

The Application of National Music in Film Music

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ABSTRACT

With the acceleration of globalization, film, as a comprehensive art, not only carries the function of telling stories, but also becomes an important platform for cultural exchange. National music, as a unique cultural symbol, is integrated into the film music, which can make films have more local characteristics and historical deposits, and be of great significance to enhance the emotional expression of the film and stimulate the cultural identity of the audience. This paper discusses the application of national music in film music through literature review and logical analysis, respectively from three aspects of national instrumental music, ethnic songs and opera music, in order to provide some references for film music creators to integrate national music skillfully and naturally.

KEYWORDS

national music; film music; application

Film is an art form integrating vision and hearing, and its charm lies not only in the beauty of the image, but also in the rhyme of music^[1]. Film music, as an important part of film art, plays an important role in supplementing the image, promoting the development of the plot, deepening the theme and conveying emotions. National music, as a cultural heritage formed in the long-term living practice of a specific region or ethnic group, covers various forms such as folk songs, folk song and dance music, instrumental music and traditional operas, reflects the social and historical background, religious beliefs and folk customs in a specific geographical environment, and has the strong regional and national characteristics. The application of national music with the profound historical accumulation and cultural connotation to film music not only helps to improve the artistic value of films, but also promotes the cross-cultural communication and understanding. Therefore, it is necessary to explore the application of national music in film music.

1 The Application of National Instrumental Music in Film Music

National instrumental music occupies an irreplaceable position in the Chinese national music system, which is not only an important tool for musical expression, but also an important carrier of national culture inheritance and development. Since the Zhou Dynasty, the development of Chinese national instrumental music has begun to take shape. Up to now, more than 200 different instruments have been widely used, including plucked string instruments, wind instruments, percussion instruments, string instruments and other categories^[2]. Each instrument has its own unique sound qualities and expressiveness. For example, the Guzheng and Pipa are plucked string instruments, and known for their melodious timbres and delicate emotional expression. Flute and Xiao are typical wind instruments, which can convey fresh and refined or deep and sad emotions. Percussion instruments such as gongs and drums add vitality to music with their strong sense of

rhythm. String instruments such as Erhu and Gaohu are good at expressing soft or passionate emotions. These colorful national instrumental music not only enriches the expression forms of Chinese music, but also profoundly affects the cultural and social life in China. At the same time, it provides rich and colorful musical materials for the film, which is of great significance to enhance the artistic appeal of films and promote the transmission and exchange of Chinese traditional culture.

First of all, from the technical perspective, the application of national instrumental music greatly broadens the possibility of film soundtracks. Different national musical instruments have unique timbres, playing techniques and forms of expression, and it can achieve the purpose of rendering story plot and creating atmosphere through the timbres of different instruments. For example, "Hero" directed by Zhang Yimou is a classic in Chinese film history, which is set in ancient China and tells a story of assassinating the king of Qin. As the main person in charge of the music part of the film, Tan Dun skillfully uses traditional instruments such as the Guzheng and Erhu, and combine them with western orchestras to create a unique musical style that has not only oriental charm but also modern sense. Especially the Guzheng solo that appears many times in the film not only strengthens the emotional atmosphere of the story, but also makes the audience feel the profound heritage of Chinese culture^[3].

Secondly, from the cultural perspective, the application of national instrumental music helps to show the historical background and cultural atmosphere of the film. By carefully selecting traditional musical instruments that fit in with the theme of the film, the producers effectively convey the atmosphere of a specific era and the cultural characteristics of a specific region. For example, in the film "In the Heat of the Sun" reflecting the life in the early days of China's reform and opening up, the composer Chen Qigang skillfully uses musical instruments such as Erhu and Xiao, which not only enhances the sense of era in the story, but also successfully evokes the audience's memory of the social landscape of the era.

Thirdly, the application of national instrumental music also promotes cross-cultural communication. In the context of globalization, more and more international producers tend to incorporate exotic musical elements into their productions to appeal to a wider audience and promote the mutual understanding and respect among different cultures. For example, the animated film "Big Fish and Begonia" shows the perfect combination of Chinese traditional culture and modern animation technology. In its music part, many traditional national musical instruments such as the flute and Pipa are used to create a dreamy and mysterious oriental aesthetic feeling with exquisite images and poetic plot settings. The application of these traditional musical instruments not only enhances the artistic effect of the film, but also allows the audience to deeply experience the charm of Chinese traditional culture while enjoying a visual feast, which is of great benefit to promoting cross-cultural communication.

2 The Application of Folk Songs in Film Music

Folk songs are created and sung by working people in their life and labor, which record the lives of the people and express the heartfelt wishes of the people with simple melodies, sincere emotions and strong local colors. There are obvious differences in melodies, rhythms, lyrics and other aspects of folk songs from different regions and different nationalities, which makes each folk song have a unique charm. For example, northern Shaanxi folk songs are bold and unconstrained, Jiangnan folk songs are delicate and graceful, Tibetan folk songs are loud and clear, and Mongolian folk songs are melodious and deep. In addition, there are various ways of singing folk songs, including solo, duet, chorus and so on. The application of folk songs with strong local colors to film music can not only

enrich the music language of the film, improve the artistic appeal of the film, but also give the characters a sense of reality, touch the heartstrings of the audience and trigger the audience's resonance.

For example, "Third Sister Liu", a classic film made in the 1960, tells the story of third sister Liu, a folk singer of the Zhuang nationality in Guangxi Province. This film extensively use traditional folk songs from the Guangxi Zhuang Autonomous Region, such as "Folk Songs are like Spring River", which not only show the life customs and emotional expressions of the Zhuang people, but also creates a strong regional cultural atmosphere for the film^[4]. At the same time, the audience can better feel the simplicity and enthusiasm of the Zhuang people through the folk songs, thus deepening the understanding and resonance of the film's theme. Another example is "Genghis Khan", which is a film based on the history of the Mongolian nationality. The traditional Mongolian music is widely used in the film, and creates a extensive scene of vast grasslands and eagles cleaving the sky through the melodious and broad melody and the powerful sound of the horse-head fiddle, which not only adds a sense of epic magnificence to the film, but also reproduces the atmosphere of that era through the medium of Mongolian music. It makes the audience feel as if they have personally experienced that history through time and space, and gives them a spiritual shock. In addition to providing background music for movies, folk songs also play an important role in shaping characters. For example, in his film "Crouching Tiger, Hidden Dragon", the famous director Ang Lee cleverly introduces the Uyghur folk song "Avaguri". Through this exotic folk song, Yu Jiaolong's inner entanglement is revealed, and her personality is more vivid and three-dimensional. Meanwhile, the audience can feel the protagonist's complex emotional world, and the inner conflicts and struggles of characters in different cultural backgrounds, thus further enhancing the artistic appeal of the film.

3 The Application of Opera Music in Film Music

Opera music is an important part of traditional Chinese music, which integrates singing, dancing, music, literature, performance and other artistic forms, and forms an artistic style with beautiful melody, distinct rhythm and unique singing. Traditional opera has a wide range, covering 54 kinds of operas such as Peking Opera and Kunqu Opera. Whether it is percussion accompaniment in Peking Opera or delicate string performance in Kunqu opera, both of them show the profound cultural heritage. Applying them to film music can not only highlight the historical sense and regional characteristics of the film, but also enrich the cultural connotation of the film, create a specific atmosphere, and add a unique charm for the film^[5].

For example, the drama film "Dingjun Mountain" is the first Chinese film, directed by Ren Qingtai, starred by Tan Xinpei, and made in 1905. Although the film is originally made to document Peking Opera performances and do not have a film soundtrack in the modern sense, it has a profound influence on later drama films. Especially in the aspect of the application of opera music, "Dingjun Mountain" has become one of the important references for the creation of opera films. First of all, the application of opera music plays a finishing role in the narrative structure of the film. Traditional opera expresses emotions and depicts scenes through singing, which coincides with the way films construct the story world through visual and auditory elements. Therefore, in the film-making process, producers can naturally integrate opera music into the background music or theme song of the film to effectively enhance the emotional expression and cultural atmosphere of the film^[6]. Secondly, the application of opera music is also reflected in the characterization of characters' personalities and emotional states. In films such as "Dingjun Mountain", different opera passages are used to depict different roles' personality characteristics. For example, the

impassioned singing may be used to express the heroic character's ambition, and the delicate and graceful melody can well reflect the complex emotions of the characters. This kind of flexible choice of opera music according to the characteristics of the roles and the development of the plot not only enhances the three-dimensional sense of the roles, but also enables the audience to understand the roles more deeply. Although "Dingjun Mountain" is not a "sound film" in the strict sense, its existence has inspired subsequent film creators to explore how to better combine traditional opera music with modern film language, and has also provided an important demonstration for the integration of opera music in the selection and creation of later film music, such as "Farewell My Concubine" directed by Chen Kaige and White Deer Plain directed by Wang Quan'an.

4 Conclusion

To sum up, the application of national music in film music is not only an innovative means of artistic expression, but also a bridge between the past and the present, and the local and the world. It can make the audience feel the charm of different cultures while enjoying the film, and enhance the audience's understanding and respect for other cultures. In the future, it is expected that more musicians will explore new methods and paths to integrate national music into film music, so that national music can realize its own transmission, inheritance and development while adding luster to the film, and more people can understand and love Chinese national music, and promote the promotion and development of national culture.

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