

The Application of Yi Musical Elements in the Composition of Contemporary Chinese Pipa Music Case Study "Yi Dance Music" and "Torch Festival Night"

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Abstract

The Pipa is the king of plucking music in Chinese national musical instruments. Since the introduction of the Silk Road into China, its development has an inseparable source of blood with minority music. With the deepening of research on the style and regional characteristics of ethnic minorities, more and more works of ethnic minority Pipa emerge. Among them, the works of Yi people play an important role in the creation of minority Pipa music. This article tries to explain how the Yi music elements are used in the creation of contemporary Chinese Pipa music by introducing the historical origin of the minority culture and the art of the pipa, the musical features of the Yi nationality, the analysis of the use of the musical materials of the Yi people and the characteristics of the musical structure.

Keywords: Yi Nationality Music, Contemporary Pipa Music, "Dance of the Yi Nationality", "The Night of the Torch Festival"

Introduction

The vast land of China is covered with 55 ethnic minorities, and the culture, language and folk customs of different ethnic groups will be affected by different geographical distribution, ecological environment and climate characteristics, and these distinct and distinctive ethnic characteristics will also be presented in the music of each ethnic group. As the most expressive national instrumental music in China, pipa has gradually gained the reputation of "King of folk music" in its more than two thousand years of development (Meng, 2010).

However, most contemporary studies on the creation of pipa works are limited to the artistic creation of a single piece, or the use of popular music materials such as folk songs in the creation of pipa music, and there are few integrated materials on the content of ethnic minorities, let alone the comparison and analysis of the expression and application of different songs of the same ethnic group in the creation of pipa music (Wei, 2017). Therefore, the author hopes to study and rectify contemporary Chinese pipa works with minority themes through the combination of minority music culture and pipa development history, and expand the theoretical research on this goal, which can well enrich the pipa arpeggios with minority themes and promote the prosperity of traditional Chinese music, and also help the majority of pipa lovers to better and more accurately express the music.

Research Objectives

Modern and contemporary composers have incorporated a variety of ethnic minority music elements into pipa creation, absorbed the rich and diverse cultural characteristics of the Chinese nation, combined with western music form structure and composition techniques, and shaped a series of outstanding pipa works with ethnic minorities as the theme (Luo, 2016). Such as "Tianshan Spring", "Happy Ruili River Bank", "Mountain Dance", "Prairie sisters" and so on. During the author's nearly ten years of pipa teaching, the modern and contemporary Chinese pipa works about ethnic minorities have impressed me deeply and are full of curiosity for their melodic rhythm, singing, folk characteristics different from Han music and rich rhythm changes (Lu, 2010). Among these pipa works with the theme of ethnic minorities, Yi music occupies a large proportion, and the Yi Dance and the Night of the Torch Festival, which have been successfully performed for many times, have been loved by music lovers at home and abroad, making these two works occupy an important position in the theme of Yi music and even the whole ethnic minority pipa in the field of creation and performance (Sun, 2013). This paper attempts to take the study of these two most representative works as the starting point, introduce the historical origin of minority culture and pipa art, summarize the characteristics of Yi music, and compare and analyze how the elements of Yi music combine with the creation of contemporary Chinese pipa music from the aspects of Yi folk song "Hai CAI Qiang", dance "cigarette box dance", rhythm and rhythm, as well as the imitation of characteristic instruments.

Research Methodology

Literature research, Music analysis, Induction and comparison

Research Conceptual Framework

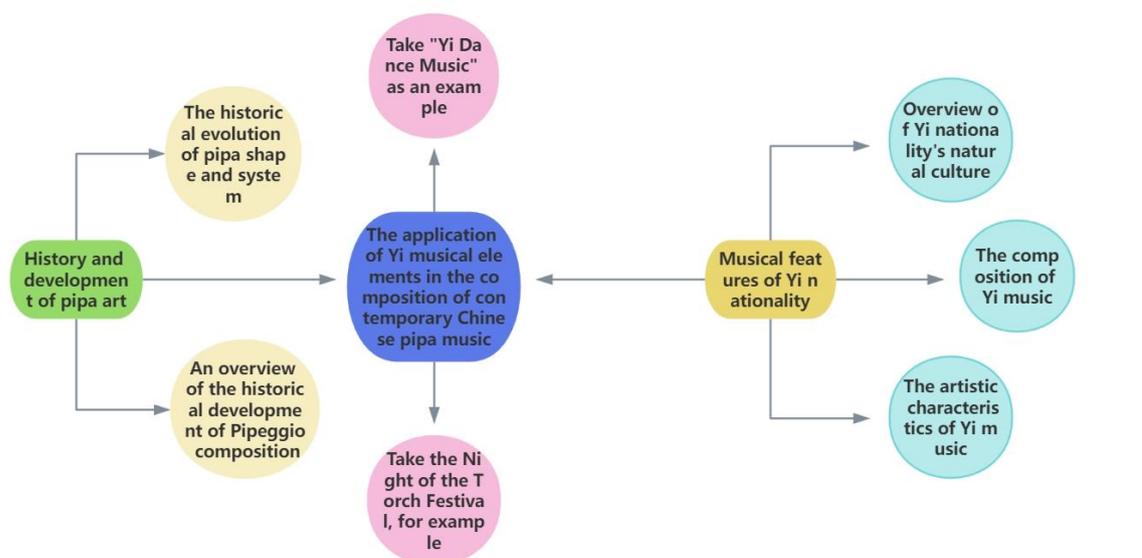


Figure 1. Research Conceptual Framework

Research Findings

As the Yi Nationality Dance Music for Pipa Solo, the melody of the introduction part is mainly based on the tone of "haicai cavity" in Shiping area of Yi nationality. This is a freestanding piece, usually based on a "Yu" pattern with A as the tonic. The use of "Cigarette box dance" is based on the Yi folk dance music material "Cigarette Box Dance". Its main musical feature is that the melody mainly adopts a 2-meter rhythm, and each bar will have two downbeats. The rhythm is dense, short and full of hops. This is the most beautiful part of the song.

The tuning method of "The Night of the Torch Festival" is contrary to the usual practice, and the author uses the form of four-degree tuning (F-B-E-A) for the first time to create the music. This change of tuning makes the new sound color emerge, describing the characteristics of Yi music incisively and vividly. It is not only conducive to the imitation of the sound of Yi national instruments, but also conducive to the infiltration of Yi musical characteristics into the creation of pipa. It not only broadens the range of the pipa, enriches the chord playing method, but also complements the vocabulary of the pipa to a large extent. "Torch Festival Night" in the rhythm, rhythm and other aspects of the change of use is very characteristic, giving people a relaxed and witty atmosphere, depicting people holding torches, singing and dancing warm scene. The biggest characteristic of Yi folk music is the application of the "Yu" mode. The composer Mr. Wu Junsheng made use of this characteristic, combining the commonly used "Yu" mode of Yi people with the melody of pipa through the method of modulation, and logically expanded and developed the music four times (D to G, E to G, and then back to D).

The main artistic feature of Yi music is that it is often based on the pentatonic scale, and occasionally there are notes such as changing palace, clear horn, changing sign and leap. In Yi music, "Yu" mode is the most commonly used mode, and horn mode is the least used. The rhythm of Yi music is often based on changing rhythm, mixed beats, relatively free beats, and the use of loose plates, which are short in front and long in back. The characteristics of Yi music in different cultural regions are also different, the southern region is high and light, and the central and western regions are gentle and graceful. The long history and moving music of the Yi nationality gave birth to the Yi people who are good at singing and dancing. It is precisely because of the integration of these diverse cultures that the traditional music of the Yi nationality is always alive. The splendid national music culture of Yi nationality is a treasure standing in the treasure house of Chinese traditional music.

Discussion

The rhythm, mode, style and structure of the Yi Dance Music and the Night of the Torch Festival are roughly the same. They not only absorb western music creation techniques, but also combine national characteristics, integrating Yi folk songs and Musical Instruments into the melody (Xu, 2014). The rhythm and rhythm are free and changeable, and the skills are diverse and expressive. The biggest feature of these two pieces of music is that they have the melody in the voice, and a string acts as an accompaniment, which presents the performance of the music vividly. Both aim to depict the grand festival of the Yi people (Zhou, 1985). However, the music content of "Yi Dance Music" is more focused on the description of young Yi men and women dancing, making friends, talking, getting married and other events, which is close to the life scene and cultural characteristics of the Yi people. The Night of the Torch

Festival is more focused on the grand scene of the shanzhai people's sacrifice. Although the two works were created in different times, it can be said that the Night of the Torch Festival is an innovation based on the Yi Dance Music. But if "Yi Dance Music" is the prominent element of "water culture" of Yi, then "Torch Festival Night" is the prominent element of "mountain culture" of Yi. The use of mixed beats greatly enhances the male style of "Torch Festival Night" (Wu, 1963).

Recommendation

1. Practical Recommendations

The music works of the Yi nationality are unique in the composition of the pipa music of the minority nationalities. These two pipa arpeggios on Yi music broadened the vision of pipa works creation and laid an important foundation for the inheritance of minority pipa music. No matter it is melody, material, musical form, creative technique, or playing technique, it is undoubtedly of landmark significance. Since then, a large number of minority pipa materials such as "Send Me a Rose", "The Sun Shines on Tashkurgan" and "Mountain Dance" have been used for reference and development. In the long course of history, the development of Chinese pipa art has constantly blended and developed with minority music.

2. Recommendation for future research

This paper first introduces the historical origin of minority culture and pipa art and the characteristics of Yi music, and then expounds how Yi music elements are integrated and complementary with contemporary Chinese pipa music creation from the perspective of music ontology analysis by taking specific tracks as examples. I hope that this paper can make more pipa lovers to play the Yi theme pipa arpeggios, can deduce a new musical feeling. It is also expected that pipa composers can combine the unique musical styles of various ethnic groups, give full play to the charm of the pipa, and make the pipa art develop in a more rich and diversified direction.

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