

Imitating Tang Music and Dance Regression Ontology and Innovative Research under the Background of “one belt and one road”

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Abstract: Dance is a kind of attitude and spirit of life. It enlarges people's silent whispers about their bodies to the power of excitement, fire and light. Under the background of “one belt and one road”, the silk road has left us rich and colorful musical and cultural treasures. The progress of modern society and the importance of national protection of intangible cultural heritage have made us aware of the necessity of the inheritance of traditional music culture and art and the importance of music creation theme selection. Imitating Tang Music and Dance is a kind of performance form imitating Tang Dynasty art, which takes Tang Dynasty music and dance as the historical background and is formed through the continuous artistic re-creation of contemporary dancers. It is reputed as the first large-scale antique music and dance in China. Based on the background of “the belt and road initiative”, this paper studies the issues related to the return to noumenon and innovation of Imitating Tang Music and Dance. The argument points out that only by carrying out all-round innovation like the dance drama “Song of Eternal Sorrow”, aiming at the public and enhancing its entertainment, can the Imitating Tang Music and Dance regain its glory and keep the tree of art ever green.

1. Introduction

There are many kinds of music art in Tang Dynasty, among which “Song and Dance Daqu” in court is a very important and relatively well-developed music variety [1]. It is a gathering of all previous dynasties' singing and dancing talents. The scenes are majestic, the music is loud and melodious, the movements are smooth, and the costumes are gorgeous. It can be called the best of all previous dynasties' singing and dancing. The highly developed politics and economy in the Tang Dynasty created a relatively open and relaxed social atmosphere, providing fertile soil for the prosperity of culture and art in particular. The purpose of the dance is to focus on “life”: “mobilize life in a comprehensive form”, “show life in the nature of rhythm”, “emphasize life in practical meaning”, “protection with social function” Life” [2]. Because the natural competition of different cultures contains the potential risks of cultural conflicts. Therefore, the “going out” of Chinese culture in the context of “Belt and Road” requires rational planning and prudent response. It requires national macro guidance, active participation of society, and promotion of common development of culture and economy.

2. Rapid Development of Imitating Tang Music and Dance

In 1982, “internationalizing tang music and dance” made its debut. After that, several major foreign-related hotels in Xi 'an were chosen as the venue for the performance. After 1988, Tang Le Palace was chosen as the venue for the performance. In terms of dance vocabulary, dance artists visited the Forest of Steles Museum in Shaanxi Province, where there are many murals about the Tang Dynasty. They created many dance fragments and movements based on these materials, and then screened them again. The Imitating Tang Music and Dance of that year was a cultural and artistic masterpiece created by the main creators after they studied a large number of Tang Shi, Tang murals and Tang poems. The simple and deliberate imitation was the one that could not clone Tang music and dance in the sense of success [3]. Since the 1980s, “imitating Tang music and dance” has

gradually become a cultural brand of Shaanxi's publicity and tourism, especially to foreign countries. Today, foreign guests are still the most important group to watch "imitating Tang music and dance". The imitation of Tang Dynasty music and dance is both classical and modern in the creator's idea, and it is an organic combination of classical and modern [4]. Looking from the vertical direction, any traditional classical dance is modern, which is understood by modern people. Nowadays, if we want to recast the new brilliance of Tang music and dance, we should renew our concept and examine it from the perspective of the big cultural industry, truly establish and form the artistic innovation project of Chang'an music and dance system and school system in Tang Dynasty, strengthen our core competitiveness and achieve innovation and splendor.

In 1998, the grand Shaanxi Opera Theatre was completed, ending the long history of Shaanxi Opera without its own venue. The theatre covers an area of more than 2000 square meters and occupies four stories of space. Musically, the whole dance will be performed live by the band. On clothing: most of the dancing clothes are made of silk and silk cloth, but the novel design is also in line with the aesthetic vision of modern people. In terms of culture and art, it has created a magnificent boutique dance program of "innovation and innovation". It is an indisputable fact that "Tang Huazhang" toured 15 provinces and municipalities throughout the country, which not only publicized the personality characteristics, but also produced a proud "sensation effect". It is a comprehensive artistic catering cultural place integrating catering and culture. Music and lighting are controlled by advanced electronic instruments in order to achieve the best audio-visual effect. Today's Imitating Tang Music and Dance is highly endorsed and appreciated by people [5]. It combines artistic performances of poetry and dance, and integrates special effects such as stage, lighting, music and costumes. Motion and atmosphere, luxury and beauty are the highlights of the whole poem, music and dance drama. According to the music and dance performances and stage shapes recorded by Tang Shi, a Tang-style theater was built to display the results of the study of Tang music and dance vividly here. At the same time, we should learn from the experience of other countries, absorb the innovative achievements of our brothers song and dance theatre, and create our artistic brilliance.

3. Imitating Tang Music and Dance Lead in Multicultural Culture

Competition in the cultural market is surging, constantly adjusting itself, so that Imitating Tang Music and Dance not only promote and expand the connotation of tourism, but also expand the space of life for themselves. Of course, the "one belt and one way" strategy is not only an opportunity for Chinese culture to go out, but also a challenge. The artist starts from the emotion of loving the country, people and life, and devotes himself to it [6]. That is to build a bridge between the subject and the object outside each other by means of understanding, so as to establish the unity of opposites between the subject and the object. Although Imitating Tang Music and Dance have some unsatisfactory flaws, they do not hide their flaws. After all, they create a brilliant dance of "Western fashion mixed with Eastern classics". We have to meditate and meditate on whether our "Imitating Tang Music and Dance" is divorced from the reality of contemporary people's appreciation of dance art, emphasizing only "inheriting" and neglecting "innovation" [7]. All people are equal before dancing. We are not consuming suffering, we are feeling the strength of life and the strength of life. So today's Imitating Tang Music and Dance has more ordinary and local audiences. Keeping pace with the times has enabled Imitating Tang Music and Dance to remain dominant in the multi-cultural pattern in a flexible manner. His stage art design concept and vision are outstanding but not unique, based on unique visual examination, forming the artistic pursuit of combining Tang Dynasty, reality and traditional performance.

The "going out" strategy of Chinese culture is not only conducive to promoting industrial upgrading, but also has a positive effect on the improvement of Chinese cultural soft power. The layout of the belt and road initiative's plan has made Chinese ethnic minority areas leap from the marginal areas to the bridgehead of opening up to the outside world in Central, West and Southeast Asia, become the key areas for infrastructure interconnection and energy base construction, and become the frontier area for the country to construct an all-round opening pattern. Dance is an

emotional touch, a transmission of love, an instant possession, or a permanent passing away [8]. This kind of beauty comes from the pure truth in our hearts and the feelings we have not shared with others. Through dancing, lighting, costumes and stunt performances, the grand and magnificent style and features of the prosperous Tang Dynasty are displayed. It breaks through the barrier of Tang music and dance, which is dominated by the elements of the Western Regions, and emphasizes the root of the Central Plains culture, so as to make a fresh start and elegant and unrestrained. With the addition of ballet and modern dance vocabulary, the spirit of Chinese traditional culture and the concept of contemporary dance show the charming light of art. Therefore, when designing performance style, they emphasize the effect of light dancing beauty. Character modeling and costume matching also cater to the audience, highlighting the characteristics of gorgeous, fashionable, enthusiastic and modern. The creation of “Imitating Tang Music and Dance” not only bears the responsibility of inheriting traditional culture and art, but also plays a role in promoting modern tourism, commodity economy development and improving the quality of life of modern human civilization.

4. Imitating Tang Music and Dance Return to Ontology

From the perspective of modern dimension, the concept of ontology in “Western Learning” refers to the fundamental and ultimate entity of the universe behind the phenomena. People can obtain their determination of ontology through rational understanding and reasoning, and gradually deduce the cognitive system [9]. It is justifiable to use art as a means of earning a living to learn or use it. It is equally significant in meeting the needs of people's lives and promoting social and economic progress. Returning to ontology is actually returning to life and humanity. Ontology is human nature. Its music takes bowl and bowl as its main melody, and at the same time, it boldly integrates Western symphony music and modern music. Dance is that you skip once, your body, your life and your blood will remember it. Such “entity” has logically become the object of epistemology. The legal status of “objectified thinking” is thus strengthened and expanded. The noumenon category in “middle school” is different from “western learning”. Because of persistent pursuit and persistence in one's heart, the final reward will definitely exceed one's imagination. Great works of art do not weaken their touching value because of their author's status. From the difference in understanding of noumenon, we can appreciate the different ideological landscapes brought about by the different entry paths of the humanistic starting point of Chinese thought and the scientific starting point of ancient Greek thought.

Imitating Tang Music and Dance²⁰ has become bigger and bigger in the past 20 years. It mainly relies on the profound and extensive historical and cultural resources of Xi'an and Shaanxi. It has the advantages of favorable weather, geographical location and harmony of people. It has prominent regional characteristics and distinctive personality style, which cannot be replaced by its neighbors. In the current impetuous cultural background, we should position the relationship between the market and the academic to enable the art market to embark on the track of sound development. The kung fu inseparable from the noumenon includes different forms, and its development also presents stages and levels. The noumenon continuously reveals its meaning to the main body, thus obtaining the elevation of realm and awareness of cognition. If we look at it from the perspective of “profundity”, its expression is limited and many connotations are difficult to express. From the ontological point of view, the orientation and route of the ontological model of kungfu; before the development of kungfu, the ontology is still possible, and only in the process of in-depth practice, can the ontology change from possibility and potential to reality. Taking “Imitating Tang Music and Dance” as the core, it enlightens and drives the development of cultural industry in Xi'an, proves that cultural industry has broad space for development, and also provides an important basis for artistic performance groups to promote cultural system reform.

5. Innovative Enlightenment from Imitating Tang Music and Dance

5.1 The brand value of Imitating Tang Music and Dance

Since the 1980s, “Imitating Tang Music and Dance” in Xi'an began to become a cultural brand when Shaanxi Opera and Dance Theatre Music and Dance Troupe initiated and launched the “Tang Music and Dance Series” program. Compared with the bombing of Western media, the cultural propaganda of Chinese media is relatively weak, and most of them adopt the “one-way” mode of cultural communication, and rarely interact with the cultural recipients, which leads to a half-understanding of our culture and hinders the exertion of our cultural influence. Tang Yue Palace has the spirit of openness and grafting, including the grafting of Chinese and foreign, ancient and modern, and literary travel, so its integration and development is the foundation of its long-term prosperity. Imitating Tang Music and Dance, as a window to introduce Xi'an's profound history and culture to the world, is not only of ornamental value. In a certain sense, she is an art card of Xi 'an, a famous historical and cultural city. Our country can only vigorously promote Chinese culture to “go out”, tear off the label that western capitalist countries have put on our country's image, rebuild the cultural image of “peace, friendship, mutual help and mutual aid”, strive for the right to speak with cultural influence, spread the right voice, and let the world know our country again. With the breakthrough point of “continuously enhancing the design vitality of the belt and road initiative' ethnic regions”, we will actively promote the sustainable development of art education in ethnic regions under the background of “the belt and road initiative”.

5.2 Imitating Tang Music and Dance is conducive to the exploration, collation, research and new application of historical and cultural resources

The exploration and arrangement of historical and cultural resources is the basis for any country and nation to create a new culture. In order to ensure the performance quality and satisfy the tourists to the greatest extent, Tang Le Palace has invited domestic renowned experts to arrange costumes and dances several times. Although some of the existing programs performed by “Imitating Tang Music and Dance” originate from court music materials, many of them are still collected from the folk, which has a very important enlightenment and driving effect on exploring, sorting out and studying Shaanxi's historical, cultural and artistic resources. The most direct advantage of this mode of output is that the west can easily form memories of our culture, but the biggest disadvantage is that the Chinese culture is simply symbolized and cannot exert its real cultural attraction. The actors are immersed in it and perform the legend with superb dancing skills and exquisite performances. For the first time, it revived a complete historical story in its place of occurrence; for the first time, it presented a historical masterpiece in the form of an outdoor dance drama, which has been circulating for thousands of years; each dancer has a taste and color. The dancer who dances with his soul changes the breath around him, changes the texture of the stage, immerses himself in the artistic conception brought by the dance, and the soul dances and flies with him, thus sublimating the texture of life. Imitating Tang Music and Dance still maintain a very vigorous artistic vitality at the present stage of multicultural blooming and flourishing. The venues are full of seats and perform indefinitely for a long time. They have achieved tremendous social and economic benefits, added glory to China and won glory for Shaanxi.

5.3 Imitating Tang Music and Dance initiated and promoted the development of tourism and cultural industries

From the 1980s when only one place in Tang Le Palace was performing “Imitating Tang Music and Dance”, there are now four important performance venues. According to the investigation of foreign guests, the Tang Le Palace's performing time was changed from the original one and a half hours to one hour and a half minutes. In order to ensure the effect of the performance, the stage will be upgraded every year. The essence and purpose of “going out” of Chinese culture is to allow Chinese culture to take root in foreign countries and give full play to the influence and attraction of culture. It is not only a superficial cultural performance, but also a show built with huge investment.

After novelty, it cannot achieve substantial results. The kinds and contents of attached cultural consumer goods are becoming more and more individualized and hierarchical. They have developed from singular performances and dumpling banquets to diversified consumption choices. The imitation of Tang music and dance has been written into the history of Chinese dance and has become the first court music and dance of the Tang Dynasty on the stage of Chinese literature and art in the new period. Similarly, “Imitating Tang Music and Dance” will trigger more and more in-depth and effective positioning and discussion of similar “Chang'an Drum Music” and “Northern Shaanxi Folk Songs”, including how to preserve and display historical features in the construction of Xi'an city. The combination of art discipline construction and artistic creation concept with the development concept of “one belt and one road” is an effective combination of the existing educational resources and the policy resources of “one belt and one road” to test the wisdom of the vast majority of art educators.

6. Conclusions

The strategic concept of “one belt and one road” has become an important opportunity to promote Chinese culture to go abroad and to the world. Feeling the existence of life from the emotional and physical rhythm of life, when dance returns to the noumenon, thought and limbs can be as full and integrated; Imitating Tang Music and Dance should learn from different classical dance works in innovation. The dance ideas of “Da Tang Fu”, “Imitating Tang Music and Dance” and “Song of Eternal Sorrow” all use poetic language and modern aesthetic concepts to interpret and reproduce the brilliant culture of Tang dynasty, and to open a panoramic picture of Tang style in prosperous times with solemn and elegant dance art forms. Imitating Tang Music and Dance is a modern interpretation of Tang music and dance. It is a product of the organic combination of classical and modern. Artists boldly create ideas and choreography, and use modern means to meet the aesthetic and visual needs of contemporary people. It is truly a wonderful work in the history of Chinese dance that integrates classical and modern.

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