

Diversified Analysis of National Vocal Music Singing Based on the Perspective of "Cross-border" Style

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Keywords: “cross-border” style; national vocal music; singing method; diversification

Abstract: In the new era of socialism, all sectors of society are constantly seeking innovative reforms, and many areas have made great progress. The modern Chinese national vocal music is presented to the public in a splendid form. From the traditional national singing method to the road of integration with various singing methods, it forms a diversified form of national vocal singing in the context of “cross-border” style. Its new art form has aroused mixed views from all walks of life. This paper puts forward the relationship between the diversified development of national vocal singing and artistic aesthetics, analyzes the characteristics of national vocal diversity in the perspective of “cross-border” style, and then summarizes the diversification of national vocal singing in the perspective of “cross-border” style.

1. Introduction

Since ancient times, Chinese art has a rich and unique cultural connotation and heritage. As a major part of Chinese traditional art culture, national vocal music has enriched people's spiritual life. Due to the differences in humanities and customs of different ethnic groups, the national singing method formed in China covers opera singing, rap singing, folk song singing and national new singing. The national singing method is based on the true voice, the sound position is on the front, and the tone is bright and high. With the continuous development and integration of various cultures, the diversification of national vocal singing is mainly manifested in the “cross-border” with Bel Canto and popular singing. Because of the different characteristics of Bel Canto and Popular Singing, the fusion of three singing methods makes people deep. With a new look, more and more artists are studying the folk vocal singing in the “cross-border” style.^[1] At the same time, this new form of artistic expression has also caused people's controversy. In order to realize the diversification of national vocal singing, in addition to taking the essence of different types of singing, discarding its dross, it also has higher requirements for singers.

2. The relationship between the diversity of national vocal singing and the diversification of artistic aesthetics

The national vocal music singing method tends to be diversified and developed. It is carried out under the premise of adhering to the traditional Chinese art culture. Due to the influence of regional culture and the times, its artistic expressions are only constantly seeking innovation and development, and will be accepted by the public. Chaplin said: "For an artist, if you can break the rules and completely free to create, the results will often be amazing."^[2] In fact, any form of art cannot be fixed. Only by adapting to the development of the times and accumulating strength can we achieve self-transformation and growth on a broader and long-term development path. Therefore, the relationship between the diversified development of national vocal singing and artistic aesthetics is mainly reflected in:

2.1 National characteristics of national vocal music

China is a multi-ethnic country, and there are great differences in humanities and customs and cultural characteristics among ethnic groups. Therefore, national vocal music will incorporate obvious national characteristics. In addition, the differences in language and culture among ethnic

groups make the national vocal music singing individualized and nationalized. The rise of the original ecological singing method is a manifestation of the diversity of the national vocal singing method. Wang Erni, A Bao and other original ecological singers integrate the national cultural characteristics into the national singing method, making it rich in national characteristics. Furthermore, Aru Azhuo's song "The Great Wall of Yarlung Zangbo" is a song with unique characteristics of the Dai style.^[3] Ingeniously blending modern music elements with national characteristics, its works have a distinct sense of nationality and fashion, and the viewers are refreshed.

2.2 The characteristics of the diversification of artistic aesthetics

The songs created by various ethnic groups will be associated with local ethnic groups and dialects. The fundamental reason is that the artistic aesthetics of different ethnic groups and regions are themselves diversified. Influenced by regional and cultural differences, the pluralistic artistic expressions exhibited by the national vocal singing method are reflected in many works. Take the traditional folk song "Jasmine" as an example. This small tune that has been widely circulated among the people has been loved by the public for many years and has many versions. The Jiangsu version of "Jasmine" in the singing method emphasizes the slow and coherent breath, the soft tone, and the emotional characteristics of the Jiangnan. The Hebei version of "Jasmine" uses a seven-tone vocal style, and the tone is undulating, rendering an eagerness to jasmine who wants to immediately pick it up. The above is precisely because of the differences between different ethnic groups and regions, which has led to the emergence of a pluralistic form of national vocal music singing. Moreover, with the constant change and development of the times, the diversity of national vocal music singing has changed to the direction of "cross-border".

2.3 The product of the collision of world art and culture exchanges

At this stage, the world's art and culture exchanges are frequent, and each other is learning and learning from each other. There is no limit to the culture itself. People from all walks of life pay special attention to cultural exchanges. The diversification of national vocal singing in the "cross-border" style is the product of the collision of world art and culture exchanges. Both Chinese and Western cultures have their own national characteristics. After the reform and opening up, people's vision has gradually turned to the international arena, and Chinese national vocal music is no exception. In 1949, a group of singers and vocal educators began to study and discuss the national vocal singing method, and launched the "Turkish Controversy", which carried out in-depth research from various aspects such as vocal singing and artistic aesthetics, which aroused widespread concern from all walks of life. In the end, the artists came to the theory of taking the essence of Western art culture, blending with the Chinese national characteristics, and innovating and reforming the national vocal music. This conclusion laid the foundation for Chinese vocal music to enter the world stage. Under the efforts and development in many aspects in recent years, the development of Chinese vocal music is getting better and better.

3. The characteristics of the diversity of national vocal singing in the perspective of "cross-border" style

3.1 History of the development of national vocal music

The diversified development of the national vocal singing method is derived from the continuous development of the national singing method and gradually integrated with other singing methods. At different stages, its representative figures are different, each with its distinctive development characteristics. In the early 20th century, the national vocal singing method was based on the true voice, and Wang Kun's "Song of the Farmers" was a representative creation. In the 1940s and 1950s, the works of singers such as Guo Lanying and Wang Yuzhen introduced various elements of Chinese opera. The singing method was based on the premise of true sound. Its vocal characteristics and methods combined the characteristics of the opera and formed the tradition. The characteristics

of the folk songs include "Turning the Road", "Nan Niwan", "The Clear Water and Blue Sky" and so on. In the 1960s and 1970s, singers made great progress in the vocal skills of national singing, and the sound was smoother and fuller. For example, Li Guyi's "Voice" element introduces popular singing into the national singing method, and "Hometown Love" and "The Springs of the Frontiers are Pure and Pure" are deeply loved by the public. Other representative figures Li Shuangjiang, Ma Yutao and other singers' "Beijing Acura", "Maer, you slow down" and other works, from the vocal skills, a certain proportion of false sounds, singing skills and emotional bursts are all There has been further improvement.^[4] After the 1980s, the Chinese folk vocal singing method borrowed the essence of Western music and integrated it with the traditional folk singing method. Peng Liyuan, Song Zuying, Wu Bixia and other singers have become representative figures at this stage. In recent years, with the constant collision and friction between Chinese and Western cultures, the continuous development of social economy, people's pursuit of artistic aesthetics is also accelerating, and Chinese national vocal music is advancing toward a new era, forming a "cross-border" style perspective. National vocal music is diversified.

3.2 Characteristics of the diversity of national vocal music singing from the perspective of "cross-border" style

The "cross-border" style is an element of the national vocal music that incorporates other singing elements, innovating in the style and skills of the work, and forming a new art form with a sense of progress in the times. Among the popular singing methods, there are a variety of vocal singing methods, such as the melody of the nation, the melody of the melody, the melody of the nation, the popularization of the nation, the popularization of the melody and the popularization of the vocal music.^[5] It has changed the past singer of popular, popular and national. Its diversified singing method has made national vocal music not to be submerged under the trend of the times. Follow the trend of the times and keep pace with the times, and constantly seek self-innovation and development. In the pluralistic singing of national vocal music, many representative figures are well known to the public. For example, singers such as Tang Can, Zu Hai, who are good at the folk style, combine the advantages of folk singing and popular singing. "My family is in China" The works of Happiness Folk Songs, "Happy Happiness", "Red Days" and so on are widely circulated in the folk, and the folk songs are played in these works. For example, Wang Ying, who is in the style of Minmei, used the vocal performance of the vocal melody and the vocalization of the national singing method to improve the vocal method. A "Festival Song" fully utilized these techniques. The folk-style works integrate traditional culture with Western culture, which is conducive to the further exchange and development of national vocal music on the international platform. The work "Peace China" was interpreted by Gao Yin singer Hu Yan with Mei Tong singing. It cites the techniques of chest-abdominal combined breathing, which makes the artistic appeal of songs more intense. Mixing several pronunciation fulcrums in the vocal technique makes it more artistic and expressive. In 2007, Wang Lida incorporated a variety of musical elements such as popular, national, symphonic and flamenco in "Five hundred miles", and became the first singer to successfully integrate traditional folk songs and Chinese and Western diversification. In the national vocal singing method, Tan Jing's innovation in the national singing method has set off a wave of people's pursuit of Chinese vocal music around the world. She combines the advantages of the three popular singing methods of the national, popular and singular, and makes the breathing skills, vocal skills and resonance methods. Boldly innovative, the traditional culture of national singing is passed down and integrated with the essence of Western culture, forming a new style of fashion and atmosphere, and promoting Chinese vocal music to the world stage, which is deeply loved by people.

4. Thinking about the diversification of national vocal music singing from the perspective of "cross-border" style

4.1 Inheriting and carrying forward traditional art culture

The diversity of national vocal music in the perspective of “cross-border” style must have a full and profound understanding of traditional Chinese vocal music. The artistic connotation and aesthetic standards of traditional Chinese vocal music are self-contained, and the long process of development of Chinese vocal music is Chinese. The inheritance history of national traditional culture is to better inherit and carry forward the excellent traditional art culture, and it is not blindly “cross-border”. National vocal music covers the characteristics of the times, science and art. To innovate, it must adhere to the artistic form of the Chinese national characteristics, orderly “cross-border”, and further improve its understanding of its own shortcomings in continuous innovation and development.

4.2 Fully draw on the advantages of other vocal music

The development trend of social economy has aroused the innovation of people from all walks of life. The diversified development of national vocal music requires the integration of different singing methods, and the integration is not just a simple combination of various singing methods. So-called “innovation” is not a true innovation. On the one hand, we should deeply understand the background and connotation of different art cultures, and draw on the advantages of other vocal music to carry out multi-dimensional innovation of national vocal music. On the other hand, in the attitude of “Hai Na Bai Chuan”, we thoroughly studied the vocal skills, breath techniques and other singing skills of national vocal music, increased the frequency of communication and interaction with other art and culture, and injected more musical elements and techniques into national vocal music. It forms a rich and varied artistic expression and promotes the further development of national vocal music.

4.3 Strengthen basic skills exercises

The multi-art form of national vocal singing in the perspective of “cross-border” style requires the singers themselves to have solid basic skills, including national, vocal and popular vocal techniques. All kinds of “cross-border” must be carried out under the premise of adhering to the basic practice of national vocal music. It is necessary to broaden the horizons, skillfully combine the exquisite skills of other singing methods with national vocal music, and diligently study and practice on various basic skills to improve their singing skills. To lay a solid foundation for “cross-border” and realize the diversified innovation of national vocal music singing.

5. Conclusion

From the perspective of “cross-border” style, the vocal music of the national vocal music is diversified. The tension and appeal of the artistic form are more intense, and it is more likely to resonate with the viewer in terms of emotional rendering and expression. The singers need to adhere to the essence of national vocal music, fully learn and draw on the cultural background and singing skills of other vocal music, give the national vocal music a more vivid vitality, make the national vocal music more artistic connotation, and ultimately seek more for it. A broad road to development.

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