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The Soul of Ethnic Music: The Mongolian Ethnic Song "Hongyan" as an Example

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Abstract: In the era of new media, Chinese film music presents a diversified development situation, and in Chinese film music, the element of ethnic music is an important part that cannot be ignored, and it has an important influence on the development of Chinese film music. The article mainly starts from the content and role of film music, specifically analyses the application of folk music in Chinese film music, and explores the three major elements of folk music, namely, musical instruments, folk songs and operas, and at the same time, takes the Mongolian song "The Wild Geese" as an example, and focuses on the analysis of the application of the elements of folk songs in Chinese film music.

Keywords: Folk Music; Film Music; Mongolian Song.

1. Introduction

Music is a special form of people's expression of emotion, which has a direct connection with the region and environment of human existence. It can be said that ethnic music is a concentrated manifestation of national culture, and also a unique symbol of national identity. As a multi-ethnic country, folk music is a bright pearl in the long history of China. Ethnic music fully embodies the culture, tradition, characteristics and will of the Chinese nation. Ethnic music has an important position in Chinese film music, which adds eye-catching lustre to the development of Chinese films. If ethnic music elements are integrated into the film works, the ethnic temperament of the film can be fully brought out, and then sublimate the ideas and moods conveyed by the film.

2. The Content and Role of Film Music

Film is a kind of art that combines vision and hearing, and the development process from silent film to sound film reflects people's demand for dynamic effects and sound in film. Film music is the element that can highlight the artistic ideas and sublimate the artistic theme of the film. Film music is one of the important parts of film.1- Excellent film music is crucial to film. Film music has gradually evolved into an independent art form in the course of the development of film, and it also possesses a variety of processing methods and forms of expression. Film music, like films, is rich in unique and characteristic regional and cultural features. In film music, national music elements occupy an important position, and Chinese films should pay more attention to national music elements and give full play to China's unique national characteristics in the process of international development.

Music is a kind of dynamic art form, which can be combined with any field in any form at any time and any place, and form a brand-new value and function. The value and role of film music in film works cannot be replaced. Film music can further render the picture and content of the film, set the atmosphere, and sublimate the main idea of the film. In addition, film music can foreshadow the plot, portray the image, convey the emotion and lay the ambush, etc. All these are the functions that film music can play. For example, the films "Huang Feihong", "Ambush on Ten Fronts" and "Hero", which used folk music as film music in a flexible and appropriate way, won international film music awards, and became models of the use of folk music in Chinese films, which reached another level of artistic peaks under the support of folk music.

3. Application of Ethnic Music in Chinese Film Music

The application of musical instruments. China's traditional folk instrumental music is diverse and rich in variety, with different types of instruments such as strings, plucking, blowing and percussion. Each instrument possesses its unique artistic expression. In the film "Love Song of Lusheng", the unique Lahu music of Lusheng is added as a musical instrument for accompaniment, and at the same time, the traditional folk music of Lahu is also referred to and borrowed, from which the music fragments full of national characteristics are extracted. In the film "Ashima", the instrumental music of the Yi ethnic group in the southwest region is interspersed, with the soprano of bamboo flute and the bass of three strings colliding with each other to form the music of the Yi ethnic group, which is very expressive and strong. In the film "Saffron on the Mountain", the traditional Kazakh instrument Dongbula is used to highlight the main idea of the film. The film music in Crouching Tiger, Hidden Dragon is also used appropriately, with traditional ethnic instruments such as Xiao, Ma Touqin, Erhu, etc. giving the film a variety of musical styles. Whether it is the xiao sound in the prelude to the sword-stealing, or the drumming accompaniment during the fight in the bamboo forest, all of them fully demonstrate the feelings conveyed by the plot. In the film A Letter from a Strange Woman, the pipa becomes the main instrument of the film's music, and the film has a simple plot and a consistent emotional atmosphere, mainly reflecting the cultural point of view of an infatuated woman's grudging feelings towards her beloved man. It is appropriate to use the pipa to bring out the emotion that the film conveys. The music of the pipa is played repeatedly throughout the film, and the unique sound of the pipa matches the main character's psychological activities. The sound of the pipa playing in the moment when the protagonist reads out the narration is always hidden, which fully demonstrates the helplessness,

pain, love and hatred of the protagonist of the film.

The application of opera. Opera is a unique comprehensive art form in China, which combines folk songs, instrumental music, rap and other forms of expression. The importance of Chinese opera to Chinese film is self-evident. Chinese opera has a strong regional character, Beijing Opera, Yueju Opera, Kunqu District and so on have obvious regional characteristics. The integration of Chinese opera as film music in a film can not only render the atmosphere of the film, but also accurately explain the regional environment and the identity of the protagonist. In the film "Alive", the integration of Qinqiang's singing highlights the sad atmosphere of the film and fully expresses the warmth and coldness of the world. The film "Stage Sisters" shows the whole development of Yueju Opera in its entirety. 8 songs of Yueju Opera are delivered in the form of side-singing at the key points of the film, which fully reflects the emotions of the protagonists. In the film, the film music is accompanied by the emotion of the protagonist and changes constantly, throughout the development of the film plot. The film "Farewell My Concubine" takes opera as a typical representative of the use of film music in the film, which takes Peking Opera as the main clue to promote the development of the film's plot, and at the same time, the whole film is reversed to fully demonstrate the charm of Peking Opera. In the plot of Cheng Dieyi's suicide, the singing of Peking Opera "Farewell My Concubine" played by Jinghu accentuates the climax of the plot, highlights the national characteristics of the film, and brings the sadness of Cheng Dieyi's life and death for Peking Opera to the extreme.

The application of folk songs - take Hongyan as an example. The Legend of the East Returning Heroes is a film work about the Mongolian race, the film can be said to have an epic temperament and scene, the plot is touching, the majestic history of the last great migration of the warriors of the Mongolian Turquoise tribe is truly shown on the screen, which evokes the audience's thoughts on the history. The vast grassland and galloping horses in the film, accompanied by traditional Mongolian music, bring the audience an extraordinary audio-visual experience.

Characteristics and applications of "The Wild Geese". A large number of minority songs in the film music fully demonstrates the characteristics and styles of various ethnic groups, vividly and realistically reproduces the local life and folklore in the historical period, and adds to the film's life atmosphere and artistic characteristics. The interpretation of the music melody accompanied by the lyrics of the folk songs can not only summarise the meaning of the film, but also explain the plot development of the film to a certain extent, reflecting the links of the film, and making it easier for people to accept. Folk song is an important form of national music, and it is also the essence of national music, which is the essence of the customs and cultures of ethnic minorities, and its proper application in the film can significantly enhance the artistic effect of the film.

Hongyan" is the soundtrack of the film "Legend of the Heroes Returning to the East", which fully demonstrates the determination of Mongolian warriors to migrate back to the country in a melodious and sad tune mixed with a stirring essence. Hongyan" originates from the Inner Mongolian folk song "Honggalu", which is a traditional toasting song in Ulat, Inner Mongolia. Since Mongolian composers have given a new expression to "Honggaru", it has gradually spread and become a widely sung toasting song in Inner Mongolia. The song consists of four main phrases, with a very distinctive start and finish, and a melody that is melodious and melodious with a hint of sadness. The Mongolian parabolic musical form makes the song's rhythm gentle and broad. In the lyrics part of the song, the feelings of longing and sadness are fully displayed, which makes the audience feel as if they are witnessing the great feat of the heroes returning to the east on the vast grassland, and the echo of the song and the horse-head qin touches the hearts of countless audience members. The Mongolian people are nomadic people who live with the water and are used to expressing their deepest feelings with their songs. In Mongolian music, the long and short tunes that the public mainly comes across are typical of Mongolian people who express their inner feelings with songs. The Legend of the Heroes of the East is a film based on the Mongolian people. Mongolian songs and musical instruments are used throughout the whole film, which play an important role in sublimating the main idea and emotion of the film. The music of "Legend of the Heroes of the Eastern Return" is very infectious. In order to show the most traditional Mongolian characteristics, the film score adopts the most traditional and oldest Mongolian melodies, which fully expresses the strong feelings of the Turks returning to their hometown. The great Turks' longing for their hometown has been completely dissolved in "The Wild Geese", accompanied by the notes to return to their long-lost hometown, which makes the audience's mind get a strong shock.

4. Conclusion

Ethnic music occupies an unshakeable important position in the development process of Chinese films. Ethnic music with national characteristics roams freely in Chinese films and brings great impetus to the development of Chinese films. Under the background of economic globalisation, if Chinese films want to keep their footing in the fierce market competition, they must pay attention to the importance of folk music, based on the traditional culture of the Chinese nation, adhere to the concept of national culture, and learn the application techniques of international film music, so that Chinese films can create brilliance under the background of folk music.

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