

# Exploring the Synthesis of National Elements and Modern Creative Techniques in Ma Sicong's Suite of Tibetan Music Poems

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**Abstract:** In this paper, we conduct an in-depth analysis of Ma Sicong's Tibetan music poem suite, exploring the integration of national elements and modern creative techniques. Ma Sicong incorporates Tibetan folk instruments, such as the French horn and Reba drum, into his music, collaborating with the symphony orchestra to create a unique musical effect. He flexibly adjusts the musical form structure, preserving the traditional charm while showcasing modern innovation. The aim of this paper is to provide a theoretical framework for accurately grasping the essence of music style, offering valuable insights for music composers.

**Keywords:** Tibetan Poetry, Ethnic Elements, Modern Techniques

## 1. INTRODUCTION

Since the beginning of the 20th century, Chinese violin creation has embarked on a journey of exploration. Composers of all ages have been brave enough to experiment and integrate the national music style into their works. This process breeds outstanding works and enriches the treasure house of Chinese music (Qiu & Zhu, 2022; Zhan, 2021). The nationalization elements embodied in these works are rich and diverse, reflecting the local conditions and customs and profound cultural heritage of all parts of China. Some works directly quote the melody of folk songs, so that the audience can immediately feel the rich local customs. These direct quotations not only retain the original charm of folk songs, but also give new life and expression to these traditional melodies through the unique timbre of the violin. Although many works do not explicitly borrow traditional folk tunes, they skillfully integrate unique local styles. Through innovative artistic techniques, these works show distinctive regional cultural characteristics. These works may use the characteristic rhythm, scale or timbre of a certain region, so that the audience can feel the musical style and cultural flavor of the region (Tong, 2023). What is more complicated is that the use of national music elements in some works is very diversified and meticulous. These works may integrate a variety of ethnic music elements, use modern music creation techniques, and present

a novel and diversified music style. This diversified use of national music elements not only shows the richness and innovation of Chinese violin works, but also reflects the composer's in-depth understanding and love of national music culture (Maiqiong, 2022; Niu, 2022). These works provide us with a new perspective to understand and appreciate China's national music culture, and also bring more colors and sounds to the world's music industry. Masicong, as China's leading violinist, composer and educator, has integrated rich Chinese musical elements into his music creation, which is one of his unique musical styles (Xiang & Yi, 2023; Yangfeiyu, 2023). For a long time, scholars have focused on the internationalization of Ma Sicong's music works. In his music creation, Ma Sicong has widely used music elements from all over the world, including the integration of exotic folk songs, regional unique melodies, and the diversity of global music styles. He also skillfully integrated the tonal systems of different cultures and created a variety of musical works (Wang, 2022). "Tibetan music poetry" is named after "Tibet", which reflects the composer's main idea is to reflect the style of Tibetan music in his works. However, when we study this work in depth, it is not difficult to find that the musical elements are not only limited to Tibet, but also include musical elements from different regions and nationalities outside Tibet, thus showing a diversified musical quality (Caobaohua, 2021). Therefore, our research is based on the suite "Tibetan music poetry" as the starting point, through in-depth study of the historical background and internal structure of the work, focusing on the creative skills and national elements in the work, in order to explore its unique way of expression and performance characteristics. This paper aims to elaborate the whole process of the Sinicization of Ma Sicong's violin music from point to area through the analysis of his works, which is also a microcosm of the nationalization of Chinese music.

## 2. CREATION BACKGROUND

Masicong (1912-1987), a music genius from Haifeng, Guangdong Province, is not only a famous Chinese composer and violinist, but also a music educator (Chen, 2022). He once went to the Paris Conservatory of music in France, studied the violin and composition art assiduously, and conquered the academy and the whole European music world with talent and diligence. However, he always keeps in mind that his roots are in China, and he has unlimited love and responsibility for the music cause of the motherland. After completing his studies, he returned to the motherland

without hesitation, integrated what he learned and felt into each work, devoted himself to music education, and devoted his life to cultivating a new generation of music talents (Cao, 2022). After Ma Sicong returned home, his musical talent was fully displayed. His works span many fields, such as symphony, chamber music, vocal music and opera. Each work is deeply branded with his passion for music and unique views on life. His music style is unique, skillfully integrating the delicacy and profundity of western music, while fully displaying the unique charm and deep emotion of Chinese music. Among many works, the Tibetan music poem is undoubtedly the most dazzling pearl. Taking Tibetan folk music as the source of inspiration, Ma Sicong skillfully used modern music creation techniques to show his profound musical attainments and unique artistic perspective. This work not only injects new vitality into the Chinese music industry, but also shows the infinite charm and diversity of Chinese music to the world. Ma Sicong not only made achievements in creation, but also is an outstanding figure leading the trend of music education. He devoted himself to the cause of music education. He not only trained many outstanding music talents, but also developed a school of his own in educational philosophy and teaching methods. He not only adheres to the tradition, but also has the courage to innovate. He not only pays attention to the basic training of students, but also encourages them to give full play to their personality and pursue innovation (Zhouwenlin, 2022). Composed in the 1940s, Tibetan music poetry is a symphonic suite integrating Tibetan folk music and modern techniques (Dingyujie, 2021). With its distinctive national characteristics and modern sense, this work has opened a new chapter in the creation of contemporary Chinese music. Before the founding of the people's Republic of China, Tibet was always regarded as a mysterious and closed land by the outside world. In order to break the misunderstanding of the outside world, the government decided to make a documentary about Tibet to show the magic land to the national audience. In 1940, Ma Sicong was entrusted by Zhao Zhe to compose music for a film called "Tibet Tour" by Chongqing "central film studio". This documentary deeply showed the folk customs and unique charm of Tibet at that time, and became an important material for understanding Tibetan culture and history. Commissioned by his friend Li Ling, Ma Sicong drew inspiration from Tibetan folk songs and historical documents and created an impressive soundtrack for the film. On this basis, he created a song called Lama Temple. In addition, he also used other Tibetan music materials to create two songs, Shuyi and sword dance. Finally, these pieces were carefully arranged into a violin suite "Tibetan music poetry", in which

the first movement was "Shuyi", the second movement was "Lama Temple", and the third movement was "sword dance". Recalling the creation process of sword dance, he mentioned that he had read two English books about Tibet in Hong Kong, one of which described the sword dance in Tibet. The sword dancer danced while singing. The lyrics were translated by Xu Chi. It is a poem praising the sword and love. This experience had a far-reaching impact on Ma Sicong and inspired his inspiration for Tibetan music materials.

### 3. THE APPLICATION OF NATIONAL MUSIC ELEMENTS IN TIBETAN MUSIC POETRY

#### 3.1 Melody and Rhythm

In the works, the musical elements highlight the Tibetan characteristics. The title of the work "Tibetan music poetry" has clearly indicated its strong Tibetan style. Although this work does not explicitly adopt the melody of any Tibetan folk songs, through in-depth study of the melody structure, we can find that it contains amazing Tibetan music characteristics. First of all, in terms of mode analysis, the work is very skillfully integrated with the feather mode, which is not common in Tibetan music, but gives the work a unique charm. Through in-depth analysis of the melody of Allegro in Shuyi, we can make it clear that the main melody is the e-feather mode, which is broad and melodious, and can make the listener feel as if they are in the magnificent scenery of Tibet. Next, from the perspective of melody structure, the distinctive feature of Tibetan music is that it forms a unique fifth or fourth interval through the combination of feather and horn sounds. As for this music segment, we can hear the frequent jumps between the corner tone B and the tonic e, forming the harmony of the fourth or fifth interval, which is closely related to the melody style of Tibetan music. This four or five degree melody not only enhances the fluidity and sense of hierarchy of music, but also shows the unique style and charm of Tibetan music. In addition to the melody containing the characteristics of Tibetan music, this part also skillfully integrates the rhythm mode of Tibetan dance. Among them, syncopation and punctuation rhythm are particularly noticeable, which inject a strong sense of rhythm into the music of Tibetan dance. The living environment and working style of the Tibetan people have injected unique elements into their dance. This group has inhabited the magnificent Qinghai Tibet Plateau since ancient times. One of its characteristics is that it is very high

above sea level, usually between 4000 and 5000 meters. The atmosphere in this area is relatively thin, so the oxygen content is relatively low. In order to adapt to this environment, the Tibetan people will naturally have regular vibration and flexion and extension of the knee joint when walking with heavy loads. The purpose of this action is to relieve the pressure caused by weight bearing. This unique labor movement has been used for reference by Tibetan dance, making the dance movement also have the continuous vibration of knee joints, which has become a major feature of Tibetan dance. In order to show the creativity and individuality of his works, the composer skillfully integrated complex rhythms and unique rhythmic patterns. He boldly transformed the traditional music rhythm, skillfully integrated the vibrant 32 Fen notes, and skillfully interspersed the rest, making the rhythm of the music more colorful. As shown in Figure 1:



**Figure 1:** Example 1

In Shuyi, the 125 bar section shows the unique Tibetan dance elements. Compared with the theme part, the rhythm here is obviously accelerated, creating a vibrant dance scene. The playing skills of the violin part are particularly excellent. It skillfully uses complex rhythm types such as sixteenth notes, syncopation and dots, perfectly integrates various rhythms, and endows the dance with infinite vitality and passion. In section 126, the creator carefully constructs a rhythm mode based on the compound rhythm of the sixteenth and syncopation, which skillfully reflects the unique rhythm of Tibetan dance. This rhythmic pattern not only gives the music a distinct dynamic, but also shows the listener the distinctive characteristics of Tibetan dance. In addition, the syncopation performance of Violin and piano has added more vitality and intensity to the music, as if people had witnessed the vivid scene of Tibetan people waving long sleeves and singing and dancing joyfully. This combination of music and dance adds a wealth of visual and auditory elements to the paper, as shown

in Figure 2:



Figure 2: Example 2

### 3.2 Mode

Ma Sicong's works uniquely integrate the musical elements of Southwest China, which not only endows it with unique charm, but also reflects the author's unique background. The author has studied in France, and his works are deeply influenced by western composing techniques, which are reflected in his music, such as the use of modern composing techniques such as discordant harmony and far relationship transfer. However, he did not completely abandon the elements of national music, but cleverly combined the two, making his works full of mystery. This point is particularly prominent in *Shuyi*, which fully demonstrates Ma Sicong's original views and profound skills in music creation. *Shuyi* is famous for its complex and magnificent trilogy structure. Its Prelude consists of 37 sections. In the construction of melody, it skillfully combines western harmony skills with local music characteristics. A careful analysis of the overture of this work can clearly feel the influence and integration of the musical style of Southwest China. First, the music in Southwest China is unique in melody. These tunes are often based on the angular mode, and the unique scale jump from the angular tone to the feather tone is common in the melody. In the overture of *Shuyi*, 13 to 16 bars show a unique B-angle mode structure. The melodic feature of this part is to jump from horn to feather, then turn from horn to palace, and finally return to feather. It is worth noting that the semi termination of section 14 and the full termination of section 16 focus on the use of horn and palace tones, which skillfully presents the unique style of music in Southwest China. Secondly, the use of intervals in the introduction of *Shuyi* is discussed, which is significantly reflected in the wide application of double tones. The in-depth analysis reveals that this part not only uses the common sixth interval in western traditional music, but also skillfully integrates the fourth, fifth, second and seventh intervals. The purpose of such application is to imitate

the harmonic characteristics of national wind instruments, especially Lusheng. In addition, the use of corner mode makes this passage more vividly reflect the unique style of minority music in Yunnan, as shown in Figure 3:



Figure 3: Example 3

When Ma Sicong wrote the Tibetan music poem, he not only adopted a variety of different styles of modes and harmony, including the unusual western music style of modes and harmony. This move makes the works present a unique western music element and a unique musical charm. The western region is a melting pot of ethnic integration, and its music mode is unique, which is different from the pentatonic mode in the Han region. The music in this region combines the key features of Chinese traditional modes and the influence of European large and small modes. Its melody not only shows the fourth and fifth intervals in Chinese mode, but also integrates the characteristics of European harmonic minor. In addition, this kind of music also shows the elements of increasing fourth degree and small second degree in Arabic music. The music in Xinjiang is a typical example, which perfectly integrates multicultural music elements and presents a colorful music picture for the world.

### 3.3 Timbre

In the creation of Tibetan music poetry, Ma Sicong successfully integrated Tibetan folk musical instruments with his outstanding musical talent and keen artistic insight, and injected a unique timbre into the symphonic suite. The use of timbre not only enriches the expressive power of music, but also endows the works with profound connotation. In Tibetan Buddhist ritual activities, FA Hao is widely used as an instrument with deep, solemn tone and mysterious and dignified temperament. However, in the creation of the Tibetan music poem, Ma Sicong integrated

the timbre of the French name with the symphony team, injecting new vitality into the whole music. He skillfully uses the timbre of the French name, which makes the music remain deep and grand, while emitting a unique mysterious and exotic style, bringing a new musical experience to the audience. This unique timbre, perfectly combined with symphony, not only retains the original characteristics of the French name, but also adds unprecedented artistic charm, which is amazing. Reba drum is the soul instrument of Tibetan dance. Its timbre is cheerful, warm and full of vitality. Ma Sicong skillfully uses this timbre to make his music more powerful and rhythmic, making people feel a warm and passionate atmosphere. At the same time, by carefully adjusting the rhythm and strength of Reba drum, he has formed a subtle contrast and echo with the symphony orchestra, creating a wonderful music effect that is both rich in changes and harmonious and unified, which is amazing (Zhang, 2022). Tibetan folk musical instruments have unique timbre and lasting appeal. With the ingenious use of Ma Sicong, these characteristics are combined with the symphony orchestra to create a unique musical effect. This effect is neither traditional Symphony nor pure folk music, but a brand-new form of music. It crosses the boundary between the East and the west, integrates ancient and modern music elements, and shows a unique artistic charm. Ma Sicong skillfully combined the grandeur and delicacy of symphony with the simplicity and sincerity of folk music, creating a unique musical effect. This effect not only enriched the world of music, but also showed his deep understanding and love of national music. He is well aware of the cultural connotations and historical origins behind each folk musical instrument, so he can accurately grasp its timbre characteristics and emotional expression, making this music form that spans the East and West and integrates ancient and modern music perfectly present. In addition, he is not only familiar with modern music skills, but also skillfully integrates folk instruments with modern Symphony Orchestra, breaking the boundaries of traditional music. This unique integration not only gives the work a new musical form, but also makes this work unique in Contemporary Chinese music creation, leading the new trend of music development. The diversity and inclusiveness of Chinese music have been fully demonstrated. Meanwhile, Chinese musicians have always adhered to the belief of maintaining and developing their own national music characteristics and made unremitting efforts in the process of absorbing and learning from foreign music culture. Ma Sicong's unique artistic perspective and fearless spirit of innovation have had a profound and important impact on our current music creation. His achievements are like a mirror, reflecting that we should deeply

remember and respect the original essence and historical context of national music while pursuing the novel, unique and personalized expression in the field of music; At the same time, in the process of flexible reference and absorption of foreign music elements, we also need to firmly safeguard the independent value and dignity of local music culture. Only in this way can we hope to create outstanding music works that not only highlight the unique charm of China, but also closely follow the pulse of the times, and can resonate worldwide.

#### 4. THE CREATIVE TECHNIQUES OF TIBETAN MUSIC POETRY

##### 4.1 Layout of Musical Structure

The first chapter, Shuyi, adopts a complex trilogy structure. It starts with a steady pace of 4/4 beats at the beginning, and then transitions to a compact rhythm of 2/4 beats. The prelude part of the opening is particularly grand, immersed in the affectionate atmosphere of the b-feather scale, flowing slowly at the steady speed of "Andante maestoso" (solemn Andante). The piano is the first to sound. Its roaring sound penetrates the concert hall. The left hand plays a deep echo of a five degree tremor, echoing the thick chords stacked on the right hand. After four bars, the violin gracefully joined the music feast, taking the most expressive G string B sound as the starting point. In this piece of music, the change of the range is extremely significant. Starting from the deep and low intonation of the G string, with a series of fast seven notes as the springboard, it gradually climbs up to the top of the Qingyue high pitched G3 along the seven tone scale, as if it depicts a magnificent picture of climbing to the peak. After reaching the climax of the music, the melody slowly descended along the seven tone scale, and finally fell back to the G string steadily, just as the climber returned to the foot of the mountain safely, and the whole passage came to a successful conclusion here. Then, the piano part started, and both hands performed the deep tremor synchronously, creating an elusive atmosphere to pave the way for the upcoming violin melody. Then, the violin melodiously entered in the form of two tones, and continued to use two tones in the next movement. Among them, the double tone of large paragraphs and fast flowing phrases are intertwined to form a unique musical landscape. It is worth noting that every quick phrase is followed by the stagnation of a seventh chord, creating an unfinished tension. This elaborate design continued until the end of the introduction. The second movement, Lama Temple, takes 4/4

beats and is performed at the speed of *Andante maestoso* (solemn *Andante*). From the structure chart of the musical form, it can be clearly seen that the composition follows the principle of three parts. Music part a contains three segments, namely, a, B and A. each segment is further subdivided into two parallel phrases a and B. In contrast, the B Music Department presents a more complex expansion form, with rich and varied musical language and endless sentences of different lengths, thus forming a distinctive expansion section. The reproduction of music part a 'basically follows the melody of music part A. the difference is that the theme of the phrase is improved by an octave to interpret, and a phrase is omitted in the ending part, making the whole music gradually close to the end in the gradually progressive musical lines. The piano accompaniment skillfully imitates the percussion sound of wooden fish in the temple in the introduction. This fixed rhythm type of x xx 0xxx runs through the whole music, which is reminiscent of the distinctive and dominant motivation in the works of Wagner, a famous composer in the Western Romantic period. The departure of the a segment is original, and it is guided by a striking melody, in which the ascending original a tone and the descending half tone falling a tone blend with each other, injecting an exotic flavor into the music. The unfolding music section is like a gradually unfolding picture, which is presented in four acts: the phrases of 43 to 52 bars are evenly divided into two parallel parts of 5 bars; 53 to 64 bars bring new musical elements and inject new vitality into the movement; Bars 65 to 72 are cleverly divided into three progressive stages to gradually promote the development of music; In bars 72 to 86, a long and free phrase, like the end of the story, slowly ends. Talking about the change of speed, in the second movement *Lama Temple*, the slow fast slow rhythm layout is like an emotional fluctuation. The theme tone echoes repeatedly in the movement, and each reappearance deepens a desolate and desolate atmosphere. This deep emotional penetration makes this movement the soul of the whole track (Li, 2019). The third movement, sword dance, presented in the inverted sonata form, shows the essence of the sonata form, which is the pinnacle of Western musical form structure. Sonata form skillfully constructs its unique musical structure through the three core principles of contrast, development and unity. The essence of sonata form lies in its principles of contrast, development and unity. Among them, the principle of contrast is mainly manifested between the main part and the sub part, creating conflicts through the strong contrast of theme and mode. The principle of development requires that all music materials should be gathered together to give full play to its power, so as to push the

contradictory elements in music to the extreme. The principle of unity is embodied in the reproduction part, which resolves all the contradictions between the presentation part and the expansion part one by one, and finally returns the music to a relatively peaceful state. The work sword dance has absorbed the essence of Philosophy in the sonata form. Among the three movements, it is unique and based on the beat of three beats. In order to highlight the distinctive sense of rhythm of the dance music, the composer carefully selected the rhythm of 6/8 beats and matched it with the speed of presto, making the rhythm of the whole music particularly compact and full of tension. The music starts with a fast piano interpretation of the broken chord. After only six bars of preparation, the violin will smoothly push the melody to the next chapter in the form of two tone intensity. Entering the presentation part, the main theme adopts the D mode, which is in sharp contrast with the introduction. Here, the performance strength is weakened, but the speed is accelerated. The cross bar connection design is ingenious, bringing a sense of segmentation. The alternation of single tone and continuous tone makes the music rich in change and avoids monotony. Sword dance is a unique violin solo composed by composer Ma Sicong. Its uniqueness lies in that it is the only work of Ma Sicong that adopts Sonata structure. This structure injects a stronger element of contrast and conflict into the music. In the reproduction part of the music, Ma Sicong skillfully placed the sub theme before the main theme, forming a sonata style of inverted reproduction, breaking the traditional presentation order. In the closing part, the character of the main theme was further extended, and finally the whole music ended successfully in a brisk 16 minute note jump.

#### 4.2 Analysis of Mode and Voice Sequence

Tonality is like harmony. Different tonality often carries different musical colors. As a skill, tone transfer can not only bring new inspiration to music creation, but also is an indispensable means in music performance. In the first chapter of the Tibetan music poem, Shuyi, the tonal change of paragraph a skillfully shifted from E-yu to g-gong, which maintained the stability of the Gong Yin in the same Gong system. Only through the change of the tonic, the rich changes of the music color were realized, which produced a significant artistic effect. In the introduction of Shuyi, the first movement of the Tibetan music poem, the composer skillfully used several transposition techniques to achieve a sharp contrast between different sounds and colors. Specifically, from the 13th bar, the tonality changed from e-feather to d-palace. After a series of development and

changes, it temporarily stayed on the Ba palace grand seventh chord in the 21st bar, creating a pending sound effect. Then, through a series of rapid two tone and continuous transition, the music reached the grand seventh chord of the BC house in the 23rd bar, and finally completed successfully on the third chord of the C house in the 24th bar, which made the previous unstable state be satisfactorily solved. After the curtain of the 24 bar C-House triad, the music still uses the previous development techniques, and continuously promotes the process of music through continuous mode advance, modulation and stay. It has passed through the house of BB in 28 bars, the house of a in 29 bars, and then the house of be in 35 bars, and finally returned to the e triad of the initial e feather tone, realizing a smooth transition to the next music paragraph. Such a tone transfer technique is not obvious, but adds a finishing touch to the music, effectively expands the theme of the music, and paves the way for the introduction of new musical elements. Chinese music is at the intersection of multiple genres. Although we may feel that we are losing some original unique elements, in fact, under the influence of external influences, our national music will glow with a more novel and unique charm. Chinese music creators are committed to exploration and innovation. They are not only committed to mastering the advanced technology in the international music world, but also keen to go deep into the source of folk culture. They believe that the true Positive inspiration comes from the masses, from the mountains, rivers, plains and natural scenery of this land. In this way, they hope to better show China's rich and colorful cultural heritage. "Ma Sicong advocated that the application of western composing techniques should be inclusive and reserved, and be skillfully integrated into Chinese traditional music. When dealing with the mode and tonality, Ma Sicong skillfully used the technique of" combining Chinese and Western Music ". In Shuyi 'The composer drew inspiration from the theme melody and scale arrangement directly from folk songs. The melody of this work adopts the pentatonic mode of e Yu g palace. The scale arrangement is clear at a glance. It is composed of five notes e, G, a, B and D. It shows the composer's profound national music literacy and flexible application of western music theory. In another suite, "Lama Temple" uses a unique pentatonic mode and makes innovative adjustments in the rise and fall of the scale. Specifically, the scale keeps the form of pentatonic scale when rising, and changes to hexatonic scale when falling. It is worth mentioning that the prominent plus fourth interval (ascending from be to a, descending from D to BA) in the music has become the core note of the whole music theme. The arrangement of this scale is significantly different from the traditional pentatonic scale in

China.

#### 4.3 Construction and Application of Chords

Chords can be constructed by superimposing notes at intervals of three degrees within an octave. This method was first seen in the book *harmony acoustics* written by French composer and music theorist Ramo (living from 1683 to 1764) in the Baroque period. As for harmony theory, it has been introduced into China since the Kangxi period in the early Qing Dynasty, and has been widely used and disseminated with the compilation of a series of *Harmony Theory Textbooks* in China by returned scholars such as xiaoyoumei. In paragraph a of the 'Tibetan music poem, the composer masicong skillfully used the chord superimposed by three degrees to inject new vitality into the folk song, making its music more beautiful, smooth and moving. It is worth mentioning that Ma Sicong often uses this chord configuration in his music creation. In the 88th section of Ma Sicong's first movement, *Shuyi*, he creatively extracted and rearranged the core notes in the melody. At the same time, the accompaniment part not only helps the violin to calibrate the intonation, but also highlights the unique charm of nationalized harmony. At this time, the melody seems to be transformed from horizontal spreading to vertical superposition, forming a novel harmonic arrangement style. In the third movement of *sword dance*, the use of chord structure shows originality, and they show the characteristics of longitudinal harmony of five tones. These chords often cover most of the levels in pentatonic modes, forming a unique harmonic effect. In particular, in bars 321 to 323, the chords of pentatonic longitude and structure are used in three consecutive bars, which are respectively established in the BB palace, the Ba palace, the f palace, the be palace and the Ba quotient. This method not only transforms the horizontal melody lines of pentatonic mode into vertical harmony structure, but also highlights the national style characteristics of the music. In bars 329 to 331, the high voice part of the piano uses four degree chords. When these chords are superimposed, the f note, as an additional tone, adds a unique color to the overall harmony. In bars 58 to 59, the high voice part of the piano performs semitone advance in the form of three degree double tones, while the low voice part performs the same semitone advance in the form of pure five degrees. Although the piano voice parts are all in the same direction, the violin voice part adopts the reverse way. This ingenious cooperation does not produce the feeling of voice part missing, but brings a unique sense of motivation of semitone progression. When composing the second part of the Tibetan poetry, *Lama Temple*, Ma Sicong skillfully

integrated a unique Tibetan folk song. The rising part of the tune is a pentatonic scale consisting of an augmented quartic interval (be-a), while the falling part is a hexatonic scale consisting of an augmented quartic interval (d-ba). In order to highlight the unique charm of this melody, Ma Sicong used dissonant chords and minus seventh chords for harmonic configuration. These harmony structures designed for specific tunes have unique ingenuity and great discussion value. In the construction of the introduction and theme part of the Tibetan music poetry, the whole adopts BB major as the keynote. During the performance, the right hand continues to play the main melody of BB, while the left hand part slowly enters after two beats of the second section of the music, playing the root tone from subordinate tone to tonic. After entering the third section, the composer skillfully used the main triad in BB major to enrich the midrange, making the tonality clearer and clearer. It is worth noting that when dealing with harmony, the composer does not avoid the collision between bb-d-f and the bass be, which adds a unique color to the work. In the fourth section, the composer creatively introduces the special chord combination bc-be-f, which contains the superposition of three and two degrees. Through this discordant sound effect, the composer skillfully simulated the unique sound of percussion instruments in the temple, and then created a quiet and mysterious temple atmosphere for the music.

## 5. CONCLUSION

Ma Sicong successfully combined national elements with modern techniques in the Tibetan music poem, which is of great significance to contemporary Chinese music creation. First, it provides valuable experience and methodological guidance for Contemporary Chinese music creation; Secondly, it helps to promote the exchange and integration of Chinese music and world music; Finally, it helps to inherit and develop China's excellent national music culture. Through in-depth study of this work, we can better understand and grasp the development trend and direction of contemporary Chinese music creation.

## 6. TOPIC

1. 2022 General Project of Humanities and Social Sciences Research in Higher Education Institutions in Jiangxi Province (No.: SZZX22098) 《Research on the Integration of Red Music Culture into the Cultivation of

## National Identity among College Students》

2. The 2021 Nanchang University of Aeronautics and Astronautics Teaching Reform Research Project 《Research on New Forms of OMO Teaching Model in Higher Education Music Education》 (JY21092)

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