Wang, 2016). For example, in the ancient Tang Dynasty, due to political stability, economic prosperity and open foreign policy, China and its neighboring countries had frequent music exchanges. At that time, Japan, India, Vietnam, South Korea and other countries sent envoys to carry out cultural exchanges. With the cultural exchange between China and its neighboring countries, the material of Chinese traditional music culture creation has been greatly filled.

3. The Fusion Strategy of Western Composing Technology and Traditional Music Culture

3.1 Voice Block Application

The representative composers of “sound block” are lutos lavsky and panderevsky of Polish school. Their use of “sound block” in their works has inspired many Chinese musicians. Wang Xilin, a Chinese composer, once analyzed the elegy of the victims of Hiroshima, combining the “sound block” technology with the elements of traditional Chinese music and culture to form an artistic form with Chinese cultural characteristics. For example, in the introduction of the first movement, by using string group, brass group and Woodwind Group, three groups of different sound blocks are presented, which set off the lively atmosphere in the music. Wang Xilin borrowed the “sound block” technology and adjusted the harmony structure of each group of instruments to make their rhythm more full of the traditional Chinese music culture. First of all, the pure four degrees with traditional music style are put into the woodwork group, and the interior of the woodwork group is changed into six pure four degrees, and each pure four degree overlaps the harmony structure of small two degrees. Finally, the noisy music atmosphere is increased through the incongruity of the concerto. Secondly, combined with the suona tune of traditional music culture, change the form of string ensemble, increase the harmony structure by four degrees and reduce by five degrees, so as to express the national flavor of playing music. Finally, the core component of the introduction is the

Tongguan group sound block, which is also the reference of Suona's sound cavity to transform the Tongguan group and sound structure into the full scale structure of the second degree.

3.2 Harmony Application

By studying Mr. Huang Zi's "the flag is flying", it is found that through the three fold chord knot, the delicate feeling in the music can be perfectly expressed by chord and harmony. At the same time, using the contradictory points of music structure and function to form the unity of opposites makes music naturally reveal the beauty of music in the process of performance. In the process of creation, the traditional music with multi parts needs to reflect the beautiful harmony of other parts through the coordination of the voice when singing in the high part. In the process of music creation, harmony mainly plays a role in the following three points. First, combine and optimize each part to make it more able to express the core idea and connotation of music. Second, through harmony, we can make the music framework and layout more reasonable, and the music structure more clear and orderly. Thirdly, harmony can express the composer's real feelings when he creates music, so as to better bring the audience into the music scene created by the composer, make the audience better understand the music connotation and culture, and experience the charm of traditional music culture. At the same time, the use of harmony can also enrich the performer's imagination of music, so as to improve the overall quality of music.

3.3 Use of Musical Form

The application of Western musical techniques to the creation of national music can be divided into two different structures: time structure and space structure. The performance of music is the art of time and space. The use of time and space features in the fixed structure and organization is conducive to the improvement of music creation efficiency. As far as the development of traditional music culture is concerned, there are many types of forms combined with western composing technology, but the types are usually small and large. At present, many composers use the techniques of contrast, repetition and variation to construct the structure of the form by combining the form with the traditional Chinese music culture.

3.4 Musical Instrument Application

Most of the traditional Chinese music is played with musical instruments. Through the use of reasonable musical instruments, it can enrich the performance of music and play an extremely important role in the creation of traditional music. At the same time, the use of musical instruments in western composing technology is also a more difficult way to use. The composer is required to match each part of the instrument as a whole, and match the music through the frequency and timbre characteristics of each instrument. Instrument matching music is equivalent to the second creation of music, which can effectively improve the stage effect and sound level of traditional music. By constantly understanding the timbre characteristics of Chinese traditional musical instruments, we can enrich the forms of traditional music culture.

3.5 Polyphony Application

Applying polyphony technology to traditional music can form a unity of opposites. It can not only make each part exist independently, but also make each part act on each other as a harmonious and unified whole, and finally form a perfect sound effect in continuous imitation and contrast. In the application of polyphony technology, we usually use counterpoint technology to reasonably allocate each scale under certain rules to form different tunes and melodies. We can also make some small changes to the parts of the music, slightly deviate from the direction of the music melody, so that the music melody is more expressive and has a shocking effect. At the same time, polyphony can not only increase the flexibility and richness of traditional music, but also bring more vitality and freshness to music. In addition, the integration of traditional music and western composition technology can make the content form more diversified, so as to optimize the audience's audio-visual experience. Generally speaking, composers seek creative inspiration in life by going deep into the folk, summarizing regional customs and humanistic characteristics into traditional

music, and combining the inspiration brought by western composing technology, making Chinese traditional music and cultural works more in line with the trend of the times and attracting more people's attention.

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