

The Unique Aesthetic Research of Chinese National Music in Public Performance

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ABSTRACT

National music is an unusual symbolic language, which can always give people ample aesthetic feelings in the artistic expression of performances. Chinese folk music showcases China's long-standing culture, unique artistic flavor and insights, and special traditional charm to people around the world. Based on the related theories of Chinese folk music in performance art, this article analyses the aesthetic taste of Chinese folk music from five perspectives: the structural beauty, content beauty, melody beauty, artistic conception beauty and ideological beauty of Chinese folk music in public performance art.

Keywords: Performance art, Folk music, Title, Structure.

1. INTRODUCTION

Public performances refer to public performances in certain specific places. As a sacred time and space, public performances involve the connection and breaking of the original structured daily life. In terms of performance, Chinese national music in the performance is a unique way of expressing a nation's unique spiritual outlook and value system in a certain period of time. It has its own unique soul, and is similar to every kind of music in the world. There are tens of millions of music in the world, and every nation has its own proud music form. However, for China, it is more difficult to have a reasonable definition of Chinese national music, because Chinese culture has a long history, different dynasties have different music forms, and China has a vast territory and different regions also have unique music forms. The above two reasons fully demonstrate why China has differences in the definition of national music. These different definitions are all produced when China is developing national music. Generally speaking, Chinese national music is a kind of music with its own unique color created by various nationalities, and it can show the unique thoughts and perceptions of this nation. On the whole, national music is a musical form that uses national musical instruments to perform interpretation, adopts traditional national singing, and contains the

characteristics of Chinese folk songs. The history of China can be traced back to five thousand years ago, which means that the history of music development is also very long. In the long river of history, the types of music are constantly expanding, and the musical instruments, songs, dances, and operas of various regions are integrated. Kandu can be used as a part of Chinese national music, and they all occupy an indispensable special position in this art group.

2. THE DEVELOPMENT PROCESS OF CHINESE FOLK MUSIC AT DIFFERENT STAGES IN THE PERFORMANCE

After the output value and employment ratio of the performing arts industry has increased, the "Impression Series" has become a typical product of this stage, which is characterized by continuously turning folk songs into a type of art product with higher economic value and continuously introducing them into the market. "Impression products" show the omnipotence brought about by the development of science and technology. It pushes the grandeur of the art form to the highest point and fully demonstrates the creator's extremely high talent in design and performance. However, the above is related to the

music itself. It hardly matters. With the continuous development of China's economy, the development of national music always inevitably encounters the threat of the market economy. This has resulted in changes in the people's standards for commenting on music, and the degree of commercialization of music in the market and its value composition. Affect the people's evaluation of the quality of music. People have always been the subject of art in the development of music. People listen to, understand and appreciate music with national characteristics and culture. However, China's current economic situation has changed this situation. Music has become adapted to people and people's requirements. There will be economic value in the post-industrial era, which affects the purity of music creation. However, the mainstream of Chinese national music creation is still the Chinese national spirit, which is reflected in the positive national spirit displayed in the post-industrial society stage, which promotes the continuous development of national music. In terms of the development of national music, with the development of Chinese society, people's economic level is constantly improving, and their spiritual life is more colorful than before. Therefore, art and fashion are constantly being updated. Various emerging forms continue to appear in front of people, prompting people to produce aesthetic fatigue, making people go to the artistic garden for exploration and discovery every moment. In addition, the concept of aesthetics will continue to change over time, the concept of aesthetics is constantly being updated and expanded, and it is looking for the next relevant object. In short, Chinese folk music is showing its charm different from other countries' music in terms of lyrics, composition and structure. Modern Chinese music artists not only focus on the unique foreign music forms, but also focus on national music. They try to draw inspiration from classical culture and try to blend traditional music with national music, which not only makes modern The rising level of popular music can also enable the spread of Chinese excellent traditional culture in the form of a carrier, such as singer Jay Chou's "Blue and White Porcelain", which attracts listeners and stimulates their feelings with lyrics containing traditional cultural characteristics, and has become a typical popular song.

3. THE UNIQUE AESTHETICS OF CHINESE FOLK MUSIC IN PERFORMANCE ART

3.1 Beautiful Structure

The structure of national music can generally be divided into seven types, namely, "flat narration, correspondence, beginning, inheriting, turning and combining, dividing and combining, ups and downs, layering, and circulation. The most well-known of these is undoubtedly the "Rise and Transfer and Inheritance". As a representative structure type, it often appears in four-sentence paragraph musical structures, such as some grounded folk songs and labor slogans. There are corresponding principles for each type of structure, and "starting, transferring and inheriting" is no exception. Separating these four words in Chinese, each word has its corresponding principle. "Qi" as the first word has the role of guiding and generating; "carrying" is a link between the above and the next; "turn" and "he" respectively represent the functions of separation and knotting. In addition to the principle just now, the "transition and inheritance" has the characteristics of strict logic. This makes it very difficult to change its musical structure, even if it has experienced a lot of differentiated communication, such as different cultures, different customs, languages or different historical backgrounds, it is difficult to make big differences. Just as "Meng Jiang Nu" has been sung many times, it still maintains the original musical structure, and even built its own "qupa" in the continuous singing, so that everyone has similar emotional feelings to it. As an important part of national music, structure plays an important role in national music. For this reason, Yang Cui, the representative artist of Shaanxi folk songs, feels that for folk music, even if the structural principles are the same, different folk music works can still be produced. The different styles of national music are ultimately due to their different internal structures. It makes national music have a variety of styles and plays an important role in the cultivation of people's aesthetics.

3.2 Beautiful Content

There are many ways to communicate between people. Music is one of them. Music can be divided into different levels. Music with soul belongs to the upper level. By analogy of literary works, we can know that this is national music with content, so most authors will integrate their own feelings on

the basis of a fixed repertoire style, creating a soulful or lyrical or eloquent emotion containing the author's emotions. The title containing the profound artistic conception is like the soul in the music composition, but the soul alone is not enough. It must have a body that carries the soul to make the song full and full, which requires the filling of the content. For Chinese folk music, the title is closely connected with the content, and even the title is derived from the content, and the title is derived from the general meaning of the content. The title and content have a progressive relationship. Through the title, the audience can feel the general meaning summarized by the composer, and then through the content, we can savor the composer's intentions and the emotions they want to express. For example, the guzheng song "Jackdaw Playing in the Water" vividly depicts the scene of ospreys playing in the water and chasing groups. "The lotus in the water" revolves around the lotus, which depicts the characteristics of "the sludge is not stained, and the ripples are not demonized", praising the lotus gentleman's morals. In "Three Lanes of Plum Blossoms", a large number of descriptions of the characteristics of plum blossoms in nature are carried out, which fully embodies the magic and grace of nature, and also praises the noble festival of plum blossoms.

3.3 Melody Beauty

National music can reflect the national personality, and the graceful music melody is the part that can best reflect the national personality. At the same time, the differentiation of the national melody can distinguish each nation. National culture is a big petri dish, in which is bred a melody full of national sentiment, it deeply embodies the trend of national sentiment, so it is closely related to national cultural customs, spiritual thoughts, and production methods. There are 56 ethnic groups in China, and the ethnic culture is diverse, so the melody is diverse, and each ethnic group has its own unique and graceful melody, which makes Chinese national music rich and colorful. The Mongolian melody is based on the parabolic line, with high points in the middle. When the music level enters, it will jump in and out when the music level enters; on the contrary, when it jumps in, it will enter the level and then exit. This is the reason why Mongolian music has a strong melody. The styles embodied in the upper and lower five degrees are completely different, one is passionate, the other is quiet and steady. The upper and lower octaves also have a completely different personality

display, the upper is magnificent and open, and the lower is quiet and calm. It is also because of the different personalities of the upper and lower sides that the melody of the Mongolian ethnic group fluctuates up and down. It can stretch up and down like a parabola, which is not qualitative. This is also in line with the graceful situation of the Mongolian people riding a horse in the wild. The typical representative of Han music is "Blessed Lovers". The combination of Chinese and Western perfectly embodies the moving love story and the rhythm of the music, which is one of the reasons for its popularity. However, the content and depiction of "Blessings of Love" were once regarded as "insignificant" by the industry. Many people in the industry felt that it would not attract attention, but the facts are quite different. "Favourite" is a beautiful and moving combination based on the interesting interpretation of beauty and the combination of Chinese and Western, which has achieved great success. It successfully fits the public's aesthetic taste, meets people's expectations and emotions for the music, and has won everyone's unanimous praise.

3.4 Beauty of Artistic Conception

The term artistic conception has been produced a long time ago. It can be found in the Three Kingdoms, Jin and Southern and Northern Dynasties at first, and it is mainly used in literary creation. Many literati and writers like to incorporate artistic conception into their literary and artistic works, which gives people a lot of room for imagination and adds a lot of interest to their works. As explained on Baidu, artistic conception is a sentiment, a state, and a product of the combination of work and nature. Artistic conception is indispensable in traditional artistic expression methods, and it is also indispensable in national music. China's traditional folk music has a unique view of the Chinese people on art. Because poetry and music are often an organic whole, there is a shadow of music everywhere in poetry, so music also has certain similarities with poetry. Good poetry works may not be able to compose a good tune, but if the tune is a good tune, the lyrics must be based on a good poem. China's special man-made environment has created China's unique folk music poetry. Whether it is court music or folk music, in Banqiang style or Qupai style, as well as in structure and sentence patterns, they are all products of poetry. Based on Chinese traditional poetry and literature, one can understand Chinese

folk music well. Therefore, the beauty of artistic conception is also applicable to Chinese folk music.

3.5 Beauty of Thought

There are two main manifestations of aesthetics in traditional Chinese music: "harmony" and "lightness". The former is the Confucian view of ancient Chinese philosophy school, while the latter is the style of Taoist school. "Harmony" has been given two different meanings, which are caused by traditional music aesthetics. The first is harmony, that is, the harmony of music and the harmony of people's music; the second is the ethics propositions such as "the use of etiquette, harmony is the most precious", "neutralization and peace". The "Sihe Ruyi" is just the finishing touch. This work combines heaven, earth, man, and piano into one. It just explains the four in its title, and also expresses the idea of the unity of heaven and earth, and the unity of man and piano. "Hundred Birds Face Phoenix" depicts the scene of birds dancing and calling in the forest. It has both a thriving scene and a sense of beauty in harmony with nature. They are mutually dependent and related, and the tunes are warm and lively. The harmony of hundreds of species of birds reflects the vibrant scene of nature.

4. CONCLUSION

All in all, different cultures can create different artistic beauty, and this beauty is unique. Culture is fluid, change is alive, it has endless vitality, and music is just a small plant in many cultures, but it is the most expressive of affection in art, which can transfer our many emotions. And convey different emotions. The culture of our country is very profound. There are many kinds of national music in our country, and the content is extremely profound and rich in content. You can learn how to recognize the truth through the unique language of music, how to use the beauty of music as an art to experience the world in music, observe the vast universe, and live with the heavens and the earth, and be one with all things. The cultural background and life background of our nation have had a certain impact on the aesthetics of our national music. The interaction of these two gradually forms the unique artistic style of our country and our nation. This is why Chinese folk music can be inherited, never decay, still the reason for the radiance of charm.

AUTHORS' CONTRIBUTIONS

Kaixi Yu was responsible for overall design and compilation, Limin Han revised and edited the article as a whole, and Zehua Liu, Chenhao Shao, and Jing Wen revised the grammar of the article.

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