

Research on the Orientation and Development of National Vocal Music Culture under the Multidimensional Cultural Background

Lijuan Liu

Music College of Yancheng Teachers University, Yancheng, 224000, China

Abstract: Under the influence of traditional aesthetics, the development of Chinese national vocal music has gathered a variety of artistic qualities with great attraction. Therefore, national vocal music based on aesthetic connotation also reflects high-level art through its distinctive expressions, and makes these artistic manifestations become a key component of Chinese vocal music culture. Chinese national vocal music culture originates from national culture, so it has a very close relationship with national traditional culture. Therefore, the orientation and positioning of culture have gradually changed to achieve the goal of ensuring the healthy development of national vocal music.

Keywords: Multidimensional culture; National vocal music culture; Traditional Chinese music; Cultural orientation

1. Introduction

In the history of the development of music culture, traditional aesthetics affects the development of national vocal music more or less. But usually many countries are not composed of a single nation or culture, so in the country's overall culture, a variety of art forms with great appeal will be gathered. National vocal music based on aesthetic connotation can also reflect high-level art through its distinctive expressions. In the long run, these artistic expressions can become a key component of Chinese vocal music culture [1].

1.1. The proposal of multidimensional culture

For a long time, the traditional concept regarded a specific single culture as the mainstream music culture. At the same time, some music culture forms which were different from the mainstream music culture began to be excluded. The advocates of mainstream music at that time not only denied these different forms of culture, but also restricted their developments. This idea is not conducive to the development of music in the direction of comprehensiveness, diversity and uniqueness. In this context, perfectionism began to be questioned by all parties, and a view of pluralistic development of music emerged at the historic moment. As early as the 1920s, a musical term called "multidimensional culture" has appeared and is widely used. Originally, it only aimed at the early single traditional music culture, but with the continuous development of art, in the process of con-

stant flowing of the music river, the application of this term began to extend to other traditional forms of music. Multicultural advocates believe that music forms of different regions and groups should be varied and different. Each music form can have its own unique features and unique charm, but each music form needs a certain connection or similarity. After long-term development, the concept of the term "multidimensional culture" is formed.

1.2 The meaning of multidimensional culture

After this concept was proposed, many scholars and researchers have tried to explain this vocabulary from different angles. Two mainstream academic viewpoints are introduced below [2]. One is the definition given by the famous educator Banks in the 1960s. He believes that multidimensional culture means: in the country, due to the influence of race, color, language, habits and other factors, there are different but equal cultures, among which there are mutually supportive and complementary links. That is to say, if a music culture has some limitations in a certain aspect, such as singing form, we can learn from another music form which is widely spread and has good singing form, so that we can develop ourselves to a certain extent. Every culture can use this way to perfect itself. This is Banks' understanding of multidimensional culture which became the mainstream interpretation of multidimensional culture in the West quickly.

The other is the mainstream theory in Chinese academic circles, which holds that multidimensional culture will be interfered by four theories, such as equality and difference and so on. The impact of equality on multidimensional culture is mainly reflected in the diversity of social components. Diversified cultures have their own unique values, and there is no difference between good and bad. Therefore, all cultures have the equal right to development. The influence of communicativeness on multidimensional culture is mainly reflected in regional communities and collective groups, and there must be communication and interaction. Because the exchange of culture is not only a necessary condition for the formation of multiculturalism, but also the basis for the development of cultural diversity and multidimensionality. The impact of differences on multidimensional culture is mainly reflected in the development of multidimensional culture. In a long historical process, each ethnic group gradually creates its own culture among different cultural groups through its unique production or lifestyle. The influence of cohesiveness on multidimensional culture is mainly reflected in the similarities between various cultures and can be used for mutual reference. On the one hand, it points out that there are certain differences between different cultures; on the other hand, it also considers the commonalities between different cultures. Combining the above characteristics, we can say that the essence of multidimensional culture is not to emphasize specific cultures, but to properly handle the relationship between two or more cultures by providing appropriate and practical methods.

2. Main Research Contents in the Process of Cultural Orientation of National Vocal Music

2.1 The artistic embodiment of multidimensional culture of Chinese national vocal music

2.1.1. Singing art that transcends national traditional vocal music.

The basic form of national traditional vocal music in China is vocal singing, and a single page can reflect unique charm in this process. The most common way of art inheritance is teaching, which is also a well-known way of vocal music art inheritance. However, with the deepening of many studies, we can find that almost all music education is based on timbre and singing skills as the main communication channels, on this basis to form an aesthetic view of vocal music art. At the same time, the general education will focus on the teaching of national vocal music, and more attention will be paid to the teaching of singing, including the artistic factors of timbre, tone quality, endurance and other aspects, and pay attention to the improvement of these qualities [3]. From this point of view, the artistry of national vocal music

has broken through the limitations of traditional singing forms, and began to study the art of singing in a deeper field.

2.1.2. The unremitting pursuit of Chinese music culture.

With the deepening of cultural inheritance and the advancement of related theoretical research, Chinese traditional vocal music has been developed better, and in this process, a new goal has been put forward for the development of Chinese music culture, which has effectively promoted the rise of music art. The main reason why Chinese national vocal music can be liked by the public is that it has a unique aesthetic which can effectively meet the needs of the public, and it has become the needs of the public aesthetic. From another point of view, the promotion of music is essentially the promotion of aesthetics, and there is a complete interaction between them. Art needs the support of quality, so the artistic quality of Chinese vocal music culture is embodied by the level and ability of performers. Only high-level singers can express artistic quality and emotions vividly through certain performance tension.

2.1.3. Continuous strengthening of national vocal music education.

With the continuous advancement of traditional vocal music theory research and the gradual expansion of the scope of vocal music education, teaching methods and teaching materials in the fields of art, folk songs, vocal music, dance, opera and other fields of education began to rise widely. With the continuous advancement of national quality education, schools and society have deeper requirements for students' music appreciation ability and vocal music expression ability. Therefore, vocal music education is also emphasized in many remote areas. The main way is to guide students to carry out national singing, which is more difficult than traditional music. Therefore, it can not be simply understood as a traditional singing form of "folk songs", because it also promotes the deep development of national music education in China to a certain extent.

2.1.4. The artistic charm that comes from life but is higher than life

As we all know, traditional Chinese songs and music are mainly based on folk life. With the help of folk daily life, we can get artistic feelings so that life can be expressed in different forms. In this respect, the development of traditional Chinese music is based on ancient music, with the central emotional expression of ethnic music as its essence. Influenced by western music culture, the level of Chinese traditional vocal music art and culture has been improved to a certain extent, in order to enhance the artistic generality of national life to achieve

the formation of artistic charm higher than life. In this process, many national vocal music works have also been processed. The processed works have strong emotions, unique style and strong artistic expressions, which add to the continuous development of Chinese traditional vocal music culture.

2.2. Research on the orientation of national vocal music in the multidimensional cultural background

Chinese national vocal music culture originates from national culture and is a branch of the vocal music art field developed on the basis of national music. Because it originates from national culture, it has a very close relationship with national traditional culture. Therefore, Chinese national vocal music is an inevitable component in the development of Chinese culture. At the same time, the orientation of culture have gradually changed to achieve the goal of ensuring the healthy development of national vocal music. Therefore, this article has carried on certain research to the orientation of national vocal music culture in China [4].

2.2.1. National vocal music is a derivative of Chinese traditional music

Chinese traditional music culture is based on folk music. Because national vocal music plays an important role in Chinese traditional music culture, Chinese national vocal music has grown rapidly. The main force that makes Chinese national music gradual step on the path of specialization is not professional artists, but the ordinary people of all ethnic groups in various regions of China. Through the traditional forms of folk art, we continue to promote the development of Chinese national music. This situation is not only reflected in the development of music, but also in the field of Chinese opera art, which forms a unique form of opera art by combining folk stories, folk music, literature art and so on. On the other hand, the national singer has formed a unique fusion technique by combining rap and many other musical singing methods, which shows the special features of Chinese national music charm to a large extent. To sum up, the current status of Chinese national vocal music is not only due to inheritance, but also due to the blessing of precipitation art, which makes Chinese national vocal music have been greatly improved, comparing with traditional music.

2.2.2. Chinese national vocal music is the result of integration of multi-ethnic music and culture

Since ancient times, China has been a multi-ethnic country composed of many nations. The development history of each nation has its own characteristics. As time passes, various nations have formed their own national culture. The development of social civilization has been widely realized through inter-ethnic exchanges, which has made

Chinese national culture a new progressive field, shaping a more colorful music culture field. In this respect, the Chinese national vocal music culture has carried forward the characteristics of multidimensional culturalism, and summed up many musical expression forms with different national arts characteristics. After multidimensional culture came into China and combined with local music art forms, and learned from each other, the music forms in different regions of China began to gradually approach to the mainstream development direction of national vocal music. The exchange of cultures makes music cultures in different regions can learn from each other, and in this process, it also promotes the display of the artistic charm of national vocal music.

2.3. The necessary factors for the formation of national vocal music culture

Based on the mutual integration of the musical forms of all nations in China, on the basis of the blending of the music cultures of all nations in China, the Chinese traditional arts, historical relations, demographic factors, natural environment and other factors create a very suitable environment for the exchange and integration of Chinese national cultures, and also increase the space for the free development of Chinese cultures. Chinese traditional music is a kind of Chinese traditional culture. It takes Han culture as the main component and other national cultures as the secondary component, which is a huge wealth in the process of cultural development. Chinese national vocal music, whether internal temperament or external charm, contains the mature artistic aesthetics of each nation after overcoming their own weaknesses by acquiring others' strong points, and is closely related to Chinese traditional culture [5]. Practice has proved that the charm of Chinese national vocal music and public appreciation habits are closely related to the mature aesthetic orientation of different nations, and in some aspects it will be restricted and influenced by public aesthetics. The Han nationality and other minorities play a key role in the characteristics and expression of Chinese national vocal music. The different cultures of different nations have an impact on the traditional Chinese vocal music culture. Therefore, the integration of the music cultures of different nations is the necessary condition for the generation of Chinese national vocal music.

3. Conclusion

Starting with the introduction of multidimensional cultural background, this paper focuses on the current research on the orientation of national vocal music culture in China, and comprehensively introduces the artistic expression, influencing factors and development process of national vocal music culture. Nowadays, people's aesthetic needs indirectly promote the unique charm of national vocal music art. Therefore, in the process of re-

search, it is necessary to clarify the orientation of Chinese national vocal music under the multidimensional cultural background, so as to contribute to the inheritance and development of Chinese national vocal music.

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