

The Significance of Chinese Original Vocal Music for the Development of Chinese Ethnic Vocal Music

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Abstract: Original vocal music is a form of musical expression naturally flowing from national culture, which originates from the folk, showing national customs, life, beliefs and aesthetic interests, and is an important foundation of national music. For the development of national vocal music, original vocal music is not only the root and source, but also has irreplaceable significance for contemporary culture, art and the development of the times.

Keywords: Chinese original vocal music; Chinese folk vocal music development; Ethnic culture

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Original ecological vocal art is an art form in which people express their emotions, depict nature and glorify life in a natural environment, based on natural sounds, through singing, musical instruments and other means of expression. It emphasizes a natural, innocent and improvisational way of expression that is not limited by traditional music theories and techniques. This art form often originates from people's direct experience and perception of life, so it has extremely high authenticity and infectious power. Chinese original vocal music is an important part of Chinese vocal music and the source of its development, with irreplaceable significance to contemporary culture, art and the development of the times.

1. Cultural Heritage and National Identity

For better development of national vocal music, it is necessary to draw nourishment and gain inspiration from this origin which reflects the aesthetic tendency of the regional people, in the original singing style and original music. Original folk songs which not only preserve the original appearance of the traditional culture of each ethnic group, carrying the historical memory and aesthetic qualities of the ethnic group, are a direct reflection of the history, language, lifestyle and aesthetic habits of the ethnic group, conveying the collective experience and spiritual culture of a particular ethnic group. For example, the great songs of the Dong ethnic group in Guizhou, the folk ballads of Tibet, the labor trumpets of the Hani ethnic group in Yunnan and other vocal music genres with great national characteristics are interpreted and inherited to become the "living fossil" of the national culture and safeguard the cultural diversity of the nation; and to enhance national identity and cultural self-confidence. Original vocal music expresses the voice of the nation, and its simple and natural artistic performance can arouse the cultural identity and emotional resonance of the members of the nation. In the development of modern folk vocal music, incorporating elements of original vocal music can enhance effective cultural communication, reveal national personality and inspire national self-confidence. It also constructs a sonic barrier of cultural identity in the context of globalization, and its original qualities strengthen the collective memory through emotional resonance, injecting cultural roots into modern folk vocal music and realizing the dialogue between tradition and modernity.

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2. Expansion and Innovation of Contemporary Art Content

As an unartificial form of vocal music, original vocal music contains rich musical materials and cultural heritage, which provides a rich creative matrix for contemporary art. For example, the original songs of ethnic minority regions often have unique melodies, rhythms and singing styles, and are an important source of inspiration for music creation and performance. Contemporary musicians often incorporate the original vocal music into new musical forms, making the works closer to the national culture and full of artistic tension. For example, the Central Conservatory of Music has established the "Dialect Vocal Cavity Database" in recent years, which is based on the vocal tone system of the Minnan language "Chashan Xiangzang" and the Hakka Mountain Songs, and this linguistic and musical value provides unique phonetic materials for the creation of folk vocal music; and the original vocal music has distinctive local characteristics and artistic qualities, which can provide a rich variety of singing techniques and forms of expression for folk vocal music. For example, the Mongolian long tune emphasizes "one word, many chambers" and skillfully uses the breath and the length of the tone, which is a unique singing form that has been borrowed into the modern folk vocal music creation. There is also the Mongolian huomei technique, which preserves the sound code of nomadic civilization through the throat resonance technology. The polyphonic structure of Guizhou's Dong Da Song implies the collective memory code of the southern mountainous communities, etc. These ethnic singing techniques have greatly broadened the diversity of artistic expression and expanded the dimensions of vocal art; and the emotions expressed in these original vocal music are both delicate and real, and are expressed in multiple dimensions, ranging from the joy of the countryside and the fields to the lamentation of the hard labor, which are all deeply moving to the hearts of the people. Its artistic power injects a more primitive and innocent touching and infectious force into the national vocal music, enriching the emotional level of the works. These sound codes originated from the field, through the modern transformation to form the artistic language with both national characteristics and the tension of the times, so that the works in the emotional level to realize the primitive simplicity and modern aesthetics of the double penetration.

3. The Alternative Revelation of the Vocal System

The original ecological singing system breaks through the academy vocal paradigm, forming a unique technical spectrum, and its singing form has a lot to learn from the national vocal music, whether it is rich in the form of national vocal music, or positive artistic practice significance. For example, the "Zhengu" singing method (chest resonance) of Tibetan pastoral female voices, the cyclic air-exchange technique of Yi "Hai Cai Cavity", the exaggerated chanting of Zhuang Spring Cow Song, and the a cappella singing of Dong Da Song have all broken through the academician's training system of the American voice, and provided new physiological research samples for the teaching of vocal music. From the point of view of vocal technique, both ethnic vocal music and original ecological singing have the requirement of "heavy and stable, light and descending" in the position of the larynx, but the original ecological singing pays more attention to the sound of the outer looseness and inner tightness, and the front and back of the voice, and the original ecological singing's vocal technique can make the resonance of the oral cavity, cephalic cavity, and thoracic cavity of the ethnic vocal music appear more crisp and brighter, therefore, the original singing has higher vocal requirements. The voice requirements are higher, such as many places in the folk songs of northern Shaanxi, which use flinging cavity, dragging cavity and vernacular, etc. The tunes of these places are rude and mournful, with typical regional colors of the northern Shaanxi Plateau. Contemporary vocal education has reconstructed the vocal system of folk vocal music by absorbing its vocal flavor, polyphonic techniques and embellishment, promoting the deep integration of technical specifications and emotional expression, and forming a singing paradigm with oriental aesthetic characteristics. Nowadays, ethnic vocal music has mostly absorbed the characteristics of sound, emotion, words, taste and god of the original music, and borrowed the singing forms of the original music such as repetition, counterpoint and polyphony, etc., and adjusted the method of using voice

and embellishment techniques in terms of pitch, microphonics and bass, etc., which not only beautified the singing voice and singing art of the ethnic vocal music, but also promoted further integration of the emotion and melody of the ethnic vocal music, and Mr. Hu Songhua, in his rendition of the music, had successively learned local folk music original singing from folk singers of Yi and Qinghai, in order to enrich the national colors in ethnic vocal music and find his own uniqueness in singing.

Overall, the core value of original vocal music lies in the natural and genuine way of expression and the direct presentation of life experience, which has become the source of living water for the development of Chinese vocal music, and has far-reaching significance for cultural inheritance, artistic innovation and technical innovation. Chinese original vocal music is the soul and foundation of the development of Chinese folk vocal music, and its simple and vivid artistic charm has injected rich resources and inspirations for folk music. From cultural inheritance to innovative practice, original vocal music has played a crucial role in folk vocal music, not only protecting and promoting the traditional culture of the nation, but also promoting the modernization and internationalization of folk vocal music through technological innovation and artistic creativity. Whether from the point of view of artistic value or social value, original vocal music is an important driving force for the development of ethnic vocal music, and also one of the important ways for the perpetuation of Chinese culture. By virtue of its unique and distinctive national qualities, original vocal music can represent national culture in global artistic exchanges, which is of trans-generational significance. By combining original vocal music with modern folk vocal music, it can more effectively demonstrate the uniqueness of national art on the international platform, and provide materials and inspirations for multicultural exchanges. Today's original vocal music is neither a museum specimen nor a resource mine for commercial exploitation, but an active gene pool that needs to be reconstructed with the concept of "creative transformation". This kind of transformation is not a simple collage of elements, but a deep decoding of music anthropology to realize the organic grafting of traditional vocal wisdom and modern art grammar, and ultimately build a contemporary Chinese vocal system with cultural subjectivity. As a carrier of living culture, the value of original vocal music lies not only in the survival of the art itself, but also in providing a solution of sound dimension for the modern translation of Chinese civilization, and constructing a dynamic balance between cultural integrity and artistic innovation.

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