

Original Paper

Creative Practice of the Original Electronic Music “Suite Journey to the West”

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Abstract

This paper and the compose and design are carried out by combining theory with practice, focusing on the music analysis of specific compositions, in order to strengthen the industry's exploration and attention to the theme of “silk road” music, and provide some theoretical and practical experience for the inheritance and development of China's national music.

Keywords: musical form structure, orchestration, Journey to the western regions

1. Creation Purpose and Ideas

The music creation of the original electronic music suite Journey to the West is an original electronic music work completed on the basis of the author's analysis and research on the writing techniques of the Silk Road Fantasy Suite. During the preparation, the author made an in-depth understanding of the cultural customs along the Silk Road, consulted a large number of materials and collected local minority music materials. The author hopes to create his own musical works by adding his own thinking about music on the basis of imitating others' music creation. Improve my professional skills and understanding of different musical styles in creative practice.

2. Music Design

Original electronic music suite line “xi yu xing cheng ji” content is about the story of a young composer steps follow the history of the silk road in the form of travel travel notes from the silk road starting point xian city, the west, the way of the silk road in dunhuang, in appreciating the essence of Chinese buddhist art treasures mogao grottoes after crossing the desert gobi came to the ancient city of southern xinjiang kashgar, Here, the composer felt the unique style of uygur folk music. After setting out, he crossed the Tianshan Mountains and came to the beautiful Kazak steppe, where the nomadic nationality showed its bold and unrestrained character vividly. From the steppe to the west and finally to the ancient and glorious thousand-year-old empire of Persia (Iran).The whole journey went west through Eurasia along the Silk Road. The composer integrated the precious materials he saw, heard and saw along the Silk Road, and selected the most representative ethnic cultures along the Silk Road to create the composition Journey to the Western Regions.

Schematic diagram of music design structure of “Journey to the West”

Movement	“ <u>Leave</u> Chang 'an”	“Magic of Dun Huang”	“Song and Dance Tianshan mountain”	“Grassland in Central Asia”	“Golden Persia”
Position	Xi 'an	Dunhuang	Tianshan Region of Xinjiang	Central Asia Kazak Steppe	Iran
Music structure	ternary form	rubato	binary form	ternary form	ternary form
Music style	Dark, brilliant	mysterious	cheerful	melodious	magnificent
Tempo	lento andante	rubato	lento allegretto	lento allegretto	lento allegretto

	allegretto lento			lento	lento
Featured musical Instruments	Muyu Bangzi bamboo flute	tambourine	Drum Rawap Tanbur	Tambura Accordion mouth organ	Drum

3. Musical Structure of Journey to the West

“Journey to the West” is in the form of divertimento, which is divided into five movements. These five movements show the scenes and pictures of different regions and nationalities along the Silk Road in different colors and styles, express the author's own understanding of the silk Road culture through music, and introduce the beautiful natural scenery and colorful ethnic customs along the Silk Road to everyone in the language of music. The specific design of each movement is presented as follows:

3.1 The First Movement “*Leave Chang 'an*”

“*Leave Chang 'an*” is the first movement of the suite. The young composer starts his journey to the West from the ancient city of Chang 'an. The movement depicts the composer looking back at Chang 'an city after thousands of years of ups and downs, which reminds him of his loneliness during his journey to the west and his feeling of pride for the historical accumulation of Chang 'an.

This movement is a compound trilogy structure with reappearance, with strong contrast of musical levels and combination of dynamic and static, showing the grand atmosphere vicissitudes of the music style of northwest China. At the beginning of the movement, four sections of the introduction part adopts electronic sound effects and reverb effect, highlighting the sense of time travel. See example 1. The first movement is adagio, in the form of unitary strings, and the melody is slow and quiet, mainly showing the grand and heavy historical accumulation of Chang 'an. This piece of music style is grand and grand, highlighting the deep and resolute music characteristics of northwest China. See example 2. The central part is designed as andante, xiao solo, and the main melody range is concentrated in the middle tone area. Xiao's mellow and delicate tone in the middle tone area and rich expressive force are used to express the protagonist's lonely and desolate mood. The repetition of the first section of the reproduction section, the music returns to a quiet and soothing style, so that the end of the movement echoes.

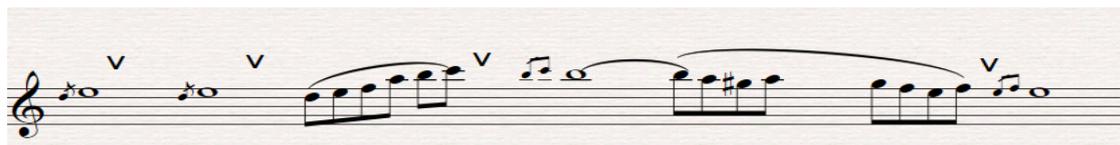


Music example 1 “*Leave Chang 'an*” The introduction melody

Music example 2 “*Leave Chang 'an*” string music

3.2 The Second Movement “Magic of Dun Huang”

The second movement is designed with Dunhuang music as the theme. The structure design of the music refers to the creation form of “Loulan Dream”. All Musical Instruments are pipes and guzheng. The unique timbre of pipes and the glissando of guzheng are used to show the exotic customs of dunhuang and highlight the sound and picture sense of music.



Music example 3 “Magic of Dun Huang”the melody of Guanzi

3.3 The Third Movement “Song and Dance Tianshan Mountain”

This movement is based on uygur folk music tunes of Xinjiang, using allegro with changing rhythm and melodious lyrical melody to show uygur people's happy life at the foot of Tianshan Mountain.

The movement is a single two-part musical form, with a beautiful lyrical music style in the first section, mainly showing the beautiful and charming natural scenery of Xinjiang Tianshan Mountains. The musical instrument is the uygur national musical instrument Tamgar and tabla accompaniment, and the rhythm is adagio. There is a strong contrast between the middle section and the first section, and the rhythm is the enthusiastic and cheerful allegro. This section adopts the uygur tabla solo form, which shows the enthusiastic and straightforward national character of ethnic minorities through the complex and changeable drumming.



Music example 4: “Song and Dance Tianshan Mountain” the Melody of Tanbur

3.4 The Fourth Movement “Grassland in Central Asia”

This movement draws on the minor melody of traditional Kazakh folk music as the theme, and the music mainly shows the beauty of the vast grassland and the national character of the nomadic people.

The musical structure of the movement is trilogy, and the main instrument is accordion. The introduction of the movement specially arranges a solo of The Kazak national instrument Dongbula and harmonica, highlighting the music national style. The first music is kazakh folk ditty, see example 5. Melodious and slow melody, rhythm for adagio. In the middle music, the first theme phrase is played with variations, and the rhythm is allegro, which is in contrast to the first paragraph. See example 6. A repetition of the first paragraph in the reproduction section. The theme music of the whole movement has obvious characteristics of western minor music. The melody is simple and simple, and the melody is less undulating. The melody is carried out in the way of natural tone progression, which highlights the characteristics of Kazakh national music.



Music example 5: the Melody of "Grassland in Central Asia"

This image shows the continuation of the musical notation for 'Grassland in Central Asia', specifically measures 13 through 25. It consists of four staves of music. The first staff (measure 13) starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The second staff (measure 17) begins with a quarter note B4, followed by a quarter note A4, a quarter note G4, and a quarter note F4. The third staff (measure 21) starts with a quarter note E4, followed by a quarter note D4, a quarter note C4, and a quarter note B3. The fourth staff (measure 25) begins with a quarter note A3, followed by a quarter note G3, a quarter note F3, and a quarter note E3. The notation includes various rhythmic values such as quarter and eighth notes.

Music example 6: the melody of "Grassland in Central Asia"

3.5 The Fifth Movement "Golden Persia"

This movement uses Iranian folk music elements to show the glorious past of the Persian empire through musical expression. This movement uses the tabla with Iranian national characteristics and Persian music mode to highlight the strong Iranian Islamic ethnic customs, and uses religious music elements to show the unique artistic charm of the Islamic world. During the music, pure original Islamic human voice is recorded to sing to show the simple folk customs of Iran and the positive and optimistic life attitude of people.



Oscillogram of Islam pray

4. Prospect the Music Analysis

The “Journey to the West” in the process of creating and creative thinking, mainly on the technique of writing is given priority to with traditional composing technique, at the same time into the modern electronic music elements, to combine traditional and modern, in addition the author use the silk road in the process of music creation along the uygur, kazak minority music elements such as highlights the whole work of national characteristics, try to explore in the process of music creation how to better integrate the original ecological music materials of ethnic minorities through the use of traditional composition technology and modern electronic music technology to reflect the essence of Chinese folk music.

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