

Research on the Nationalization of Contemporary Chinese Accordion Art

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Abstract: As an art, the accordion has had a profound impact on Chinese cultural undertakings. For the accordion, China is the source of inspiration for its creation, so it has had an indissoluble bond with China from the beginning. In today's diversified world, the nationalization of accordion art in China is becoming more and more apparent. Therefore, this paper studies the nationalization of contemporary Chinese accordion art, and further proposes an effective way for the nationalization of accordion art in China.

1. Introduction

Introduction: China's development to date, as part of the world's cultural diversity, also highlights its charm. The nationalization of accordion art also incorporates the collision and exchange between Chinese and Western cultures. The development of accordion art is equivalent to the process of communication among various national cultures. Similarly, in China, only the nationalization of accordion art will be able to see the profound Chinese culture through the excellent works played by the accordion, and let the Chinese national culture stand deeply in the world music. Therefore, the nationalization of contemporary Chinese accordion art needs to be promoted in various effective ways. Finally, the overall music education in China is centered on Chinese characteristics, and no longer relies too much on the theoretical system of Western music, thus creating excellent characteristics that belong to Chinese national characteristics. Music works.

2. The formation and development of Chinese accordion art

Legend has it that the accordion is routed through the silk to the traditional Chinese musical instrument - rumored to Persia, and passed to Father Pierre Amirt to Europe. After continuous development and dissemination, it was reformed and developed by the Austrian Severus Damian in 1829, and the chord key used for the accompaniment was added to the official name "Accordion". According to the data in China, the artistic creation of the accordion was inspired by the traditional Chinese musical instrument, 笙, and then in 1976, the cultural revolution that had lasted for ten years and was deeply devastated by Chinese culture finally ended. The party of December 1978 The convening of the Third Plenary Session of the Eleventh Central Committee provided material conditions and economic conditions for the Chinese literature and art cause. Until the 1979 National Art Education Conference was held, China's accordion art ushered in a new development opportunity. After a hundred years of development, China's accordion art is deeply rooted in China's "nationalization" thinking characteristics, both in terms of creative principles and creative techniques. Or because the accordion traces its source, it is a traditional instrument from China, so it has a subtle sense of incomprehensibility with Chinese. For more than 100 years, the structure and performance of the accordion have undergone substantial changes, especially after the 1920s, China, Shanghai, Qingdao, Tianjin and other regions have attracted countless foreigners, which is the art of accordion. The development in China has played a catalytic role. After the 1930s, in addition to the form of accompaniment, the accordion began to appear on the stage in the form of solo, ensemble, ensemble, etc. The main representative works include "The Yellow River Chorus", "The March of the

Volunteers", "The Heaven of the Liberated Area", etc. It caused a huge stir at the time. Until recently, there are still some famous works in mind in the hearts of the people, such as "Contemplation and Acura", "The Same Wind and Rain", "Don't Bun on Horseback", "The March of Youth" and so on. It can be seen that the art of accordion has been greatly developed in China at that time, and as a spiritual food, it is inseparable from the life of people at that time.

3. The importance of nationalization of accordion art

3.1 Enriching China's music culture

Nowadays, due to the diversified pattern of the world and the diversity of cultures, the world's music culture has also presented a diversified trend. A variety of music types such as pop music, hip hop, jazz, Latin, folk music, country music, etc., they are filled with people's ears, washing people's hearts. Similarly, a wide variety of musical instruments are also numerous, harp, violin, piccolo, flute, oboe, accordion... and in the face of a variety of musical instruments composed of many instruments, Li Yuqiu, the author of the music "Tianwo Sanhua" once said "The accordion is an exotic product, but the accordion will have more space only if it combines the instrumental works of the nation." From the history of the development of the accordion, most of its time was created in the continuous improvement of the West. It basically says that it represents the culture of the West. Therefore, the nationalization of accordion art will give us more creative inspiration to a certain extent, thus enriching our country's music culture and accumulating in the long river of Chinese music.

3.2 Meeting the aesthetic needs of the public

With the constant change of the times, people's thoughts and emotions have also changed. On this basis, the aesthetic needs of the public will also change. As a music art that can satisfy people's aesthetic needs, the accordion deeply shows the unique culture and characteristics of the West. However, due to the cultural differences, especially in the face of the differences between Chinese and Western cultures, the Chinese will gradually lose interest in the accordion art full of Western charm because of the incomprehensible Western culture. Therefore, the nationalization of the accordion art will re-emerge the new nationalization characteristics of the accordion, and thus resonate with the listener's sense of nationality. Eventually, the emotional communication of the Chinese public is evoked to meet the aesthetic needs of the public.

3.3 Carrying forward Chinese national music

The study of Chinese nationalization in the art of accordion plays a certain role in promoting Chinese national music. Until now, people have an important misunderstanding of ethnic music. It is universally believed that national music comes from ethnic areas, and it has the meaning of earthy rusticity and cannot be compared with elegant music. This misunderstanding directly affects the development of Chinese national music. However, what everyone does not know is that some national music can effectively integrate national musical instruments with music, such as the shocking "Yellow River Chorus", in which the use of the national musical instruments Sanxian and Accordion depicts the long history of the Yellow River to the Yellow River. The magnificent landscape. Through the aid of musical instruments, the music is more naturally and fluently expressed, so that the listener can be heard and can feel the true feelings that the music wants to express.

4. The favorable conditions for the nationalization of accordion art

4.1 Extensive mass base

As early as the end of the Cultural Revolution, the art of accordion in China began to rise and develop. In the era and social background of the time, through the great spread of the folk, the accordion art was loved and loved by most people at that time, which showed its vitality at that time. After the founding of the People's Republic of China, the people of the whole country devoted

themselves to the cause of the motherland's construction with excitement and high spirit. The accordion is regarded as the "highest instrument accepted by the whole people" because of its small and easy to carry. Therefore, the art of accordion has a broad mass base in China and enjoys the ardent pursuit of many people. It appeared in line with the background of the times, and it gave the best opportunity for people to express their emotions at that time. Even in the post-reform and post-opening era, the accordion has been more spread and developed, thus making it have a broader mass base.

4.2 Strong transformation

According to the survey, the development of the accordion art has been regarded as the youngest art style in the world. Therefore, no matter its creative principles, creative methods or other aspects, it needs constant improvement and improvement. On the basis of its transformative nature, it can be improved from the perspective of nationalization and through the expansion of innovative thinking. After it has been continuously transformed, it continues to bloom its great light and occupy a higher position in the world.

4.3 The appearance of accordion chamber music in China

At present, due to the integration and integration of the accordion and other instruments, the accent organ chamber music has begun to occupy an increasingly important position in Chinese music. In the joint interpretation of various other instruments, the use of the instrument is more flexible, making the music that is finally played easier and free. Under their tacit understanding, China's national music has become more vital and vital, and to a certain extent, it has accumulated the profound heritage of China's national culture, making Chinese national culture more unique. For example, Li Yuqiu's "Prairie Light Cavalry" and Luo Qifang's "Beijing Good News Bijiezhai" and other works are all based on the accordion as a main instrument, and also incorporate other instruments, so that the music of each voice has been effectively unified, thus further It highlights the variability of the melody, so that the created works have a strong sense of picture under the joint performance of different instruments, so that the listener can clearly feel the different changes of the melody, and finally play a piece of excellent music full of nationality.

5. Effective Ways of Nationalization of Accordion Art

From the perspective of development, if we want to make the nationalization of accordion art, we need a series of effective ways to promote the nationalization of accordion art in China under the common use of all new ways.

5.1 Nationalization of theory

If we evaluate the music education in our country, we will find that there are flaws in the music education in our country. It is mainly reflected in the excessive dependence and direct application of Western music education theory, thus losing the characteristics of China's own music education. On the basis of theory, China's music has been unable to keep up with the development of the times, and it is extremely lacking in innovative thinking and innovative consciousness. Especially in the art of accordion, the theoretical achievements of Chinese music educators are few and far between, and most of them are simple music textbooks. Therefore, the first nationalization of theory is the first step in the nationalization of accordion art. From the perspective of music education theory, we pay attention to the study of nationalization and increase the implementation of authoritative works and research. While drawing on the western music education theory, it is necessary to combine the actual situation of Chinese music education development and construct a set of music education theory system belonging to China with the characteristics of our country's own development. For example, in terms of accordion art, in addition to the excavation and publication of some simple music textbooks, more should be done to study the characteristics of the accordion nationalization, and ultimately support the theoretical results with authoritative works.

5.2 Nationalization of creation

No matter what form of music art, the most precious and valuable thing is creation. The same is true of the accordion. What it really lacks is a world-class Chinese work. Chinese accordion art needs musical works that embody the characteristics of nationalization. It needs works that are truly created by China. Only in this way can Chinese accordion art have the vitality of Chinese nationalization and can represent China to the world. What is creative? Creativeness means self-originating, no other person's figure, only the original ecological charm. List some accordion music in China, such as "Walking the West", "Happy Women Warrior", "The Family Celebration Songkran Festival", etc. These works are adapted on the basis of film and television works or folk tunes, it is not difficult to find. There are problems such as single form and novel content, which directly leads to the development of accordion art in China better and faster.

5.3 Nationalization of performance

Playing is the ultimate expression of a piece of music. As a musical instrument that can imitate and display different timbres, the accordion provides favorable conditions for the variety of performances. Therefore, we should grasp the diversity of musical instruments to create a variety of works. The content and methods of focusing on performance should also reflect nationalization. For example, Wang Yuanping's "A Year of Harvest" is a feature that the author imitates the rhythm of the drums and beats the rhythm. It forms a set of gongs and drums in a rhythmic way, which makes the work create a rhythmic and cheerful atmosphere. It expresses the situation in which people laugh and laugh because of the bumper harvest during the harvest season, and then expresses the joy and excitement of people at that time.

6. Conclusion

Accordion art influences the music culture around the world with its own charm, so the nationalization of accordion art is a profound and valuable practice. From the source of inspiration created by the accordion - from China to Europe's continuous improvement and improvement, the accordion art has undergone the exchange and integration of different cultures, which itself reflects the diversity of culture. From the theory, creation and performance of Chinese music, the national characteristics of accordion art are highlighted, and the accordion art highlights the characteristics and style of the Chinese nation. This is what the people of Chinese music have to do now. Only from the nationalization of accordion art can the accordion art be more unique in the world art field.

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