Highlights in Art and Design
ISSN: 2957-8787 | Vol. 4, No. 2, 2023

Research on the Source of Contemporary Music Creation in the Context of Chinese Folk Music

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Abstract: As an ancient Oriental civilization, China has a long history. During this period, the Chinese people have created countless excellent traditional music. Until now, this traditional music, such as "Jasmine Flower", still reverberate in the world. This paper first uses the analysis and study of the relationship between the two, obtains the relationship between traditional music and contemporary music creation, and puts forward the conditions of Chinese traditional music and contemporary music creation, in order to produce more music works that can be spread in the world.

Keywords: Oriental Music; Folk Music; Composition; Adaptation.

1. Introduction

China has a long cultural history, and its spiritual and cultural heritage is countless. Traditional music is a shining pearl in this spiritual wealth. Traditional music not only plays an important role in the history, but more importantly, as a musical heritage, it always affects the creation of Chinese composers. Since China entered the contemporary times, there have been a number of excellent works that have a solid foundation of traditional music and can show the thoughts of contemporary people. At this time, we should think about: what is the relationship between traditional music and contemporary music creation? How can I write the music handed down from generation to generation?

2. Seek the Relationship with Traditional Music from the Contemporary Music Creation Examples

2.1. Contemporary Chinese Music Creation

After the 20th century, China created a large amount of music in various forms, but it can withstand the test of time, and it only has a long artistic vitality but a drop in the bucket. Throughout the excellent works left by the waves, we can see the rule "the basis for this judgment is not the number and frequency of the works, nor the evaluation and analysis of the comments, but the test of the practice history of music performance art". It depends on whether the score is often played by performers and retained in the memory of public music history for a long time. The following selected is the music example that has been tested by the practical history of music performance art to demonstrate the relationship between traditional music and contemporary music creation.

2.2. Contemporary Works Directly Adapted and Transplanted from Traditional Works

Adaptation and transplantation may seem simple, but the composer should not be underestimated. "Traditional instrumental music based on mono thinking pays attention to horizontal line changes, so the performance of national musical instruments can rely on the possibility of playing method as far as possible, using a variety of pronunciation, decorative sounds, and various changes of small sounds and intensity, so as to give all kinds of touches and modifications to the tune. "Nowadays, most of the composers accept the western "four pieces" creation ideas, which value not only the horizontal development of the melody, but also how much power it takes to adapt the traditional Chinese music with single thinking and single melody into multi-part concerto?

Harmony gives the music a longitudinal space, Make the music sound full, three-dimensional and colorful. Because the traditional music and creative music in the tone of the pentatonic system and size tone system, In Chinese music works, there is a common combination of three degrees and four degrees, and harmonic connection. Instead of a combination of pure four five and large two intervals, in this way, no matter the way of melody statement or the accompaniment texture, there will be a different national music charm and Oriental music color from the three degrees and six degrees of sound effect.

As shown in the piano music “A hundred birds are paying homage to a phoenix” [The middle of the right-hand melody and the left-hand accompaniment are combined with the second-degree harmony, Light and lively, Humble and funny. The piano music "Autumn Moon on the Flat Lake" is transplanted according to the traditional Chinese music in Guangdong. In order to restore the right hand, the arpeggigio and decomposition chord of the right hand are very high, while the thick "lake sound" on the left hand is even better than the original song.

Generally speaking, the adaptation and transplantation of traditional works, the artistic expression of the theme may be inferior to the original, but far from the multi-part texture more than the original song. Composers are not confined to the appearance of traditional music; they can often grasp the core of traditional music.

2.3. Contemporary Creation Draws Lessons from Traditional Music Elements

2.3.1. Learn From the Melodic Elements for the Creation

Contemporary composers use more and more lessons from and integrate traditional Chinese music elements, which

makes contemporary music add new colors and enrich the forms of expression.

"East Wind Break" is a popular song written by Jay Chou. Borrowing the traditional Chinese penta-tone scale and integrating the western rhythm and blues style, the traditional Chinese instrumental music -- pipa, thus wrote the song "three ancient and three new".

2.3.2. Learn from the Traditional Multi-Sound Music Elements for Creation

Liang Lei's string quartet, The Thrassii fragment (2005), is a work created by Liang Lei to commemorate the Mongolian Chao Er master Thraci. In this work, the composer broke through the creation mode of quoting "folk song theme + contemporary techniques", and extracted the characteristics of Chaoer music such as early sound, continuous sound, overtone, upper and lower cavity, and "Noka" trill, and then reorganized 10 pieces that are relatively independent and internally related. Some fragments also highlight the composer's pursuit of the effect of Chaor's performance in the texture form and timbre changes of the quartet.

2.3.3. Draw Lessons from the Elements of Opera Expression Techniques

Mr.Zhao Yuanren added elements of opera to the artistic song creation. His representative work "Teach Me How to miss Him" is based on the pentatonic scale, and the melody of "Teach Me How to miss him" is transplanted from the Peking Opera Xili Adagio "Chi Six Gong Four Foot".

2.4. Contemporary Creation by Using Music Tradition

Contemporary creation based on musical tradition The organic relationship between such works and tradition is reflected in the direct connection with musical tradition (rather than traditional music). Here, complete traditional musical themes or tunes are no be heard. On the surface, it has lost its direct connection with the traditional music, and is the product of the composer's independent musical thinking. However, in an analysis of the contemporary works created in this way, those who can really live in the ears of people for a long time, and can continue their artistic life in the practice of music life, are all closely related to the musical tradition.

He Luting's "Piccolo", "The Party" and Ding Shande's "Children's Suite" Happy Festival " are all based on five-tone or five-tone tone scales. The accompanying harmony and polyphony do not destroy, but enrich the five-tone style. At the same time, it also maintains the three-dimensional sense and sound balance of the multi-sound texture.

3. The Relationship between Traditional Music and Contemporary Music Creation

Any truly excellent contemporary music creation work is always associated with traditional music in such a form. On the contrary, there are many contemporary works, due to the superficial and phenomenal relationship with the tradition, the lack of internal organic relationship, can only become a "paper music". The creation practice of Chinese contemporary music works clearly shows that the artistic life of Chinese contemporary music originates from tradition.

On the other hand, while traditional music gives life to contemporary music art, does it have any influence on traditional music? As is known to all, traditional music is facing the survival crisis of extinction due to the development of society and the change of its own aesthetic concept. Combining tradition with contemporary creation makes traditional music inject vitality into practical practice, and continue to take root and continue in contemporary society. From the above analysis, we can see that the relationship between traditional music and contemporary music creation is that traditional music gives the artistic life of contemporary music creation, which also provides a living space for traditional music itself.

4. Conclusion

Since the 20th century, China has entered the era of combining tradition with contemporary music. During this period, all the successful works that can be recorded in history are all the products of the combination of tradition and contemporary music. All the works that deviate from this law have all disappeared, and the music industry is difficult to find. But so far, we still do not do enough of traditional music into contemporary creation, traditional music has too many treasures worth us to explore! Therefore, emphasizing the combination of traditional music and contemporary creation, can only follow the law of music creation, to create music handed down from generation to generation.

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