

# Cultural Characteristics of Chinese Traditional Vocal Music

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**ABSTRACT.** *The traditional Chinese vocal music theory summarizes and summarizes the long-term scientific and meticulous singing language arts in the practice of vocal music in China. Features such as flexible and diversified moisturizing methods, delicate rhyme-cut moisturizing, subtle and elegant singing styles, and expressive expressions are all manifestations of the aesthetic thought of Chinese national music. Therefore, this article reviews and analyzes the artistic characteristics of traditional Chinese vocal music through the description of singing methods in the existing historical materials, with a view to more people exploring and organizing and studying in order to carry forward the traditional vocal art of China.*

**KEYWORDS:** *Chinese traditional singing theory, Zhuyunyunqiang, Unity of heaven and man*

## 1. Introduction

In the current social background of multicultural development, traditional Chinese vocal singing has formed its own unique theoretical system based on the characteristics of vocalization, articulation, rhyme, exhalation, and comprehensive grasp of timbre and sound quality. These vocal theories reflect many issues, such as the aesthetic laws of vocal art, vocal skills, vocal morals, vocal teaching methods, the relationship between words and vocabulary, and vocal and emotion. Among them, words and vocals are the most common problems in the theory of vocal singing, and the ancients also noticed them long ago. Therefore, this article will focus on the relationship between words, vocabulary, and dialectics, in order to clarify the essential relationship between them, analyze and demonstrate the unique pursuit of the vocal aesthetics of the Chinese invisible in vocal art, and carry forward the contemporary The research and practice of Chinese traditional vocal music theory, vocal music teaching and singing are of great reference value.

## 2. First, Language and Accent

Singing art is “singing music with language”, is a linguistic music art, and is also a musical language art. Therefore, it is a comprehensive art that integrates music and language perfectly and unify to express emotions. form. If the word is not correct, the meaning of the word is unclear, and it will be confusing to the audience. It is difficult for the viewers to be infected with the lyrics, and it is more difficult to communicate with the singer, so that they are not moved by the music. China has a long history of rich vocal theories. In the Spring and Autumn Period, people's cognition of vocal music has reached a high theoretical level. Since Zhou Wenwang formulated the ritual music system, Xiao music has been more closely related to etiquette politics and has been valued by rulers and the world. So far we can still feel the grand occasion of singing from the Book of Songs and Chu Ci. Song Yu said in “Question to the King of Chu”: “Anyone who has a song in Langzhong starts with”Xiali”and “Baren”, and there are thousands of people in the middle of the country ...”. Because the prosperity of singing has promoted the development of vocal theory, the importance of “laryngeal cavity” has been mentioned in ancient Chinese vocal theory. For example, when talking about “the throat is the word, that is, the voice of anti-fall.”

“A larynx with a ringing sound passes Jiu Mo”, “But tongues, teeth, lips, and teeth have different strengths, and they can't leave their throats.” In the era, Baichuan, such as miscellaneous operas, legends, Kunqu operas, and Peking operas, turned into a torrent. The sages of the ancestors carried out in-depth and unique research on spitting, vocalization, articulation, and energy use. Traditional Chinese vocal art has historically emphasized the characteristic of “spitting words”, and singing theory has a lot of discussions on the “character and sound of words”; in “Shang Shu. Yao Dian”, “poems and poems, songs are always spoken,” Harmony and harmony, in the singing to be clear and accurate bite words, the words are round, clear and concise, that is, the ancients often said singing with love, with the sound of the words, with the lines of the words, the lines of the words are round. Li Yu, a famous opera theorist in the Qing Dynasty, said in the section “Unscrambling the Meaning” in “Xian Qing

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Ou Ji”: “Singing a song should have a feeling for the song. The person who has the feeling should also have the plot in the song. When the plot is clear, knowing its meaning Where it is, when you sing the exit, you have such a look”; If you want to sing a good song, you must first ask the master to explain the meaning of the song. The teacher may be puzzled. You may wish to refer to the literati. Run through it. To get the feeling of the song, you must first understand the meaning of the song, inject vitality into the tone, and turn it into an emotional tone. He also said, “People who learn to sing, don't talk about clumsiness, just look at the mouth and mouth; people who listen to music, speak slowly and concisely, first ask whether there is word or word” Don't talk about how he sings. Just look at his mouth to know his kung fu; admirers judge the quality of a singer, don't talk about thickness and fineness, and listen to the rhyme and tune. “Xian Qing Ou Ji” is a masterpiece of Li Yu's careful observation of the opera after many years, and to a great extent, he emphasizes the standardization and strictness of the singer's rhetoric. His views in this monograph have great academic value and operability for guiding the singing at that time. Second, the development path of rural tourism culture under the background of urban and rural integration.

### 3. First, Rhythm and Exhalation

China is the country with the most interest-adjusting luck. Qigong has been used effectively to treat patients. Physical fitness has attracted worldwide attention. Traditional Chinese vocal art is not only good at expressing expressions, but also has the characteristics of “sounding with qi, and the emotions are strong”; the training of national vocal music is more “seven-point breath and three-point singing”. “Shuai” said; the singer's ability to express emotions is also very high. The Tang Dynasty was when China's vocal art was very prosperous, and many famous vocalists came out at the time; Singing training issues: The good singer, if you have the skill, you can curb the wonders of Yunxiang Valley, etc., that is, whoever sings well, You must learn to adjust and control the breath. When you sing, you must breathe in Dantian. The weather-like clouds and smoke are slowly emitted from the navel, and the voice comes to your throat. According to the tune of the tune, there is also a high and low voice. Qi comes from the technology of the umbilicus (that is, “dantian qi”, the fulcrum of the diaphragm) that we are used to. It concentrates the thoughts on the abdominal umbilicus and promotes the movement of the internal qi, so that a sufficient breath is emitted naturally from the abdomen, and the sound can be straight The sky seems to stop the clouds in the sky and make the whole valley ring; a first word of Duan Anjie reveals that the breath is the mystery of singing, that is, the mastery of using Dan Tianqi can make the sound bright. , The distance is long, and the sound has a resonance effect and a strong penetrating power. Duan Anjie talked about the stage singing at that time, and it was very rich. After Bao, especially the singing art of the late Tang Dynasty, has a very high academic value. It is often cited by people today and has become the theoretical basis to guide the development of vocal art in China today. The increasingly perfection of vocal theory is to promote the prosperity of the singing art in the Tang Dynasty Reasons for prosperity. According to historical research, Tang Xuanzong Li Longji was the designer and founder of the Tang Dynasty music. He himself advocated the combination of music culture and art and the strategy of governing the country. The pear garden he created fostered many well-known musicians and singers. , Performers, and people who are engaged in theoretical creation, such as a throbbing throat, Yongxin, who passed Jiu Mo, Jiu Tiange, and Nianlang who played the role of a slave. At the same time, a large number of song prostitutes in the Tang Dynasty were also active in Liyuanfang, such as: Yang Qiong, is a Jiangling wine hooker. Her voice is euphemistic

Nightingale, the breath is uninterrupted, and the voice is full of emotions; “The ancients sing and sing, the current person sings only singing, if you want to ask the monarch, you can try to ask Yang Qiong”, the famous poem of Bai Juyi is true Records the superb skills of Yang Qiong's singing. The Tang Dynasty was a period when China's economy was strong, literature and art were strong, and military and diplomacy were the strongest. It can be described as the center of the world, “Paris in the East.” At that time, the messengers and cultural exchanges of various countries were endless. active. “Hu Curly's eyes are green, and high-rise buildings are quietly blowing bamboos at night, while purple lotus roots are glaring at Hu's eyes, inspiring to make a speech.” Bai Juyi vividly depicted the Tang Dynasty in his poem “Guo Guo Le”. In this regard, Datang's musical style and singing skills were transmitted to Europe through Japan and other Asian countries, which greatly enriched European culture and art, and the western science of breath did not appear in the 19th century as the scientific theory of singing in the “Dantian” atmosphere; In terms of vocal music, there is also the “Yuefu Chuansheng” written by Xu Dazhuan of the Qing Dynasty. In this book, the author fully discusses the relationship between “Rhythm” and “Exhalation” in singing. Sing back, relax your throat” singing principle. This shows that the singers at the time had paid attention to the singing atmosphere and the strictness of singing. Since opera music flourished in various places, opera music has become the mainstream of national vocal music in the Ming and Qing Dynasties.

The development of traditional Chinese vocal music is better than that of Europe. The “Singing Theory” by Yan Nanzhi of the Yuan Dynasty is an earlier work in ancient China that specialized in vocal theory. It is the

most complete and systematic singing monograph in the professional books on vocal music series. It integrates the delicate aesthetic taste of the Chinese people; that is, our national vocal music originally has a solid theoretical foundation. Chinese traditional vocal music has its academic value, which is of great significance in guiding the practice of today's people and even in promoting the development of the world's vocal art. Chinese traditional music should not only pay attention to sound, but also be good at singing songs. Emotional people are especially important. However, the feelings expressed in the content of each song are different ... To sing a song well, you cannot learn by mechanical formula. Even if the singer's voice is beautiful and beautiful, and contrary to the content of the song being sung, then the song cannot be moved, but the listener will feel dull. In Yuan Dynasty scholar Yan Nanzhi's "Singing Theory", he talked about the characteristics of singing art, as well as the timbre and category of singing. He put forward "same as bamboo, bamboo is not as good as meat. The throat is more natural and full of natural flavor. It can be seen that simplicity and nature are the characteristics of singing, and it is also the most important point of singing. Pursuing certain tones in violation of nature cannot win people's love and appreciation for a long time. Singing Theory also explores the timbre of singing and the different classification issues. It is proposed that different people, different vocal conditions, and different language accents. It is important to sing your own understanding of vocal music to make your own characteristics more prominent.

#### 4. Conclusion

The traditional vocal art theory of our country summarizes and summarizes the scientific and delicate singing language art. Through the evolution and development of thousands of years, during the Song, Yuan, Ming, and Qing periods, singing activities began to be separated from many music arts and became specialized. A form of vocal art, especially after modern Chinese society, Western vocal art began to enter China. After a long period of exploration and practice, modern Chinese vocal art has gradually formed a scientific and systematic school of Chinese vocal music . Although ancient Chinese vocal art is different from modern and contemporary music education in terms of teaching form and teaching content, Studies of practical and theoretical books have seen the inheritance and influence of ancient Chinese vocal art. Practice has proved that some singing methods and techniques of ancient vocal music still have a lot of guidance and reference for the study and practice of our contemporar y vocal art. Through the study of ancient Chinese vocal art, we can get a glimpse into the development level of ancient Chinese vocal art. Therefore, the author looks into the leopard, analyzes the artistic characteristics of traditional Chinese vocal art, and hopes that more people will make deeper explorations and studies, and further inherit Chinese vocal art.

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