

# **Analysis of Cultural Differences between Chinese and Western Vocal Music Based on Humanistic Background**

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**Abstract:** There are various forms of artistic expression, and cultural backgrounds exist in different regions and countries. Chinese and Western vocal music cultures are different because of different geographical environments, religious, aesthetic, traditional theories and other backgrounds. Based on the different cultural backgrounds of China and the West, this paper introduces the forms and artistic characteristics of Chinese and Western vocal music, explains the connotation of Chinese and Western vocal music art, so as to help people more accurately appreciate vocal music art, improve the aesthetic ability of vocal music art, and promote the sound development of vocal music art.

## **1. Introduction**

Vocal music is an integral part of the history of human development. It reflects the cultural characteristics of a certain region and its influence on the society. For example, in the hunting ground of ancient society, people associate the sound of swords with the sound of drums; when marching, they are accustomed to associating slogans with the rhythm of steps. The respective development of Chinese and Western poetry, opera and music reflects both art and art. The law of cultural development also reflects the inheritance of Chinese and Western vocal music art. Therefore, in order to excavate the humanistic value of vocal music culture, we should start from the law of artistic development, and clearly recognize the differences between Chinese and Western traditional vocal music art systems and concepts, as well as the differences of Ideological and cultural connotations expressed by different nationalities and historical cultures in vocal music art. Starting from the background of humanistic tradition, this paper explores the internal causes and external influences of the development and changes of vocal music art by analyzing the differences between Chinese and Western vocal music cultural connotations and forms of expression. Understanding the similarities and differences between Chinese traditional vocal music and Western vocal music from the aspects of historical and cultural background, form, theoretical basis and singing skills is helpful to correctly understand and grasp the vocal art of different countries, regions and nationalities.

## **2. The Similarities between Chinese and Western Vocal Music Culture**

Music is the common language of mankind. Its magic lies in its ability to cross national boundaries, races, time and space, into and penetrate into the hearts of everyone. Although the vocal culture of different countries shows different regional cultural characteristics, the same is that they are the cream of human culture, which convey the emotions of human emotions. For some forms of music, we may not understand its language, but we can feel the emotions it expresses, which can improve people's will, cultivate people's temperament, inspire people's enterprising spirit. The social and personal emotions expressed by Chinese and Western vocal music culture express different emotional factors through different singing techniques. When singing in bright and fluent melodies, vivid and flexible voices are used to express happy feelings. Therefore, whether it is our Chinese national music or Western Symphony music, it is the externalization of emotions. Every excellent musical work gives people strength in its unique way. This is the common feature of Chinese and Western music. At the same time, the musical mood of Chinese and Western culture, through accurate and clear pronunciation, correct intonation, language color and singing skills, is

related to the historical culture at that time. Closely combined with the social background, to understand the deep meaning of the work, we need to analyze it from a more profound connotation and a more comprehensive perspective. In terms of emotional expression, both Chinese and Western vocal music works interpret vocal music culture in terms of singing skills, background, language expression, etc. Both Eastern and western music cultures are fully expressed in their personal deduction, and musical works contain rich cultural connotations in these widely circulated works, which also need us to constantly open up. Extension and excavation. Under the cultural background of different music styles, the western countries are open and generous, forming a solemn and elegant music style; the eastern music style is more implicit and restrained, so there are rich national styles and forms in the process of song expression. The study of vocal music works needs to combine the cultural literacy of songs, and analyze the overall style of music works. Both Chinese and Western music cultures need to provide the basis of cultural connotation for music works.

### **3. Analysis of the Cultural Differences between Chinese and Western Vocal Music under Different Humanistic Backgrounds**

#### **3.1 Differences of Vocal Music Culture Development Caused by Artistic Practitioners**

In the traditional music culture background, the main difference of practitioners is the development of vocal art between China and the West. In ancient China, singing and dancing performers and rappers played an important role in the field of vocal music art. They greatly promoted the development of vocal music art and inherited vocal music culture with rich experience of artistic performance. In the social background at that time, such vocal artists had a low social status and were at the bottom of the society for a long time. Therefore, they were not qualified to participate in the theoretical research and analysis of vocal music art. Most of these works were carried out by literati. The development of Western vocal music art is mainly composed of composers, singers or music educators. The main body of the development of Western vocal music art is mainly musicians in the field of art, and the church is the main place for vocal music art practice, which improves the status of vocal music culture development to a certain extent, lays a good social and cultural foundation for the future development of vocal music culture, and establishes the connotation and artistic form differences between Chinese and Western vocal music under religious concepts.

#### **3.2 Different Religious Cultures' Influence on Vocal Music Culture**

Religious culture contains people's psychological consciousness. Because of the different religious and cultural backgrounds between China and the West, the cultural connotation and artistic form of vocal music in different religious backgrounds are also different. For example, in the 6th to 5th centuries B.C., Buddha Sakyamuni used music when he founded Buddhism in India, and spoke about Buddhist scriptures by singing. After about the 3rd century B.C., Buddhist music gradually spread to Asia and the rest of the world along with Buddhism. Because of different nationalities and regions, Buddhist music absorbs different national folk music in the process of spreading, thus producing different styles of Buddhist music. Later, with the continuous development of society, phonology came into being. It plays an irreplaceable role in standardizing the art of singing, indirectly affects the language and cultural aesthetics of the art, and also affects the formation of the theoretical connotation of vocal music culture, and promotes the improvement of the vocal music education system. At the same time, the establishment of singing art colleges has accelerated the development of vocal music education in Western countries. After that, the theory of harmony was formed on the basis of it. Especially when the western countries performed this kind of vocal music, the harmony of linguistic form began to appear. While enriching the theory of harmony, the art of chorus gradually matured.

### **3.3 The Cultural Differences of Vocal Music between China and the West Caused by Different Theories**

There are also differences in the development of vocal music culture between China and the West on the basis of theory. In China, literary and artistic creation is the theoretical basis of vocal music culture. Chinese vocal music has a certain literary processing color in the development of traditional cultural background, which to some extent affects the results of vocal art summary and analysis. Chinese traditional vocal music is more for the voice of singing, relatively speaking, the exploration of singing methods is less. The earliest theoretical system of vocal music in China developed in the Ming and Qing Dynasties. Theorists' writings laid the foundation for the development of traditional vocal music culture in China. Western vocal music culture mainly takes physiology as the theoretical basis of cultural development. With the development of physiology, psychology and anatomy, these theories provide strong theoretical support for the traditional vocal music culture. The research on the principle of human vocal singing is based on scientific thinking and scientific basis.

### **3.4 Different Aesthetic Concepts Lead to Cultural Differences between Chinese and Western Vocal Music**

The vocal music art of our country pays attention to the aesthetic appreciation of pure rhyme. Chinese characters have the characteristics of monosyllable. The singing of Chinese characters naturally has the beauty of positive rhyme. At the same time, it also increases the complexity of singing literacy and meaning. Chinese characters emphasize the coordination and accuracy of rhyme, tone and volume. Perfect phonology originated in Sui and Tang dynasties. On the one hand, it can fully display the phonological characteristics of Chinese characters and unify the rules of spelling, on the other hand, it lays a theoretical foundation for singing literature. Traditional vocal music aesthetics attaches great importance to rhyme, and gradually forms aesthetic habits in the long-term development, which has long affected the development of vocal music art. Western vocal music culture emphasizes the aesthetic feeling of flexible voice, breathing and breathing, and singing resonance. Among them, the important aesthetic feeling of vocal music culture is the beautiful voice of singing. Western characters and languages are mainly Pinyin and multi-syllable Latin, which is different from Chinese singing pronunciation. In the early period of the West, emphasis was laid on the cultivation of the melody and pitch of singers, with emphasis on the cultivation of singing voice. For this reason, singing art scholars continue to study and explore, and find wonderful, classical singing voice and unique timbre. At the same time of social development and progress, musical instruments, vocal forms and performance levels have been put forward higher standards of development. Vocal musicians should be flexible and skillful while trying to sing.

### **3.5 Differences in Vocal Music Cultural Expressions**

The form of expression is a word in a broad sense, such as melody, harmony, texture, musical form, orchestration, playing methods, composing techniques and so on. Generally speaking, western music pays attention to the accuracy and logic of rhythm, while Chinese music pays more attention to the beauty of artistic conception, which is more concise and melodious. Chinese and Western vocal music culture in the aspect of singing voice: Chinese vocal music pays more attention to real feeling, pursuing natural voice, and the tunes of musical works are mostly cordial. Western vocal music not only pays attention to the above-mentioned sense of music, but also pays attention to vocal instruments. While discovering the natural voice in the world, it also creates a solemn and serious vocal atmosphere, from which we can see that Western vocal music is more cold tone. In terms of performance modes, Chinese vocal performance stage has the characteristics of non-specialization at the beginning. Folk singing and dancing can only be performed in major festivals. In the performance stage, more classics are inherited. Free and casual forms of rap gradually withdraw from the vocal performance stage. Finally, relatively mature stage art is also derived from the study and introduction of western vocal performance forms. Fang's stage of vocal

music performance is professional and stage-like. During the process of performing, vocal performers are deeply loved and respected by the audience. This is due to the respect and recognition of people under the background of Renaissance at that time. People have a certain social status. In the later period of social development, opera, musical, comic opera and modern opera emerged at the historic moment, among them, opera is the most professional stage art.

### **3.6 The Effect of Totem Consciousness on the Difference between Chinese and Western Vocal Music**

The external influence of Chinese and Western vocal music culture is mainly reflected in totem consciousness and religious rituals. Totem consciousness reflects the differences of cultural values of different nationalities. Chinese and Western vocal music art shows different manifestations in totem consciousness and cultural atmosphere.

As we all know, the totem worship of the Cathaysian people is a tortuous and linear dragon and snake. For a long time, people's aesthetic habits will be influenced by this image, and such aesthetic psychology will certainly affect the development of vocal music art. At the same time, Chinese music pays attention to lines based on the calligraphy art in Chinese painting. Calligraphy is a single line, which is reflected in the paper or elegant, quiet and beautiful, or ups and downs, or elegant and meaningful, changeable, wonderful and endless. Chinese traditional linear calligraphy art is embodied in vocal music, which is the dominant melody art. Chinese music is mostly monophonic, melody is almost the whole of music, and multi-voice factors are in a subordinate position. So many Chinese instruments are monophonic, such as flute, erhu and so on, but even this seemingly simple instrument can play a long-term mood.

Another example is that the Chinese totem consciousness takes the Taiji map as one of the important carriers. The Taiji map reveals the dialectical thought and the thought of integration. Its implication reflects the pluralism and inclusiveness of Chinese traditional culture. The Western totem consciousness takes the cross as an important carrier. The cross is not only an important carrier of Western religious beliefs, but also a totem of Western National psychology. Its vertical branch has the same vertical pole and single pole structure. It has the characteristics of extroversion and directness. It also reflects the openness and unity of the traditional western ideology and culture, which makes the Western vocal music culture pay more attention to rationality. The development of Western vocal music form from solo to chorus and then to higher level solo is also the embodiment of the unity of cross totem consciousness.

## **4. Conclusion**

Vocal music and culture are intermingled, interdependent and mutually reinforcing. Chinese traditional vocal music and Western vocal music have common characteristics, but because of the different cultural backgrounds, there are differences in many aspects between them. This paper expounds the cultural differences between Chinese and Western vocal music from the aspects of cultural backgrounds, forms, theoretical basis and singing skills.

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