

Exploring the Use of Electronic Organ Ensemble Forms to Interpret National Orchestral Works

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Abstract: The use of electronic organ to play national orchestral works is the research direction of the Modern Instrumental Music Department of the School of Modern Music of Xi'an Conservatory of Music. At present, the research in this field is the first in China. The teaching and research section explores the use of electronic organ solo, ensemble, concerto and other musical performance forms, and has accumulated many national orchestral works (such as “The Prelude to the Celebration”, “The Roots of the Ancients”, “The Yellow River Imagination”, etc.). Students of this major have won the first prize in the international competition of electronic organ in playing national orchestral works. It marks that the research topic of the teaching and research department has gone from the exploratory stage to the increasingly mature stage. Taking the National Symphony poem “Ten Sides Ambush” as an example, this paper discusses how to play the national orchestral works in the form of electronic organ duet.

1. Introduction

The electronic organ is good at simulating the timbre of various instruments and playing various musical works. Performing styles such as classical symphony, chamber music, vocal accompaniment, instrumental concerto, opera and dance accompaniment, jazz, pop rock music, etc. At this stage, the teaching of western orchestral music with electronic organ playing in professional music colleges in China has entered a mature stage. It is the first case in our school to play national orchestral works with electronic organ. This article expounds the entry point of “The Ten Faces Ambush” and demonstrates the innovation and feasibility of playing the national orchestral music on the organ.

2. Brief Introduction of Repertoire and Composer

The National Symphony poem “Ambush on Ten Sides” was adapted by the famous composers Liu Wenjin and Zhao Yongshan in 1981 according to the ancient Pipa music, which is a classic work of national symphony. As a concert to retain the repertoire, often new, enduring. The whole song is about the Chu-Han War between Liu Bang and Xiang Yu. Described in 202 BC, Chu and Han struggle, the final battle, the Han Army set up an ambush on ten sides, forcing the Chu Army to defeat. This campaign has left behind many outstanding songs in the history of literature, such as “ambush on ten sides”, “song of distress on all sides”, “farewell to my concubine” and so on. The music consists of seven parts: the camp, the blow, the ambush, the small war, the war, the Wujiang and the singer. While composing the traditional music structure of the ancient songs, the composer also played the symphonic character of the national band, and performed a magnificent battle scene of the ancient battlefield. Like the Song Dynasty poet Li Qingzhao's famous phrase “Since Xiang Xiang, refused to cross Jiangdong” is still in the ears...

How the contemporary Chinese large-scale national orchestra has taken the “symphonic” road has always been the research direction of the folk music masters. Liu Wenjin is a master of Chinese folk music and one of the pioneers of the symphony of Chinese national orchestra. The exploration of “symphony” in Chinese national orchestral music is not simply to imitate the symphony of Western orchestral music, but to study the stereo polyphonic thinking of western scientific system. On this basis, it integrates with national music, highlights and strengthens the unique timbre and

expressive force of national musical instruments, and forms the unique national aesthetic characteristics of Chinese national orchestra which is rich in national spirit.

As we all know, the more classical works, the more difficult it is to adapt. Because the scale of adaptation is difficult to grasp, bold innovation may affect the original style and slightly change may make the work rigid in form, no new ideas. The Ten Faces Ambush is a typical example of the success of the adaptation. The ancient songs are composed of thirteen parts, and the composer concentrates them into seven parts. On the basis of preserving the traditional structure and characteristics of the music, the symphonic creation method is used to expand each piece to increase the tension and musical expression of the piece.

In particular, the second part of the music, "Blowing", is very singular and beautiful, which impressed the author. This part describes the scene where Xiang Yu has a banquet and dance, and the long film flute and erhu play a melodious melody. Then there is no film flute, treble gong and Zhonghu enter. In the end, the band's high musical instrument melody, a beautiful view of the peace and prosperity of the world. The "Chu Ge" from the 176th section is the crowning touch of the work, laying the foundation for the "war" of the fifth part. The melodious and desolate songs of Chu Dynasty are becoming more and more tragic and solemn in the war, and the two passages form a distinct contrast of sound effects. Some composers of the "War" adopted the "symphonic" creative technique, which greatly demonstrated the tension of music development. The voice parts are intricate and echo each other, displaying the ancient battlefield knife, lightsaber and earth-shaking war scenes heartily. Music master's symphonic creative thinking applied to the mastery of national orchestral works has reached the realm of pure fire.

3. Sound Division of Electronic Tube Organ

3.1 The principle of distribution of repertoire

This song is performed in the form of three electronic organ ensembles. The first electronic organ (hereinafter referred to as the first organ) plays strings and the vocal part of the orchestra. The second electronic organ (hereinafter referred to as the second organ) plays the plucked part and the color part. The third electronic pipe organ (hereinafter referred to as the "three piano") plays percussion part and filling part. The reason for this is that the piano mainly acts as the voice part of the singing melody and the harmony texture voice part, the Second Piano acts as the voice part of the rhythmic melody, and the third piano acts as the percussion voice part. The distribution of the Three Pianos is divided according to the different performance characteristics of different instrumental groups. A lyric melody requires the "horizontal line" of the voice to be played in place, and the rhythmic melody of the second piano requires a good grasp of the "longitudinal line" of the voice. Sanqin percussion performance requires accurate rhythm and accurate speed conversion. The part of the sound is clearly conducive to the unification of the player's playing method, and when the sound is arranged for one or two groups of instruments, the direction of the sound editing can be concentrated, saving the timbre allocation time.

3.2 Principles for the arrangement of each instrument

3.2.1 Principles of high school and low school

The principle of high school and low school is the first principle in composing music. The electronic organ should follow this principle in both solo and ensemble. That is, according to the internal structure of the music, the treble, the baritone and the bass areas are compiled. The lack and overlap of the sound area can not occur, which causes the disharmony of the internal structure of the music. For example, the music "War" begins with 229 bars, and the Erhu and Pipa of Yiqin need to play two parts. In the case of Allegro speed, the arranger uses a method in which both hands are placed on the same layer of the keyboard to play the high-pitched part because the high-pitched part is easy to hear. It will cause the lack of low-pitched parts, thus destroying the structural integrity of the music. Therefore, the second erhu and pipa parts should be omitted, and the middle part of the middle part should be used to play the middle part, such as wind music and plucking, and strictly

follow the principle of high, medium and low structural integrity.

3.2.2 The choice between the voice and the sound of the voice

While following the principle of high, medium and low, we must be good at choosing the multiple voices of the score. For example, a string playing string and a music part should be properly placed on the three-layer keyboard of the organ. The reality with the adaptation of the organ is that it is not possible to play all the parts of the score through the keyboard. Therefore, the minor voice part should be removed and the main voice part should be selected when adapting. When encountering multi-tone music, in order to highlight its multi-line musical thinking and ensure the integrity of high, middle and low structures, the right hand should play as many parts as possible (i.e. intervals or chords) with the permission of finger technology.

3.2.3 Flexible application according to specific circumstances

In the early stage of voice distribution, it was considered that only two double-row keys should be used for repetition. The first double-row key serves as the vocal part of the string group and percussion group, and the second double-row key serves as the vocal part of the wind group and plucked group. Eventually, it was grounded because of the numerous parts of the music, the difficulty coefficient of compilation and performance, etc. Especially in the fifth “War” section, 229 to 236 sections depict the scenes of the two armies joining each other in short arms and swords. The phrases are divided into two sections. The percussion group and the wind group are gradually strengthened, while the string group and the plucked group are gradually strengthened to weaken. In addition, the percussion and the wind band are different in magnitude, and it is concluded that three ensembles must be considered. This section is the difficulty of the arrangement and performance of the music. To break the original distribution principle of the three harps, the chords and plucking group high-pitched parts of the gradual strength and weakening are given to a piano. Strings, plucks, and the bass part of the wind band are given to the second piano. As a part of the percussion group, Sanqin also needs to perform as a high-pitched voice (flute, treble and alto).

4. National Timbre Production

Use the world's national timbre on the piano to edit timbre. Because the national timbre on the piano is the solo timbre, when playing the national orchestral works, the voice editing function (Voice Edit) must be used. The solo timbre is combined and the group sensory timbre is stored in the user-defined timbre (USER Voice). Taking the group-sensory tone of Erhu edited by double-row keys 01C as an example, Erhu 1, Erhu 2, Kamanche and String 1 or String 9 are selected for the combination of tone and color on the tone editing page. There is no flute on the piano, you need to use the flute 1 (bright tone) or flute 4 (softer tone) to replace the sound effect. The double row button 01C has no timbre, and can be replaced with a classical guitar tone.

It should be pointed out that in order to pursue the realistic and delicate sound and more stereoscopic effect, editing the above user-defined tone must adjust the specific parameters of the effects such as Reverb and Pan according to the actual sound effect. The specific parameter setting is mainly completed by the actual ethnic orchestra arrangement diagram. The value of the reverb is set by the front and rear positions of the instrument in the band. The violin reverberation in the front row of the orchestra is relatively small, while the percussion reverberation in the back row of the orchestra should be set to the maximum. The numerical value of the sound phase is set by the left and right position of the instrument in the orchestra. The closer the instrument is to the conductor, the smaller the parameter setting is, and vice versa, the larger the parameter setting is.

At the same time, USER VIBRATO is used to adjust the delay, Depth and Speed of timbre. The tremolo function has little effect on the plucked and plucked group of the second piano. It is mainly used for the string group and the orchestral group with sustainable pronunciation in the second piano. The relative value of the actual national orchestra pitch is simulated by adjusting the three parameters (the pitch of the electronic keyboard is the absolute pitch). At the same time, the electric sound color can not be reproduced, and the sound color is vivid and natural. At the same time, it

should be noted that the adjustment of the value should not be too large, but the tone is distorted.

The arranger should adjust the initial. Touch and After. Touch values to match the use of the vibrato function. The combination of the two uses the touch keys that are accurately positioned by the fingers to realistically reproduce the band sound. The double-row key touch is very sensitive, and it can finely control the sound of the touch key and the change of the sound after the touch. For example, the instrument of the plucking group emphasizes the sound head, and its value should be appropriately adjusted to achieve the effect of highlighting the sound head. Orchestra, especially strings, are good at expressing delicate emotions. They should adjust the value after touching so that the timbre can make delicate changes after touching the key, so as to accurately imitate the effect of strings rubbing. Therefore, how to play the national timbre vividly and vividly should start from two aspects: playing method and timbre arrangement. They complement each other and are indispensable.

5. Ensemble Training

For ensemble works, the tacit cooperation between performers is very important, which is closely related to the ensemble training between performers and the strict requirements of conductors in rehearsal. The three performers began to enter the training phase in the case of adapting their own parts and timbre, and being able to perform the part performance skillfully. Through the ensemble, the three-dimensional sense (tone blending degree) of the three-tone ensemble is checked by the conductor, the rationality of the sound part is matched (whether the sound part is scientific), the layering of the voice part (the adjustment of the volume of each part), etc. Wait.

According to the actual situation of rehearsal, the voice part adjustment: in the initial stage of music distribution, the voice part can not be allocated reasonably at one time, but the sound part of the three pianos is further clarified by the joint arrangement.

Strengthen the “fusion degree” of timbre: timbre arrangement is completed by three performers independently. Through arrangement, the timbre can be uniformly modified, the volume of each voice can be adjusted, and the timbre fusion degree can be improved.

“Tacit understanding” training of three pianos: three performers through rehearsal form a unified inner constant speed, breath size of the phrases, gradually strengthened and weakened amplitude and gradually accelerated and slowed amplitude, thus completing the performance of musical works with high quality.

Understanding and defining the conductor's intention: The electronic organ is often referred to as “a person's orchestra”, and the performer must form a “conductor” thinking. From the beginning of the selection, then adaptation, timbre production, and finally to performance. Whether it is music style, speed or music processing, the player must grasp the overall picture of the music. The ensemble training focuses on “seeing the command.” In the rehearsal, the player must throw away his own personality, and everything is centered on the command. Including speed, strength, mouth, breathing, playing, expressions, etc.

Through the organist ensemble training, the author recognizes the importance of command thinking. Even with the same work, the graphics and music processing of different conductors are not the same. Because different commanders are different in speed, strength, and illustration. Works will show different sound effects, which will affect the overall style of music works. Performers should always pay attention to the conductor's intentions and cooperate with the conductor to present the music works in the best state, even when playing the difficult passages.

At the same time, through the ensemble training, the author further recognizes the importance of tacit cooperation among performers. Every performer must get rid of his unique temperament and achieve a high degree of unity in performance and timbre arrangement. Explore the use of organist ensemble ensembles to perform national orchestral ensembles with a utmost loyalty to the composer's intentions. It is possible to replenish the music part as much as possible while enriching the stereo effect of the band. This form of performance effectively confirmed the feasibility of playing national orchestral works in the form of an organ organ ensemble.

References

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