

The Effective Inheritance of the National Instrumental Art in the Multi Musical Culture

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Abstract: Chinese national instrumental music has a long history and a variety of musical instruments have been formed in the long process of development. The accumulation has also left the music resources with different styles and rich themes. It is a gem of our excellent traditional music culture. With the advent of the globalization era, cultural exchanges between countries have become increasingly widespread and frequent, showing the development of pluralism in music. In particular, the influence of musical pluralism on the young generation has brought a great impact to the inheritance and development of Chinese Classical Instrumental Music. How to inherit and push forward the art of the traditional music in the context of contemporary multicultural music is an issue discussed in this article. The article is fourfold: (1) Inheriting tradition and maintaining characteristics; (2) Incorporating elements of pop music; (3) Drawing on Western instrumental techniques; (4) Innovating forms of expression.

1. Musical pluralism and Chinese traditional musical instrument Art

The so-called music culture, mainly refers to music as a language and cultural form to express the change of thoughts and feelings and mind. The traditional culture and lifestyle of different nationalities have certain differences, so the music culture has a distinct regional character, whether it is the national culture of our country or the western national culture. It is unique and has the right to inherit and develop. Because people's culture is different, the understanding of music is different. In the process of internationalization, Chinese culture has been developing towards globalization. Globalization can help people better explore their national culture, communicate and collide among countries, and form an open culture. Music education is mainly to disseminate excellent national culture and effectively enhance its aesthetic consciousness in the process of making people feel the charm and value of music culture. In the long history, whether traditional music or pluralistic music, music carries people's inner feelings and expectations.

The development of Chinese traditional musical instruments has a long history. It has been more than 8000 years ago from the time of the bone flute excavated in Wuyang County of Henan Province. With the progress of human society, the varieties of musical instruments are increasing gradually, the function of musical instruments is increasing and music pieces have been increasingly rich. Now it has become the precious spiritual wealth and material wealth of the Chinese nation. It is also a brilliant treasure in our world instrumental culture heritage.

With the extensive exchange and influence of Chinese culture and world culture, Chinese music culture presents a trend of pluralistic development. Western music culture, pop music culture, modern people's life style and aesthetic consciousness have brought unprecedented impact and baptism to traditional musical instruments, especially today's development of information technology. How to correctly understand the traditional music culture and multicultural music; facing the social changes, how to effectively inherit and develop Chinese traditional musical instruments in multiple music culture; how to respect and absorb other excellent cultures, to strengthen the two sides' integration and development, and to achieve a win-win situation are the issues worthy of consideration and discussion at present.

2. The Inheritance of Traditional Musical Instruments Art in Multicultural Music

2.1. Inheriting Tradition and Maintaining Characteristics

In the context of multicultural music, we continue to do well the inheritance and protection of traditional folk instrumental music. Chinese traditional music instruments are mainly composed of plucked instruments, stringed instruments and percussion instruments. Traditional instruments exist in folk forms mainly in solo, accompaniment and ensemble. They are closely related to Chinese local operas and the art of Quyi throughout the country. It is an important part of our excellent traditional culture and Chinese traditional music is part of multicultural music We should strengthen our culture, establish cultural self-confidence, and continue to do a better job of collecting, arranging and protecting the art of traditional Chinese instruments in the development of musical pluralism.

2.2. Incorporating Elements of Pop Music Culture

In the context of multicultural music, the culture of modern and popular music is integrated into the development of national instrumental music. With the development of society and economy, especially after China's reform and opening up, influenced by the culture of pop music in Europe and the United States, the rhythm and melody of the times are favored by young friends. Under this situation, Chinese traditional music instruments show many limitations. Individual instruments once faced with the crisis of loss and disappearance. The living space is extremely narrow. The survival of Chinese traditional music instruments need to keep pace with the development of the society, and incorporate the ideas of modern pop music on the basis of retaining its own characteristics. Let more young listeners accept and love national instrumental music. The appearance of the "12 Girls Band" in 2001 were given the attention and support from the audience, especially the young friends. This combination of Chinese music instruments composed of 12 musical instruments, such as Erhu, pipa, guzheng, dulcimer, flute, has the courage to draw on the fashionable elements. The eastern flavor of the national minor and the Western jazz and rock music are all very vivid. With the dynamic and changing stage lights, fashionable hairstyles, costumes and elegant and free performance, all these changes have brought a refreshing feeling to the audience. This attempt has injected brought new blood and vitality into the development of national Chinese instrumental music. Not only has it received the love of the masses of the whole country, but also has been welcomed by the people of the world, and has achieved the inheritance and innovation of the development of the art of national instrumental music. It is similar to the national instrumental ensemble of the "12 Girls Band", the "red poppy girls strike band", the "Fanghua 18 folk music combination" and so on. In a sense, it brings new opportunities and challenges for the development of the art of national instrumental music.

2.3. Drawing on Western Instrumental Techniques

In the context of musical pluralism, Chinese musical instruments greatly enriches its own playing techniques and performance. The Chinese folk music is mainly composed of line like music, while the performance of traditional instrumental music is mainly performed in a single melody way. In fact, in the long history of Chinese instrumental music with limited playing techniques and lack of artistic ,the instrumental music performances are simple and limited.. However, in the context of musical pluralism, the performance of national instrumental music has been constantly improved and optimized, and more playing techniques and ways of expression have been created. Since the 1970s, some Western instrumental works have been modified and played by Chinese musical instruments, taking erhu as an example, violin works, Spanish composer Pablo de Sarasate's "Song of the wanderer", Russian composer Rimsky Korsakov's "Flight of the Bumblebees" and so on. On the reference of violin skills, erhu's chromatic progression, playing fast large interval jumps and fast natural jumps technique greatly broaden the artistic expression space of Erhu, For example, the zither of the Guzheng, the piano chords and polyphonic playing techniques and performance modes have given Guzheng full of sound effects and strong artistic expression. Elegant collision between Chinese and Western musical instruments gives ethnic instrumental

music a new opportunity to excel. Only in this way can we make our ethnic instrumental music more advanced and different in world music.

2.4. Innovating Forms of Expression

In the context of musical pluralism, with time changes and cultural variations, music is a cultural phenomenon as well as a kind of fashion. The traditional forms of national instrumental music can no longer satisfy people's aesthetic needs for the art of the times.

Musicians of traditional instrumental music use technology and integrate the elements of literature, poetry, dance, drama, painting and other artistic forms to promote traditional instrumental music. Since 2013, China National Traditional Orchestra has launched two national music show "Impressions Chinese Music" and "Rediscover Chinese Music", which are two concerts of Chinese instrumental music and two stage shows. Among them, "high mountains and flowing water", which is composed of Guqin and Xun, The performer told the audience about the story of Bo Ya and Zi Qi in more than 2000 years ago. In the performance of Erhu's "Erquan Ying-Yue", he used the stage technique of drama to vividly put the image of Ar-Bing, a blind folk artist, onto the stage. The national instrumental music have been promoted by adding various elements into new pieces, these greatly inspired audience's interests in Chinese instrumental music.

3. The Value of Inheriting and Developing National Instrumental Music in Musical Multi-Culturalism

3.1. Promoting Multicultural Music Prosperity

The inheritance and development of the art of national instrumental music have effectively promoted the progress and prosperity of world music. At every stage of social development, politics, economy and culture are inseparable, playing an important role in embodying and promoting social development. Our national instrumental music is the essence of the development of the Chinese nation, and it will absorb other excellent cultures in the process. At the same time, it also provides experience and reference for other countries and nations in the world, and achieve common development. For example, Chinese percussion instruments have become a full member of the modern western orchestra, and the harp of the western orchestra is also evolved from the ancient Chinese plucked instrument. Chinese instrumental music has played its own role in promoting the progress and prosperity of world music.

3.2. Providing Valuable Resources for the Development of Multiple Music

Inheriting and developing the art of national instrumental music provides valuable resources and rich connotations for the development of modern pop music. Chinese traditional instrumental music has a long history, a wide variety and a large amount of pieces. It is one of the inexhaustible sources of contemporary music innovation and development. These musical instruments and music fully demonstrate the wisdom and creativity of the Chinese nation. In modern pop music, the traditional elements of traditional instrumental music were once popular among popular music producers. Cui Jian, the father of Chinese rock music, integrated Chinese musical instruments: Flute and Suona into national rock music. In China, the rock music with Chinese musical instruments' characteristics has been developed since then. Jay Chou, an original musician and singer in Taiwan, China, has absorbed many elements of Chinese instrumental music in his works. He has incorporated erhu, guzheng, Pipa and other musical instruments into his songs, such as song "Blue and White Porcelain", "Chrysanthemum Terrace" and "Dongfeng Break". These songs are loved and sung by young people. In the popular Chinese language scene, there has been a wave of "Chinese style", which proves that the art of national instrumental music has promoted the development of pop music to a large extent.

3.3. Enhancing Our Cultural Self-Confidence

The traditional instrumental music that has been handed down for thousands of years has rich artistic charm. The advent of the era of global economic integration, the natural and pure tone of

national instrumental music and melodious melody can not only purify people's mind, but also inspire people's understanding of nature and passion for life. The combination of national instrumental music and other musical cultures has highlighted their unique artistic charm and cultural value. The excellent art of national instrumental music has made us more confident in the Chinese national culture, and to a certain extent, has greatly enhanced the cohesion of the nation.

4. Conclusion

To sum up, with the advent of the globalized economic era, musical culture has tried to diversify, and the development of national instrumental music has encountered challenges and opportunities. We must have a full understanding of the artistic charm and cultural value of national instrumental music. We ought to discover, learn, absorb and innovate for the inheritance and development of national instrumental music on the basis of preserving our artistic characteristics. Opening up a new path, let us tell the story of China with the art of national instrumental music and set up the image of China with the art of national instrumental music and celebrate the performance of national instrumental music on the international stage of world music.

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