

An Analysis on the Writing Style of Chinese Composers' Symphonic Works in the Early 20th Century

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Keywords: early 20th century; symphonic works; creative features

Abstract: Symphonic music has rich artistic expression and occupies a prominent position in music creation. It indicates to a certain extent the level of professional music development of a country or a nation. The symphonic works of the early 20th century is a bright pearl in the vocal treasure house of China. It has a milestone significance in the history of Chinese music and vocal music. Today, the symphonic works of this period have become an indispensable part of vocal performance and teaching. This paper first briefly introduces the genre of symphony music and the background of symphony music in the early 20th century, then expounds the development of symphony works in the early 20th century, and finally summarizes the creation style characteristics of Chinese symphony works in the early 20th century, so as to provide some references for later learners and researchers.

1. Introduction

At the beginning of the 20th century, due to the aggression of Western capitalism, the Chinese society has undergone earth-shaking changes. The Western techniques of composition and composition have gradually penetrated into China and produced a large number of symphonic works. After several generations of musicians' efforts, a group of classic symphonic works have become an important carrier of the spirit of the times and the national spirit, and have become an important part of our national culture. Among them, based on traditional European works, the national style of the nation is created in the creation. Through practice, the works that are well combined with the western symphony works are: Huang Zi's first orchestral work in China, "Nostalgia", Jiang Wen Ye's orchestral music "Taiwan Dance Music", Yan Xinghai's "National Liberation Symphony", He Luting's orchestral music "Senji Dema" and so on^[1].

2. Genre of symphonic music

The form of symphonic music is diverse. The "symphony" we usually say is the most important form, in addition to "concert", "symphonic poetry", "symphonic sound", "rhapsody", "chorus "the genre". The "symphony" generally consists of four movements, as shown in Table 1. The "Concert" is mainly played by a solo instrument with the band in a form of competition. The structure of the concerto is similar to the symphony. It is generally composed of three movements. The first

movement is also a melody, the second movement is mostly a lyrical slow, and the third movement is a brilliant Allegro finale. The structure of "symphonic poetry", "symphonic prelude", "symphonic sound painting", "symphonic Rhapsody", and "symphonic capriccio" are mainly composed of single movements, which are gradually formed in the development of symphonic music.

Table 1 Part of the "symphony"

The "symphony" component:
● The first movement is a melody
● The second movement is a slow motion like a song
● The third movement is a singer or a small step dance
● The fourth movement is a final song written in a melody or a melody

3. The background of symphonic music in the early 20th century

Although the records of the introduction of Western music into China existed as early as the Yuan and Ming dynasties. However, the large-scale introduction of Western music, and hope to use the power of Western music to create China's "new music", is the "school music song" activity from the beginning of the 20th century. The creation of symphonic music in China can be seen as a product of the fusion of Chinese and Western music culture in the 20th century. As imperialist gunboats opened the door to China, a group of foreigners came to China, and there were successive bands and orchestras. The emergence of the orchestra in China laid the necessary material foundation for the production of Chinese symphonic music.

At the beginning of the 20th century, the earliest batch of Chinese musicians who returned from studying abroad, with the entrepreneurial spirit of the pioneers, formed the original orchestra on the land of China, as shown in Figure 1. Before and after this, there are still "Orchestra Symphony Orchestra of Shanghai Industrial and Municipal Bureau", "Linde Band" and other orchestras composed of foreigners active in Shanghai and Beijing. Although there is no exact record of these bands playing Chinese music, there is no doubt that they have already blamed the original material cornerstone for the development of Chinese music and opened the magical curtain of Chinese symphonic music^[2].



Figure 1 Orchestra formed in China

4. An overview of the development of symphonic works in the early 20th century

4.1 An overview of the creation of symphonic works in the 1920s

In the 1920s, foreign students who went to Europe to study music began to return to China in large numbers and invested in the creation of new music. He has created a large number of symphonic works with Chinese national color with eternal aesthetic value. For example, the earliest symphony in China is a work created by Xiao Youmei in 1923, called "New Neon Feather Dance". The music is based on a poem by Bai Juyi. It is called "Ningshou Feather Dance" and is a well-known piece of music. It is also a very good poem. Another important representative work of this period is Huang Zi's Nostalgia. This is the graduation work of the Yale University School of Music when Huang studied in the United States in 1929. These symphonic works have been the must-have for vocal music students in colleges and universities, and the 1920s was the foundation for the creation of symphonic works in China^[3].

4.2 An overview of the creation of symphonic works in the 1930s

In the 1930s, the essence of China's urban and rural political and economic life at the time was that China was at a critical juncture, and the country was accelerating semi-colonial and semi-feudalization. But in this context, the material for the creation of symphonic music has been provided, and the Chinese symphonic music has entered a new period of creation. Among them, Jiang Wen also wrote "Taiwan Dance Music" in 1934, which is a relatively mature work. Jiang Wen was born in Taiwan in 1910. When I created "Taiwan Dance Music" in 1934, people were in Tokyo, Japan. At that time, Taiwan was a Japanese colony. As a young colony, he wrote his works with loneliness, helplessness, and sadness. Although it is called dance music, his sad mood has a vivid performance in his dance music. This work is the first work of Jiang Wenye, an orchestral work, and it has been written successfully.

4.3 An overview of the creation of symphonic works in the 1940s

In the creation of the 1940s, it was mainly divided into two periods: before the victory of the Anti-Japanese War and after the victory of the Anti-Japanese War. The representative works before the victory of the Anti-Japanese War were the "First Symphony-National Liberation" of Xing Xinghai in 1941, which was completed in Moscow. There is also the "Second Symphony-Sacred War" completed in 1943 and so on. These works show the composer's heart to the motherland, the resistance to aggression, the strong emotion of singer justice, the rich color of music, and the novelty and boldness. Also, Ma Sicong's first violin concerto in 1944 was the Violin Concerto in F Major, the first orchestral Rhapsody in China written by Xing Xinghai in 1945, "China Rhapsody" and so on. After the victory of the War of Resistance, the symphonic music works of the orchestral songs "The Evening" and "Senji Dema" created by He Luting were produced^[4].

5. The creation style of Chinese symphonic works in the early 20th century

5.1 National style

In the early 1920s, Dr. Xiao Youmei, who was studying in Germany, returned to the motherland. At the same time he was preparing to build the "Bei Da Yin Chuan School Orchestra", he also began to write an orchestral music. The new Chinese costume, created by Xiao Youmei, is the first Chinese orchestral piece, although it is not a mature work. But you can see that he is pursuing

China's national style, the ancient Chinese music style. In addition, Jiang Wen also wrote the "Confucius Temple Exhibition" after he returned to China in 1938. He attempted to create a new Chinese modern folk music with Chinese traditional spirit and philosophical content with modern symphonic music and modern music creation techniques. From a national perspective, he has become a composer of "China's Taiwan".

5.2 Patriotic style

The main representative works include the symphony of the 1941 completed by the Xinghai Lake, the Symphony of the First National Liberation, the Second Symphony of the Holy Song, and the Fourth Symphonic Suite "Man Jianghong". Ding Shande's "New China Symphony", Chen Peixun's "Second Symphony, a Qingming Festival". There are also the "Beijing Good News to the Side" jointly created by Zheng Lu and Ma Hongye, as well as the piano concerto "Yellow River" and so on. These works show the composers' strong patriotism against the motherland and against aggression. In particular, the piano concerto "Yellow River" is one of the representative works, the Yellow River, the symbol of the great spirit of the Chinese nation! It shows the brilliant and rapid development and great victory of the Chinese people's anti-Japanese war in the international anti-fascist front^[5].

5.3 Romantic style

Huang Zi's "Nostalgia" is a graduation work of Yale University's Conservatory of Music when he studied in the United States in 1929. Performed at the music department of Yale University, it is entirely European classical music and romantic music. This is the prelude to the first single movement. He misses his old girlfriend. His girlfriend is studying in the United States at the same time. His girlfriend graduated back in advance and died of illness after returning to China. Huang Zi is the "Nostalgic" song written for this face. It has a strong romantic atmosphere and a touching tragic color. Jiang Wen also wrote "Taiwan Dance Music" in 1934. He used a little Taiwanese tone and used it very freely. There are also some modern techniques in the works. Some techniques after the romantics are a very special piece of music in China using modern techniques.

6. Conclusions

In the early 20th century, under the enthusiasm of the May Fourth Movement and the New Culture Movement, Chinese symphonic music gradually developed, and produced a large number of outstanding composers and works, which had an important impact on the subsequent development of music in China. To a certain extent, Chinese symphonic music during this period influenced the creation of Chinese symphonic works throughout the 20th century. Therefore, in today's era, our Chinese musicians will be able to stand on the background of the times, based on the original symphony, to study the characteristics of symphonic music, create more valuable works, and contribute to the Chinese music industry.

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