A STUDY OF "EMEI MOUNTAIN MOON SONG" ; HUANG HUWEI'S VIOLIN WORKS

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ABSTRACT

This is a qualitative investigation with the objective to study of "Emei Mountain Moon Song"; Huang Huwei's Violin Works. Apply concepts in musicology, gathering information from papers, and use music theory to analyze selected songs. The result found that: "Emei Mountain Moon Song" is a violin music created by Huang Huwei in 1981. It was written by the author at the invitation of the Art Committee of "Sichuan 1981 Violin Competition". It is the only Chinese work that must be played in the group a final of the competition. This article takes the "Emei Mountain Moon Song" as the research object. Through the research, the author attempts to summarize some characteristics of the song.

Keywords: Creative technique, Tonality, Music analysis, Huang huwei

1. INTRODUCTION

Mr. Huang Huwei was born in Jintang County on the Chengdu Plain in January 1932. He moved back to his hometown of Neijiang County near the Minjiang River when he was half a year old.

He studied in Chengdu Shude middle school in 1946. He studied in the forest Department of Sichuan University in 1949. In 1954, he graduated from the composing Department of Southwest Conservatory of music and became the first graduate of the composing Department of Sichuan music. During his study, he studied under Associate Professor XuJie (a student of Huang Zi and a disciple of Professor Jiang Dingxian). From 1956 to 1958, he studied in the "harmony teaching research class" of Soviet composer gulov in the composition department of the Central Conservatory of music. He was seconded to the composition department of the Central Conservatory of music from 1976 to 1978.

In 1985, he was awarded the title of "Chengdu excellent teacher" and "Chengdu model worker" on the first teachers' day. In 1989, he won the first prize of "the first outstanding teacher achievement award of Sichuan ordinary colleges and universities" for his achievement "training excellent composer". He Xuntian, Song Mingzhu, Yang Xiaozhong, Chen Qian, GuoFeng and Lin Youping were all his students.

Huang Huwei's violin solo "Emei Mountain Moon Song" was written in Sichuan Conservatory of music in the spring of 1981. It was made by the author at the invitation of the Art Committee of the "Sichuan violin competition in 1981". It was determined to be the only Chinese work that must be played in the group a final of the competition. Later, Hu Zheng and others premiered at the "winner's concert". In 1985, it was first published by the people's music publishing house.

This song is based on the seven unique poems of the Tang Dynasty poet Li Bai "the Moon Song of Mount Emei". It describes the natural scenery of Mount Emei, such as the moon, autumn night and river water, and shows the nostalgia for friends. The melody is soft and beautiful, full of poetic and picturesque. The waves of music thoughts are like endless surging river water, constantly telling the poet's thoughts.

From the above important songs, the researcher will analyze the musical composition of this song.

Objectives of Study
Mr. Huang Huwei's works are often performed in concerts and received good reviews. I think it's necessary to analyze his works and learn his creative techniques. For the result I found that follow up my objectives as:

1. To Analyze the five tone factors in the tonal layout of "Emei Mountain Moon Song"

2. To Analyze the transfer technique in "Emei Mountain Moon Song"

II. LITERATURE REVIEW

Huang Huwei, a native of Nei Jiang, Sichuan, was born in January 1932 in Jintang county (now Chengxiang Town, Qingbaijiang District, Chengdu). He was a Composer, music educator, Professor of Sichuan Conservatory of music, former director of composition department.

More than 150 achievements have been officially published, including 14 kinds of music works, monographs and anthologies published by people's music publishing house, Shanghai Music Publishing House and Central Conservatory of music publishing house, more than 40 achievements published in the four major music journals : people's music, music creation, Songs" and children's music sponsored by China Musicians Association, as well as in The Journal of Sichuan Conservatory of music "music exploration" and the Journal of Sichuan Musicians Association published more than 30 achievements. Important achievements include the monograph "tune shifting method, spoonetin and other " harmony and acoustics course "exercise solutions (Volume I and Volume II), four works" painting of Bashu ,sunshine shining on Tianshan , lyric of Sailimu Lake , Moon Song of Emei Mountain "which have been included in many Chinese music history books, as well as" Selected Piano Works of Huang Huwei ", selected art songs of Huang Huwei "and" selected works of Huang Huwei " Selected works of instrumental solo, etc. The painting of Bashu and the Moon Song of Mount Emei have been selected into the large series of books of the national major project of academic construction in the field of music.

He was a judge of the third National Music Awards (1983), the Shanghai International Music Competition (1987) and the 2000 second Chinese piano competition in Hong Kong.(Sichuan Conservatory of music and composition department of Sichuan Conservatory of music

Edit.A collection of papers from the Academic Symposium on Professor Huang Huwei's achievements in teaching and scientific research.2013)

He once served as the director of Sichuan Musicians Association and deputy director of creation Committee. From 1980 to 2000, he was a member of the creative Committee of the Chinese Musicians Association. He was the director of China Music Copyright Association from 1993 to 2011.

The biography of his achievements has been included in dozens of Chinese and foreign classics, such as the dictionary of Chinese characters, the world-famous persons in Chinese literature and art circles, the world famous persons (China Volume 6) (edited by Hong Kong World Culture and Art Research Center), and the world famous persons (edited by the American Association of overseas artists).

Analytical theory of music that used in the study including

1. Natural sound system

It is mentioned in the book: "the sum of natural major and natural minor's chords and sub chords constitutes a complete natural sound functional system (referred to as natural sound system for short). Harmony major and minor and melody major and minor are also included in this system. " The first volume of this textbook basically belongs to the scope of natural sound system and introduces the connection and application of chord and chord.

2. Chromatic system

It is introduced in the book that "the natural sound system adds the consonant chord and the consonant chord of the chromatic to form a more complex system of chromatics." The second volume of this book consists of four chapters, which belong to the scope of semitone system. It mainly introduces the function and voice part of major chord and minor chord, but less about minor chord.

3. Changing chords
This book introduces the variable chord formed by the grade II tone of the variable mode scale. Its main purpose is to change the whole tone progression in the mode to the half tone progression. In Chapter 46 and Chapter 47, we introduce the harmonic connection and the voice part of the subordinate and subordinate harmonic groups.

4. Alternate major minor system

All these complex diversities formed by the interaction between major and minor constitute the alternating major minor system. It can be divided into two parts: the same tonic alternating major minor system and the parallel alternating major minor system. In Chapter 49 of the book, the chords introduced by the alternate mode of the same tonic are described in detail. In Chapter 50, the harmonic connection and chord application of the reduced VI chord of the alternate major minor are mainly introduced.

5. Transfer

The transfer of a musical structure (usually a passage) to a new key and its ending on the new key is called a transposition. This textbook is based on the tonality relationship from near to far, and introduces six methods of tonal conversion: (1) using the common natural tone and chord conversion of two tones; (2) using the common chord conversion of major and minor tones of harmony; (3) using the tonal conversion of Naples; (4) using the tonal conversion of grade VI chord with the alternate mode of the same tonic; (5) using the same tonic when the theme is opposite (6) through the equal tone conversion, using the minus seventh chord and the seventh chord. In general, because there are many chords in common between the two tones, the first method is often used, while the latter five methods are used to accelerate the transfer, which are mostly used in the far relation transfer.

6. Chord overtones

In the book, chords are divided into four types: lingering, transitive, auxiliary and pre-existing. From chapter 36 to chapter 45, there are ten chapters to introduce the application and treatment of these four types.

III. METHODOLOGY

This paper focuses on analyzing documented from Music notation, which is a well-known work of Mr. Huang Huwei. The researcher selected complete music notation to be used in this research. The researcher obtained the music notation to be analyzed, First, the researcher rechecked the music notation. Second, check the music notation by the music experts. The researcher uses music theory to analyze, the songs separately into individual components to find out the specifics of the music.

IV. RESULTS

1. The five tone factors in the tonal layout of "Emei Mountain Moon Song"

Chinese professional multi part music creation began in the early 1920s. Pentatonic tones are often used in melody writing. The harmony used in the creation of multi part music is mostly the harmony techniques of European major and minor system. Due to their different mode basis, there will be style contradictions between
melody and harmony in some aspects. In the works created with pentatonic mode, most of the tonal movement of their works do not reflect the characteristics of fourth- and fifth-degree tonal movement. The structural relationship formed between the tonics of various parts in the works is mostly different from the works written with large and small modes, reflecting the pentatonic factors.

Huang Huwei's creations mostly reflect the structural thinking of five tone mode, such as violin solo "Emei Mountain Moon Song", piano suite "painting of Bashu", "piano solo" fantasy of Jialing River "and so on. The writing of instrumental works mostly involves the organization form of multi voice parts, but most of these works do not use large and small modes, so the melody, harmony and the tonal arrangement of each part are different from those of large and small modes. Through creative practice, composers strive to explore ways and methods for the unified and coordinated development of melody and harmony style. In the creative process, the composer's grasp of the overall pentatonic style of the work and the tonal arrangement of each part have their unique thinking logic. In his long creative practice, he has accumulated a lot of creative experience of instrumental works based on pentatonic mode. Through the study of such instrumental works, he can learn some creative experience of instrumental works.

This song is written in the form of trilogy, with the main key of D yu key. As a work reflecting the style of Sichuan folk songs, we can not only find the characteristics of folk songs from the aspects of melody rotation and vertical harmony arrangement, but also reflect these characteristics in its tonal layout. By observing the tonal arrangement of the whole work, we can see the uniqueness of the composer.

The tonal layout of each main part is as follows:

The first part: 1-17 bars, the tonality is D yu key and A yu key.

The first theme in the middle: bars 18-31, with tonality of B yu key and e yu key.

The second theme in the middle part: sections 32-45, the tonality is A yu key.

Connection transition before reproduction: 46-55 bars, tonality is A yu key, #f yu key.

Reproduction part: 56-63 bars, the tonality is D yu key.

When the work is reproduced, the tonality returns to the main D yu key. The connecting transition paragraph before reproduction contains two Tonality: A yu key and #f yu key. A yu key is the fifth tone above D yu key which can naturally transition to the reproduction part, but unexpectedly, the composer inserts a connecting sentence with #f yu key before reproduction to prepare for reproduction.

Example 1

The tonic of the mode used in each part of the whole song is integrated as follows: d-e-#f - a-b-d, which just constitutes the scale structure of pentatonic d-gong mode. From this aspect, we can see that the tonal layout of the whole song implies a deeper pentatonic factor. The #F is just the third tone in the scale of d-gong mode. The last chord of the whole song is the feather triad of the first transposition of the D gong system, which also seems to imply to us that the deep-seated relationship of the tonal layout in front of it implies the factor of D gong tune.
2. The transfer technique in "Emei Mountain Moon Song"

From the tonality of music works, there are two situations: one is that the music is single tonality from beginning to end, and the other is tonality conversion. Single tonality is more common in small works, because the statement and development of Lesi in small works are relatively simple and do not necessarily need tonality comparison and conversion, but this does not mean that small works do not need to convert tonality at all. In fact, many short folk songs have tonal conversion, or through the conversion of various modes of the same palace system, or through the transfer of tones to obtain more profound artistic expression.

The word "tonality" contains two meanings, one is the tonic pitch, the other is the mode. These two aspects are interrelated and inseparable. Tonality can be determined only when they are clearly indicated at the same time.

Why do you want to change the tune in music? What is the purpose and function of tone transfer? From the perspective of creative practice, it can be explained from the following aspects:

2.1 The performance of limited music materials can be brought into greater play through tone transfer.

2.2 Tone transfer is to have better music liquidity, better express emotion and depict music image.

2.3 Tune transfer is an important means to promote the development of music.

2.4 Transfer is sometimes mainly to obtain the tonal color contrast between music segments.

2.5 Transfer is sometimes to adapt to the range, range or timbre of human voice or musical instruments, or to adapt to the singing and performance characteristics of human voice and instrumental music.

The above makes a general summary of the causes of tone transfer and the role and purpose of tone transfer. These aspects are closely linked, which should be comprehensively considered in creation and analysis. In the author's opinion, the tone transfer in the work is not an independent event. It always has a special creative intention of the composer. At the same time, it is an important technique in the process of developing and deepening the theme.

The initial tonality of the connecting paragraph is the A yu tone. The A yu tone is transferred to the D yu tone at the time of reproduction. It is originally a pair of closely related tones, but the transfer process is relatively unique. The third section in the example is the chord composed of the change tone. The chord is a minor triad on the #f tone. It is the three chord of the front three (a yu) and the mistress (A gong tune), and is the three chord of the Queen's tune (D gong tune). The intermediary chord is the alternating chord of the same tune on the tonic tune in front and rear. The color effect is very distinct.

The tonic of the four feather tones in the tonal layout of the work and the tonic of the #f yu tones in the connective sentence add up to just five tones of the five tone D gong tune. At this time, the deep meaning of the author's insertion of the far relationship tone may not only guide the reproduction part of the work. From the
perspective of the work as a whole, the change of tonality at this time is more subject to the overall style of the work, making the work highlight the local music characteristics on the overall tonality skeleton.

Example 3

V. DISCUSSION

Mr. Huang Huwei's work is like a precise instrument. Every part is calculated carefully. One more sound is not enough, but one less sound is not enough. His music works show us a way to create Chinese style music works. His works are of positive significance in the use of Chinese style music language, the expansion of tonal thinking, and musical expression.

Through the analysis of this work, it is found that the tonal arrangement of this work is very special. This tonal arrangement method is not only different from the western traditional tonal arrangement method, reflecting a strong national style, but also similar to the arrangement method of far and near relationship and alternating major and minor in the Western tonal arrangement. At the same time, the strong logic and exquisite conception embodied in this tonal arrangement are beyond doubt.

The ingenious design and successful attempt of harmony thinking and tonal arrangement in the "Emei Mountain Moon Song" have sparked dazzling sparks in the collision between Chinese and Western cultures.

VI. SUGGESTIONS

In this study, only one song was selected. May be cannot see all musical characteristics In the authorship of Mr. Huang Huwei, if doing research next time may have to choose more songs. By choosing songs composed for other instruments to have variety. That we can see his concept in a wide and can find more knowledge in his music composition. Which can be useful for the new generation who will be able to apply music composition of him to further developments in the music composing industry.

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