

**КУЛЬТУРНЫЕ ИННОВАЦИИ И ИДЕИ  
ПОЗНАНИЯ МЕЖКУЛЬТУРНОЙ МУЗЫКАЛЬНОЙ  
КОММУНИКАЦИИ**

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В эпоху культурного разнообразия только нация с уникальной культурой и искусством может занять достойное место в плюралистической модели. Чтобы стать единым элементом глобально-мультикультурализма, мы должны сознательно осваивать нашу собственную традиционную культуру и в то же время осуществлять межкультурную коммуникацию и интеграцию иностранной превосходной культуры.

*Ключевые слова:* музыкальная культура; межкультурная музыка; музыкальная коммуникация.

**CULTURAL INNOVATIONS AND INSIGHTS  
COGNITION OF INTERCULTURAL MUSIC COMMUNICATION**

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In the era of cultural diversity, only the nation with unique culture and art is qualified to occupy a place in the pluralistic pattern. In order to become a single element in global multiculturalism, we must consciously master our own traditional culture, and at the same time, cross-cultural communication and integration of foreign excellent culture.

*Key words:* music culture; cross-cultural music; music communication.

Although Chinese traditional music culture has some impact and friction with modern civilization, its spirit and style still play a very important role in the development of modern music. Only by

absorbing the essence of foreign music culture and combining the advantages of local music can a nation's music culture find a suitable development space in the long history. Therefore, to study the fate of cross-cultural music in modern urban music culture and how to survive and develop in modern urban music life, It has become an academic problem that the author pays close attention to: how folk traditional music adapts to contemporary needs in the transformation of modern cities, while maintaining and adhering to traditional characteristics.

Ethnically, ethnomusicologist Nettle, in the direction of ethnomusicology in the last two decades, said : " Attention should be paid to the types and laws of global music changes under the influence of the West.....The purpose of music anthropology is to investigate how these groups use music to achieve their own purpose, their musical style and repertoire, musical behavior and ideas about the nature and function of music, and how they change in the process of urbanization." (Bruno Nettl" Recent Directions in Ethnomusicology.

As the basis of traditional music, folk music has the greatest influence on modern music life. This point is more obvious in Chinese opera creation. Among them, White Hair Woman is one of the representative cross-cultural works. This is manifested in its music is based on Hebei, Shanxi, Shaanxi and other places of folk songs, rap, opera music and religious music, inherited the tradition of Chinese opera music, and learn from the experience of Western opera, will be a variety of music style elements together to shape the unique music image. White-haired Girl is the first new opera in China developed on the basis of the new Yangko movement in Yan'an in 1943. It draws lessons from the soul and thought of Chinese traditional music to a great extent. In Yang Bailao's image as a poor peasant, his main songs , " Ten li wind and snow ", " red rope ", " God kills people without blinking eyes "and so on, are adapted from the Shanxi folk song" picking McGen ", the tune is deep and low, can arouse the audience's deep sympathy. As the legendary protagonist of the whole play -Xi er, her music is based on the Hebei folk song "cabbage ", " Qing Yang Zhuan" and Hebei Bangzi, Qin Opera and other opera music, through "the north wind blowing ", " knife kill me, axe cut me ", " I want to live" and

other singing paragraphs, so that Xi'er's character development process has been fully reflected. In addition, the famous Hunan folk song Liuyang River, adapted by composer Wang Jianzhong, has formed the most contemporary Chinese piano works. This adapted piano work plays an extremely important role in the history of Chinese piano development, not only because of the charm of Liuyang River, but also because it fully blends western musical instruments with the musical elements of Chinese folk tradition. A simple and brisk folk song embellished with flowers. The most distinctive thing is that the introduction and the colorful music section appear "non-three degree arpeggios" continuously. These jumping arpeggios simulate the melody of Guzheng tone. It appears to present the sound of Liuyang River gurgling water. Therefore, the whole work not only presents the piano crisp and rhythmic timbre, but also has the representative euphemism and elegant charm of Hunan folk songs.

Of course, the influence of Chinese traditional music also permeates instrumental music. For example, the internationally renowned violin concerto Liang Zhu is a successful cross-cultural work. It is based on a well-known folk legend, in the form of music to absorb the tune of Yue Opera as the material, adopted the western composition techniques, in the concerto development, the melody used Beijing Opera "inverted board", Yue Opera instrument board "music material. In addition, in the violin playing as a western musical instrument, some methods of playing Chinese national musical instruments, such as the clear sound of Erhu and the "roll" technique similar to the Pipa, are borrowed. It sounds unique and artistic.

The above two examples are in the category of serious music. In pop music, you can also see the footprints of traditional music. Whether it is Sun Hao's "Chinese Folk Ballad", Taiwan singer Luo Dayou's "Youth Dance", or the zero-point band's extremely Xinjiang-flavored rock "Dream" and other works, all are the successful cross-cultural combination of traditional music and modern music.

In aesthetic concept, Chinese art tends to emphasize expression, symbol, temperance and theory. After the adaptation of "Erquan Yingyue" and "Red River Water" into orchestra ensemble, the nation-

al instrumental music did not break this unique aesthetic angle, but through the joining of new musical instruments, it better interpreted music, increased the artistic conception of emptiness and indifference, and reflected the perfect unity of man and nature.

Worldwide, Western traditional music culture also plays an irreplaceable role in the development and progress of modern music. For example, Chinese director Ang Lee's "Fantasy Drift of Juvenile Pi ", the film won the 2013 Academy Award for Best Soundtrack, Canadian sound-tracker Michael Danna is credited. Of the 28 soundtrack selections, Downer faded the esoteric temperament of the oriental instruments, sitar, bensuri, ney, santur, sarangi, mridangam for teenage girls, And the South African accordion, between the orchestra and the chorus. These unique exotic timbre are not translated in cultural languages, Without being manipulated by Western thinking, Each instrument plays its own cultural role, And just as the film describes existentialism, Bensuri sometimes distant and exciting timbre, Depictions Pi from ignorant youth into personal inner understanding and experience of heaven, man and belief; Ney represents the tiger's deep and overbearing; Sitaqin and the taste of love and the temperature of tropical gardens particularly fit; santu played out the hero young fluttering heart; Hand drums and sweet and beautiful rhythm color vividly depicts the energy conveyed Pi each stage of the story; Sarangi murmur, And in the loneliest moment of the drift, Outline the will to survive between the tiger and the tiger. Of course, And through the Bombay Jayashri singing of warm Indian singers, As reflected in the Pi's Lullaby ", after finding the meaning of life, The desire to rest in peace.

25 May 2014, Shanghai held a rare global symphony event. The chief performer of the Philadelphia Symphony Orchestra from one of the five major American symphonies, along with Chen Jiabing, a famous Chinese erhu performer, On the Expo's main stage, a symphony feast is presented to the audience – "Dialogue through time and space – Chen Jiebing & Philadelphia Symphony Chief Concert". A group of musicians from the East founded the Cross-Cultural Tour in 2003 and West, They collected music heritage from different nationalities for re-creation, So that different cultures can talk in music. Artists from different countries have visited Spain, Italy, Balistan, Israel,

Cuba and the United States and have actively cooperated with international radio and television stations to convey hope, understanding and coexistence between people.

Of course, when it comes to cross-culture, it is necessary to mention Richard Kreisman, a French composer who appeared in the mid-1980s. Kreisman boldly combined Bach and Chopin with new music to form a unique "piano light music". Among them, a large part is adapted from classical works, the more famous is Beethoven's fifth symphony adaptation of the piano "fate", Saint-Saëns's "swan", the British folk song "green sleeve", other such as the well-known "childhood memories", "dedicated to Alice", "Dream Wedding" are ancient "flavor. This music through Kreisman kind, free and poetic performance, become a rare classic works of common appreciation.

For example, the film Titanic, which won many Oscars in 1997, composer Horner danced for the heroine Rose in the lower cabin, inserting music with a strong gypsy flavor, and the whole film also included the songs of the middle and lower European Travellers in the early 20<sup>th</sup> century. Finally won the Oscar for best score.

It seems that western musicians are also learning from history. The history of the development of the world proves that the nation with strong cultural energy cannot be subdued or defeated. Therefore, we should realize that culture is the source of national self-confidence and the spiritual motive force of social progress and development. Only a nation with its own unique culture and art can be qualified to occupy a place in the pluralistic pattern of world culture in the future and become a single element in global multiculturalism.

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