

The Use of Chinese National Musical Instruments in Western Orchestras

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Abstract: The use of Chinese national musical instruments in Western orchestras is an innovative approach to implanting Chinese national musical instruments in Western orchestras. From a practical point of view, it has achieved good artistic effects and reflects a multicultural background. The integration of different national musical instruments and western orchestras has also opened a new window of art for Chinese national musical instruments to the world.

1. Introduction

The use of Chinese national musical instruments in Western orchestras was first an innovative musical art form tried by the Chinese. With Chinese cultural elements, especially in the interpretation of national customs, Chinese national musical instruments have unique artistic expression. Welcomed by artists from all over the world, in this sense, the addition of national musical instruments to the Western orchestra highlights the diversity of orchestral orchestration music, enriches the acoustic performance, and promotes the need for orchestral orchestration to play "Chinese style" Artistic attributes. At the same time, with the continuous attempts and fusion of the two in musical performances, the western orchestral music has become more artistically viable, and it has the characteristics of the world's multi-ethnic musical instrument integration, which is an important art for the future development of Chinese music The innovation of form has strengthened the appeal of national musical instruments, and at the same time strengthened the expressive power of western orchestral music, opening up a new platform for the development of western orchestral and national musical instruments.

2. Analysis of the integration of Chinese national musical instruments into western orchestras

Chinese national musical instruments have always played a pivotal role in world music. Similarly, western orchestral instruments also occupy the center of world music. For Chinese national music, China is a multi-ethnic country with five thousand years of civilization. There are many musical instruments, reflecting the musical expression of different nationalities, and the integration of Chinese national musical instruments into western orchestras requires an understanding of the similarities and differences between the two.

2.1. Comparison of stringed instruments

China is a plucked stringed instrument, such as the Chinese Qin, such as qin, pipa, sanxian, konghou, etc. These instruments play a great role in Chinese classical music. In the West, there are only harps, and they are not used in many occasions and have little influence. Most of these instruments are melodious and tearful. The lack of such instruments in the West can be supplemented by Chinese national instruments.

2.2. Comparison of bowed instruments

China is the Huqin represented by the erhu, and the West is the violin represented by the violin. The violin has four strings and a range of four octaves, which is lively and warm. The erhu is soft and graceful. The difference is obvious and different. The musical instruments represent different cultural backgrounds and even affect the production and design. For example, the bow and chords

of the violin are placed separately, while the erhu is strung together. This difference is also reflected in the timbre. It is the Chinese and Western Different expression content of ideology and culture.

2.3. Comparison of stringed instruments

Stringed instruments generally refer to Yangqin and the like, both in China and the West, and they are not very contrastive.

To sum up, comparatively speaking, the Qin is far more lively and warmly taught than in China and can attract people's attention, while Chinese music is much softer and beautiful, and its expressive power is not the same. The difference between China and the West shows the similarities and differences in Chinese and Western music and even Chinese and Western civilizations. The performance of Chinese national musical instruments in music is more of a melodious main style. Most of the Western orchestras are eagerly looking forward to it, and they are unavoidably excited in music. Russell Rowland said in his "Comparison of Chinese and Western Civilizations", "Certain Chinese classical music is very beautiful, but their classical music is so weak that only one person can appreciate it. The Chinese pursue elegance in art and rationality in life. They do not appreciate people who are ruthless and strong, nor do they appreciate people who are easy to express their passion. People who are used to the noisy life in the West are the first to come to China They will find that they have lost all the influence that Westerners have been diligently seeking; however, they will gradually see the beauty of life and the dignity of self-existence." But Russell is talking about the traditional Chinese in the "past tense". Today's Chinese are very westernized. Seriously, even in their thinking, they have begun to diversify, and it can be said that they are more tolerant.

Although traditional Chinese musical instruments are very different from Western musical instruments, music knows no borders. Music is a true Esperanto, and you can understand and feel the connotation in music. Music is the art of language, not only has the closest relationship with language, but also has an inseparable fate with all expressions of language. At the same time, it is also permeated with strong national customs and emotions, reflecting the breath of the national living environment.

3. The role of Chinese national musical instruments in the orchestra

Due to the musical attributes represented by Chinese national musical instruments, the instruments in the orchestra have their own unique temperament. They play an important role in the performance of the equal-width scaled string orchestra, which can be said to make up for many of the shortcomings of the Western orchestra itself. , So enjoy a certain status. In the past, because people's understanding of musical instruments was not comprehensive enough, the Chinese national musical instruments were generally classified as percussion instruments. Because the pronunciation of some of these instruments is very similar to the pronunciation of percussion instruments, it is difficult to generalize them into a certain kind of instrument, so it is difficult to generalize them into percussion instruments. However, from the perspective of the historical development of orchestral creation, it is wrong to include Chinese national musical instruments as percussion instruments. Because, in other instrument groups, the pronunciation is similar to that of percussion instruments. However, with the advent of the diversified and seamless era of world music, music creation including China has also entered a new historical period. Due to the accumulation of national style techniques over the years, it has also incorporated new Western music concepts. The integration of Chinese national musical instruments in the orchestra is not a problem. It has also enriched Western composition techniques, giving them a new perspective to re-examine the forms of musical organization with Chinese characteristics in Chinese music, as well as in orchestras. The diversified and fusion creative practice effect shown in the book has prompted more thinking and theoretical perspectives on Chinese national musical instruments in Western orchestras, forming a more inclusive, multi-perspective, multi-form, and individual pursuit The overall opening of the music language style. In terms of specific practice, the earliest and most influential examples of adding national musical instruments to Western orchestras are "Little Sisters of the Heroes of the Grassland", "Yellow River Concerto" and the violin concerto "The Butterfly Lovers". It can be said

that these repertoires have moved from the Chinese circle around the world to the "foreign circle" and are deeply loved by people and music lovers all over the world. For example, "Little Sisters of the Grassland Heroes" is a pipa concerto. It was composed in 1973 by Liu Dehai, Wang Yanqiao, and Wu Zuqiang. Balance is the way for composers to solve the problem of the overall balance of the band. That is to use the Mongolian music style and characteristics to perform the method, combined with the lead instrument and the expressive power of the western symphony orchestra, to shorten the gap in balance. Similarly, the violin concerto "Liang Shanbo and Zhu Yingtai" was composed by Chen Gang and He Zhanhao in 1958. With its strong ethnic style, cordial and beautiful melody and strong artistic appeal, it has touched the hearts of countless overseas audiences. Not only has it become a classic in the history of Chinese music, it is also known as the "national symphony" in China, and it has become one of the most classic music works in the history of world music.

In recent years, some well-known composers at home and abroad have used national musical instruments in Western orchestras. For example, Hans Zimmer used Western orchestral as the main instrument in the soundtrack of "Kung Fu Panda", and national instruments have played a very good role. Add luster to the role. In particular, the cooperation between the erhu and the violin has appeared on the world stage many times. For example, "The Escape of Thai Wolf" and "Princess Mononoke" have Chinese national musical instruments. It can be said that today when Chinese national musical instruments are increasingly recognized by the world's music circles, Chinese national musical instruments can also display their own national characteristics in Western orchestras.

4. The development of Chinese national musical instruments in western orchestras

Judging from the prospects of national musical instruments in Western orchestras, in recent years there have been more and more concerts, especially dramatic works, such as those that can represent some ethnic elements, especially in the process of showing human civilization. The characteristics of Chinese national musical instruments are the most distinctive. For example, a certain national musical instrument is the main performance (such as a concerto), which is the most perfect combination with the orchestra. Also in the orchestra, the orchestral instruments are the main performance. To cooperate with national musical instruments, it can also get better musical beauty. In addition, for some special places, you can even add unconventional sounds of electronic synthesizers. For orchestras, Chinese national musical instruments are useful, and they may be useful in the future. Utilization will be greater. So from this perspective, the diversity of world music in this information age also shows its overall presentation power. Therefore, from this perspective, Chinese national musical instruments are found in Western orchestras. Will get greater development.

5. Conclusion

Chinese national musical instruments have a long history, and their playing timbre and range have a large flexible space, which can meet the needs of different repertoires, especially in large-scale concerts. However, because people did not fully understand it, it was not until the 20th century that Chinese national musical instruments began to be used in Western orchestras. As Chinese national musical instruments are gradually being widely used in orchestra performances, it adds a beautiful landscape to the band performance.

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