

# An Analysis of the Development of the Combination of Cello and Chinese Traditional Music

**Tian Hong**

*The Yangtze university college of art music, Jingzhou Hubei, 434020, China*

**ABSTRACT.** *Cello, as one of the Western musical instruments, has been widely loved for its beautiful timbre and unique shape since it entered China for more than 300 years. But in recent years, people pay more and more attention to the traditional music culture. How to combine the cello with the traditional Chinese music culture has become the main work direction of educators at this stage. It aims to help students understand the characteristics of Western musical instruments, expand their horizons and accurately grasp the styles of different ethnic works. In view of this, this paper mainly analyzes the contents of the integration of Cello and Chinese traditional music culture in different periods. At last, it highlights the cultural inclusiveness of our country and lays a good foundation for the realization of students' all-round development of education and teaching goals.*

**KEYWORDS:** *Cello; Chinese traditional music; Development path*

## 1. Introduction

Introduction: With the acceleration of the process of economic globalization and integration, economic and trade exchanges are becoming more frequent. At the same time, cultural exchanges and collisions between China and the West have also made remarkable achievements.

Among them, cello, as one of the “imported products”, has been integrated with Chinese traditional culture for more than three hundred years, becoming one of the most popular musical instruments in China.

Compared with other Western instruments, cello is known as “tenor in violin”, which plays an important role in various musical performances and makes a breakthrough in the development of Chinese music culture. After the unremitting efforts of musicians, the combination of the two presented on the world stage, bringing people a feast of vision and hearing. In order to inherit and carry forward the traditional Chinese music culture, the organic combination of Cello and it is the main work direction of educators at this stage.

## 2. The Positive Significance of Chinese Spirit to the Integration of Cello and Traditional Culture

In the change of Chinese history and culture, from slave society to feudal society and then to today's democratic society, Chinese spirit plays an important role in the process of cultural heritage and development, which is the basic guarantee of cultural heritage and development, and also the important foundation of promoting the further development of the country.

In short, the so-called “Chinese spirit” refers to the belief that in the long history, our ancestors take the essence from foreign cultures and integrate them with the culture with democratic characteristics. It is the foundation of the formation of Chinese multi-cultural, and also the fundamental premise for our culture to stand. Music has no national boundaries, even in the form of cultural expression, there are significant differences between China and Western countries, but it will still be loved and sought after by people. In the history of Chinese music and culture, Pipa, Erhu, Chime bell, Xiao (a vertical bamboo flute), Flute, Se(a twenty-five-stringed plucked instrument), Qin, Xun, Sheng and drum are the most basic national musical instruments. Since the founding of new China, people's material living standards and quality of life have been constantly improved, and their pursuit of beauty has also been constantly improved. In terms of music, with the increasingly frequent cultural exchanges between China and the west, piano, harp, guitar Violin, Cello and so on began to flow into China. Under the guidance and edification of Chinese spirit, Western musical instruments gradually adapt to the production mode of China and are gradually accepted and loved by people, which also marks that Chinese people have a correct understanding of western music. Cello is loved by people for its beautiful timbre and unique shape. With the joint efforts of many domestic musicologists, it has gradually become a medium to send out Chinese voice to the world. The combination of Chinese and western performance

forms has not only ushered in a broader space for music development, but also laid a good foundation for the inheritance and development of Chinese traditional music culture.

At present, Chinese spirit is not only the basis of cultural integration, but also an important carrier to promote the further development of the country in the process of Cello and traditional culture integration. In recent years, with the continuous increase of the construction scale and quantity of music colleges and universities and the increasingly perfect system and specialty, the integration degree of Chinese traditional culture and cello is also increasingly intensive, which has been applied in the classroom practice teaching process by educators.

For example, cello is used to express the bass part in the model opera such as “The Taking of Tiger Mountain” and “The Red Lantern”, which not only controls the rhythm and speed of the whole band, but also displays the contradictory psychology of the characters' portrayal and the plot, which finally provides a good condition for the inheritance and development of Chinese traditional music culture.

### **3. The Basic Overview of the Development of the Integration of Cello and Chinese Traditional Music Culture in Different Periods**

Since the cello was introduced into China during the Qianlong period of the Qing Dynasty, it was initially only used for palace feast and religious ceremony, but not widely spread among the people. Therefore, people's cognitive level of cello is still limited, and they have never fully understood the charm of this western instrument.

However, after the fall of the Qing Dynasty, the cello has always been active in the stage of Chinese music. It did not usher in the first development period until the founding of new China. With its unique timbre charm, it brought Chinese culture to all over the world. On the 10th anniversary of the founding of the People's Republic of China, Chinese traditional musical instruments were the main part of the celebration, and Western musical instruments as the auxiliary form of performance appeared in people's vision for the first time. On the basis of maintaining the Chinese national characteristics, it has laid a good foundation for the development of a broader creative space. After the continuous exploration and improvement of many musicologists, the “gap” between the two has also been greatly reduced.

#### ***3.1 Mr. Wang's Contribution to the Integration of Cello and Chinese Traditional Music Culture***

At the 10th anniversary of the founding of People's Republic of China, Mr. Wang Liansan adapted the performance forms of “Lullaby” and “Ballad Of Yellow River”, making the original piano works and music solo appear in people's vision in the form of cello performance. On the basis of arousing people's interest, it also laid a good foundation for the later scholars' research. In 1953, the first Cello and Chinese traditional music combination Music “Tea Picking Ballad” came out. Compared with the traditional form of music performance, this piece of music with Fujian local characteristics and folk flavor performed by cello is not only more beautiful, but also full of confidence and rhythm. It has been widely sought after since it was born. Premier Zhou praised him a lot. Since then, China has gradually entered a new era of cultural integration. The successive emergence of such works as *Miserable Childhood*, *The Blind Woman* and *Textile Workers' Suite* symbolizes the high integration of Western musical instruments and Chinese culture. The most famous one is *The Blind Woman*, which describes the tragic experience of a blind woman who was driven out of the factory due to her blindness at work. It is what Mr. Wang Liansan saw and heard in his early life in Hong Kong. The combination of Cello and national instruments can not only vividly depict the helplessness and pathos of the characters, but also greatly exaggerate the atmosphere and perfectly interpret the musical roles with Chinese characteristics.

#### ***3.2 Mr. Lin's Contribution to the Integration of Cello and Chinese Traditional Music Culture***

In recent years, with the continuous increase of the construction scale and quantity of music colleges and the improvement of the system and specialty of music colleges, Cello has gradually become an important part of the music curriculum education in Colleges and universities, and is one of the indispensable contents in the current students' curriculum learning. Since Mr. Wang Liansan created the integration of Chinese traditional culture and Western musical instruments, Chinese musicologists have also accelerated the pace of their integration. Among them, Professor Lin Yingrong, a famous Chinese cellist and educator, wrote a collection of Chinese cello masterpieces, which is based on the folk songs of ethnic minorities, including the works of cello adapted by many composers. While leaving materials for future research, it also provides a lot of teaching materials for the course teaching of university educators; on the basis of helping students and audience understand the

characteristics of the instrument itself, it also creates good conditions for the exchange and communication of Chinese and foreign cultures. In 1978, Professor Lin Yingrong wrote *The Jubilant Pamirs*, which reflects the situation that people of all ethnic groups celebrate great festivals and sing for happy life. Through the combination of Cello and national instruments, the excitement of the festival can be fully expressed. In addition, by using the corresponding national performance methods and the Tajik singing and dancing styles, the cello has been successfully integrated into the Chinese music culture, making the music performance form more abundant, and the expressive force has been significantly improved, which is very easy to arouse the audience's resonance.

After that, Professor Lin Yingrong created many masterpieces, such as *Missing of Cangshan Mountain Erhai Lake*, *the Dance Beside the Campfire*, and *the Field*, through the in-depth study of cello, which added a strong touch to the inheritance and development of Chinese traditional culture.

#### 4. Conclusion

In short, in the historical development of Chinese music culture, it is the duty of the Chinese people to inherit and carry forward the national traditional culture. In recent years, cultural exchanges and dialogues between China and the West have become more and more frequent. In order to make the world understand Chinese music culture more comprehensively, the combination of Chinese traditional culture and cello is the core development direction of Chinese musicologists at this stage.

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