

Talk about the Artistic Value of Musical Performance and its Application in Life

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ABSTRACT

People's spiritual needs have been greatly improved under the background of increasingly rich material life. Now music has become an indispensable part of people's life. It greatly improves people's life aesthetic taste. Music performance can help people better express their emotions and aesthetic attitudes. Music performances can also strengthen communication between people and bring people closer together. Music aesthetics have important significance and influence on music performance. The fusion of music performance and music art, the combination of music performance and creativity, can make music performance more touching.

Keywords: musical performance, musical art

1. INTRODUCTION

1.1 The Role of Music Performance On Human-computer Communication

Music performances are very common in daily life. The music programs we see on TV every day, such as singing and dancing, and the musicals and symphonies we watch in theaters are all music. The music performer communicates with the audience heart-to-heart by using the two carriers of music and performance[1]. The emotion will gradually change with the rhythm of the music performer. Generally speaking, through the performative interpretation of the music, that is, the whole process of performing the performance by the musical note change and the expressing subject of the music itself, the whole activity process is performed, and the emotional transmission and communication with the audience are carried out. Feedback, the interweaving and fusion of thoughts, and the expression and identification of the soul are a complete process of interpersonal communication.

In interpersonal communication, it is not only the message itself that needs to be communicated. In interpersonal communication activities, there must be personal subjective emotions and emotional colors, and the reasonable use of emotional communication can make the transmission of information more effective in interpersonal communication. The same is true for music performers, who use the platform of music and

performance to convey emotions step by step, and finally, reflect the meaning and value of the entire artwork. Music performance is a kind of art. In the aesthetic process of art appreciation, the audience will inevitably have three different aesthetic processes of art appreciation, namely aesthetic intuition in art appreciation, aesthetic experience in art appreciation, and aesthetic appreciation in art appreciation. Aesthetic sublimation. If you want more audiences to understand the art of music performers, not only the audience is the recipient, but also the need to improve art appreciation, to be familiar with and master the basic knowledge and laws of art, and the music performers themselves[1]. It is necessary to put the emotion of the whole art into it, put it into it, be on the scene, and express all the connotations of the spiritual product of music performance so that more audiences who are not strong in art appreciation and appreciation can also feel the same way and read it. Understand, and even consciously sublimate and understand with the experience of life and understanding of history and culture, this is a belief that an excellent music performer should always have, that is, to integrate the individual into the entire performance process, Let the "audience who is the least audience" become the "audience who empathizes with it". Therefore, music performers should not only clarify the goals and directions of the music performance, but also know how to give back to the audience's music performance experience, and pay more attention to emotional input and ideological understanding to deepen their understanding of the music,

so that the final climax can be reached. Progressive layer by layer.

1.2 Music Is A Powerful Tool For Emotional Communication

Excellent music can give each other the shock of the soul and the resonance of the soul. Music performers must accurately find the source and starting point of these thoughts and emotions in the process of interpreting music on stage. When performing interpersonal communication with the audience, the identity of the character corresponding to the stage performance must always grasp the three elements of interpersonal communication, so that the musical identity of the performance can be as close as possible to oneself, so that the audience does not appear to be acting and can devote themselves to it. There are also some skills here. In the process of music performance, you can communicate, communicate and interact with the audience through eyes to make emotions more infectious and penetrating. Music performers can gradually exercise their eyesight through daily practice. on communication. Because in the process of interpersonal communication, it is not only the output of verbal information that drives emotional expression[2]. Facial expressions, such as eyes and smiles, can often add extra points to the expression of emotions in the entire artistic process. The audience is more convinced that the music performer is not performing and interpreting as a showman, but actually, the tone of the music maker is humming when facing each storyline and experiencing a personal experience. Whether it is verbal interpersonal communication or non-verbal communication, it is only a means of communication that music performers use through the medium of music and performance. A qualified music performer can flexibly integrate interpersonal communication skills into the production of the entire artwork, without being too rigid and deliberate. Of course, this requires a long time of practice and grinding before it can be achieved. at this point.

2. THE MEANING OF MUSIC PERFORMANCE

In the actual art of musical performance, the emphasis has been on virtuosity for a long time. For example, in the process of music performance, the performer performs exaggeratedly, and it is believed that such a performance can enhance the atmosphere of the scene. Otherwise, it will lose its original value and meaning of music. The music itself is a form of expressing emotions or thoughts. The seemingly active and exaggerated performance skills make the works and performers lack a sense of precipitation. And this is precisely what modern music aesthetics research focuses on, which is difficult to achieve in the performance process[3]. Therefore, this puts forward higher requirements for the performers themselves, to explore the meaning of music, return to the

essence of music, and promote works that can express different emotions in the future music performance art. This is also the important significance and role of modern music aesthetics research into music performance art. If it is not guided by modern music aesthetics research, the development of music performance art will easily encounter bottlenecks and be hindered.

3. THE INFLUENCE OF MUSICAL AESTHETICS ON MUSICAL PERFORMANCE

3.1 The Fusion Of Music Art And Music Performance

Music aesthetics is an important part of art philosophy and the basic discipline of musicology. From the perspective of music professional researchers, music aesthetics directly affects music performance and music creation. If only relying on a single technique, the degree of mechanization of music performance will be very serious, and it will be difficult for the audience to feel the beauty of music art. Incorporating musical aesthetics into musical performances is conducive to expressing the true emotions of the works, giving the audience the enjoyment of beauty and the shock of the deep soul. A successful performance is a performance with a soul and reflects the real art of music. Therefore, the integration of music aesthetics and music performance should be promoted to optimize the artistic effect. As an important part of national culture, traditional national music is the crystallization of the collective wisdom of the Chinese nation, which directly reflects people's historical appearance and life experiences. It can also show the atmosphere of the era of music performance. Taking Erhu playing "Erquan Reflecting the Moon" as an example, before performing the work, the performer needs to understand and analyze the relevant content of the work, such as the characteristics of timbre matching, emotional expression characteristics, creative background, etc. Only then can we deeply grasp the content and meaning of the works, and then realize the perfect integration of music aesthetics and music performance[4]. By summarizing the essential laws of music discovered by music aesthetics, it can guide music performers and continue the national culture.

3.2 Ensuring The Originality And Creativity Of Musical Performances

Music works should be authentic and original, and performers should integrate their own real emotions into the performance of music works to ensure that the music performance can arouse the emotional resonance of the audience. Before the music performance, performers must analyze the musical works in-depth, use the knowledge of musical aesthetics, deeply study the

emotional expression and the background of the musical works, and combine the creative environment and historical background of the works to feel the creator's thoughts and deeply appreciate the unique charm of musical works. Demonstrate the creation of musical compositions. To ensure the creativity of music works, music performers need to integrate aesthetic concepts and aesthetic concepts into the works, use various actions to interpret the music works, promote the music works to shine in the context of the new era, and broaden the audience's horizons. For example, as an erhu work showing the indomitable and tenacious fighting spirit, "War Horse Galloping" needs to focus on the style of barracks rhapsody during the performance. Passion is crucial in performance, and only when the work is understood with passion can the performance of the work be motivating. To further understand the works, performers should focus on improving their personal artistic quality and realize the combination of inheritance and innovation.

3.3 Combination Of Aesthetics, Technique, And Style

To be able to use music to infect themselves and others, performers must not only immerse themselves in the works but also create music to appreciate the musical works. According to the concept of music aesthetics, performers not only need to follow the original score when performing, but also need to creatively re-create the musical works, strive to express their artistic conception, show their style, and give soul to the musical performance. To more accurately grasp the style of music works, it is necessary to pay attention to the research of music aesthetics. Only by deeply understanding the background of song creation and song culture can we express the charm of songs. From the perspective of erhu performance, before performing the erhu, the performer must analyze and understand the work based on the background of the work, the mood of the work, the timbre of the work, and the combination of style and aesthetics directly affect the perfection of erhu performance.

4. THE STYLE OF MUSIC PERFORMING ARTS

4.1 Classification And Formation Of Styles

When it comes to the term style, there are various ways of classifying it. In a broad sense, music performance art has era style, genre style, and national style. In the West, starting from different historical periods can be divided into the Baroque period with strong religious color, the classicism period which pursues objective beauty, and the romantic period which mainly expresses the composer's emotions. Under this wide-ranging classification method, the individual music performance styles included are different and are affected

by many factors such as personal character, living environment, and era background[5]. The formation of the musical performance style is the second creation of the works by the performers in the process of understanding and exploring the composer's musical works with their cognition. In the case of performing the same piece of music, different performers will show different effects and convey different emotions. The generation of such differences or the personality and characteristics expressed in the creation is considered to be different styles. form of expression. There are 10,000 performance styles for 10,000 performers. Although these styles are diverse and differentiated, the styles cannot be established arbitrarily. The formation of a performance style is more complicated, and it is composed of objective factors and subjective factors. The performance style is largely determined by the musical composition itself, that is, the establishment of the style should be based on the tone of the musical composition. In art theaters, provincial concert halls, theatrical performances, and various commercial performance occasions, the performer's style can be unique, but this unique style requires an audience because "unique" in such cases can be interpreted as a singular, grotesque form presented to the audience, is inappropriate. Of course, the "strange and grotesque" mentioned here is in terms of the feelings of the general audience, and maybe it is not wrong for the performers to show their special features on the stage. However, the way of performing without the audience is ultimately the elegant music of the performer alone. No matter how good the performance is, it will not be accepted by the audience, and it will only be self-admiring. Moreover, not any stage performance can be called a style of musical performance art. First of all, as far as musical works are concerned, style expresses the originality of the composer's choice of musical themes and the uniqueness of the excavation of musical themes and is a creative expression. The artistic appeal will also come from truly original musical works. It exists as a medium, in the aspects of musical thought, aesthetic psychology, artistic emotion, etc., connecting the communication between the composer and the performer, the performer, and the artist. The communication of the audience and the communication between the audience and the composer. For a performer, the formation of a personal style marks his artistic achievement.

4.2 The Performance Of Musical Performance Style

The style of music performance is determined by a variety of factors. Let's talk about the influence of region and genre.

4.2.1 Regional Style

In modern society, the development of a city is often

closely related to its cultural heritage. The vast land of China and the rivers with thousands of turns have given birth to countless colorful music cultures. Regional characteristics and regional cultural characteristics play an important role in the formation of local music performance styles. Under different living environments, there are huge differences in people's personality characteristics, artistic and cultural accumulation, and aesthetic psychology. Ethnic groups around the world grow up in different humanistic and historical environments, and their aesthetics and preferences are due to regions[6]. The difference in music performance produces different and colorful stylistic features, and the stylistic difference produced by such factors is the regional style of music performance. From a large-scale perspective, Western and Eastern music performances have huge differences in performance. Although they are very different, they also have certain commonalities. Among them, regional differences determine their most individual manifestations. When we narrow down the scope and observe from different groups in the same ethnic group, two groups living on the same mountain will have differences in local accents, and the resulting music culture will be different to some extent. In addition, the development of music and art and the characteristics of performance styles in various places have more or less changed due to the exchange and integration of different regional cultures. It can be seen that the differences in group aesthetic preferences and pursuits brought about by regional factors all affect the direction of performance styles.

4.2.2 Genre Style

In the past, the formation of different genres has created a huge boost for the musical performing arts. When a group of performers with similar styles meet, or during some teaching and communication, a group of commonalities will gradually emerge, and they can easily reach an agreement on aesthetic preferences, personal styles, and musical ideas, and then a genre of performance emerges. Of course, commonality and individuality often do not exist alone, and different individuals within the same genre will also have large and small differences in playing style, artistic processing, etc., but not the same. The power of the individual is relatively small, but it can spread the individual's playing style through a genre, and the aesthetic stereotype of the performance will also expand, to gain an appreciation group for a genre. It is undeniable that the role of changing times is powerful, and genre styles are bound to undergo some changes due to changes in history and the background of the times. The genre style represents the embodiment of the commonality of a group, and the individual style and the genre style are interacting. The regional style has created a variety of different music performance styles. The style of the era plays an important impetus for the development of music culture.

The genre style has a huge influence on the aesthetic appreciation of a certain group. Different style characteristics reflect various factors. effect and effect.

5. THE GENRE OF MUSIC PERFORMING ARTS

5.1 Classification And FormationOf Genres

Simply put, a genre of musical performance art is a group formed by bringing together individuals with similar musical performance styles. Among this group, their artistic processing, aesthetic preferences, and other aspects have similarities. In the process of artistic development in a certain historical period, they represent the formation and establishment of the musical style of this period. However, the formation of an art school cannot be determined by just a few people. Qualitative changes require the accumulation of quantitative changes[7]. Moreover, if art does not develop to a mature stage, this faction cannot be established and survive. Its formation requires the development of art to reach a mature stage. Not only the formation of artistic style requires certain conditions, but also the formation and establishment of artistic genres require certain conditions. In this way, the development of art genres can be continued. Erhu has been circulated and evolved in my country for more than a thousand years. In the production of musical instruments, performing arts, and music creation, there are distinct traditional Chinese characteristics and national style characteristics, which combined with folk music have prompted the formation of genres in many regions. Broadly speaking, the erhu is divided into the southern school and the northern school. With the change of the times, the art of erhu is also developing continuously, and groups of erhu artists have emerged. Under the guidance of these erhu artists, they have learned and communicated with each other in music performance art, and thus have derived many genres. Branches, such as "Qin School Erhu", "Jinling School", "Jiangnan School", "E School", "Lu School" and so on. Let's take the "Qin School Erhu" as an example to talk about the genre of music performance art.

5.2 The Genre Of Erhu

In the 1980s and 1990s, China's erhu career developed more and more maturely. During this period, the development of erhu art was mainly based on erhu playing techniques under the background of regional style characteristics. "Qin School Erhu" was also developed at this time. establish. Qin style erhu music works are loud and loud, and more poignant. In addition, the "Qin School Erhu" came into being in contemporary times, and the Liu Tianhua School has had a profound impact on it. For example, when creating musical works, it still respects traditional ideas, has a simple musical style, and keeps pace with the times. This is because the

"Qin School Erhu" has been adhering to Liu Tianhua's artistic path from the very beginning, and the concept of its school can be said to inherit and develop the excellent artistic quality of its predecessors[8]. The land of Sanqin provides rich nutrition for the development and growth of the "Qin School Erhu", and the innovation and cultivation of the "Qin School Erhu" art by the older generation of artists have further sublimated it. Theoretical research is the basis for the development of factions and requires continuous improvement. If you want to study the artistic treatment of genres, musical styles, etc., it is particularly important to make comments and annotations on the writing techniques and musical genres of these musical works. The research should first study its playing techniques. Erhu has many kinds of tumbling, pressing, shaking the bow, sliding, and rubbing. The result of the performance techniques and artistic processing of the style of music works, so it can stand out among the various genres in the erhu circle.

6. LYRICAL SKILLS IN MUSIC PERFORMING ARTS

The ultimate purpose and task of musical performance are to express emotion through performance and singing. Through the flow of musical sounds, instrumental music or musical images are displayed to express dynamic, vivid, and infectious emotions. In artistic creation, if there is no emotional expression, it means losing the soul and the vitality of art. Therefore, music performance art regards lyrical beauty as the highest state of its creation. To achieve the highest state of lyrical beauty, it is necessary not only to have certain basic performance skills but also to have skilled lyrical skills.

6.1 The Organic Unity Of Emotion

The combination of sound and emotion has always been the creation method and aesthetic standard of folk music performance art. The art of music, which uses sound as a means of creation, is also lyrical with musical tones and human voices. Only the organic unity of sound and emotion can complete the creative task of musical performance. To accomplish this task requires an organic combination of the two skills. Language is the direct display of ideas, and it is also a tool for communication and exchange of ideas. The musical form of music performance art realizes its creative task through musical language performance. Music performance takes the human voice and physiological pronunciation function as the "instrument", the vocal cords in the human larynx as the pronunciation body, and through the resonance of the pharyngeal cavity, oral cavity, head cavity, and other resonant cavities, to create the human voice and sing the belt. Music with language. It is based on language and combines the unity of musical tones to sing. Its pronunciation, vocalization, respiration, resonance,

articulation, articulation, and other functional movements are the physiological system controlled by human singing. So, is there any element of language action in the performance of instrumental music? It should be said that there is no direct participation of language action in purely instrumental music performance. However, the performance of instrumental music is inseparable from thinking activities and is inseparable from the process of psychological feeling and experience, and this thinking process uses language as a thinking tool. Therefore, the language action in the form of instrumental music is the silent language action in the heart, which guides the changes in the emotion and connotation of instrumental music, to accurately and synchronously grasp the emotional intensity in the performance. Skills are based on skills. The so-called skills refer to the performance skills of instrumental music and the singing skills of music, both of which have different content of skill training. Only after mastering the skills can you reach the state of "practice makes perfect". Music performance requires the organic combination of sound and emotion, to achieve the aesthetic effect of conveying emotion and emotion with emotion. The lyrical process of music performance is based on sound. If "sound" is operated through physiological skills, then "emotion" is expressed through psychological regulation. In this way, "sound" as an external physical manifestation is an inner psychological emotional experience, a dialectical relationship between sound and emotion. The concept itself shows the interdependent and interactive relationship between the two. In a word, it is impossible to have a beautiful performance and singing voice without emotion and to have a rich emotion without a beautiful voice. To make the two perfectly unified is the aesthetic creation requirement of our music performance art.

6.2 Vivid And Organic Permeation

People often use "moving rhythm and intoxicating sound" to describe the auditory experience of musical beauty, indicating that the effect of playing and singing has reached a state of ecstasy. This is not only an emotional performance but also a sublimation of the emotional and emotional. In the performance of music, it is required that the spirit and rhythm be consistent and the expression be full of vigor, in order to make the voice emotion-rich, and focus on the charm of artistic life. The sound modeling of music performance, whether it is instrumental or music, must have an expression or charm in terms of aesthetic requirements.

6.3 The Organic Combination Of Both God and Form

If the combination of sound and emotion and vivid charm mainly refers to the creation of sound in music performance, then the combination of spirit and form mainly refers to the creation of body shape in music

performance. The aesthetic effect of both god and form is particularly important in the performance of certain forms of music, such as opera, opera, and folk art performances, where performers have the task of dressing up their roles, and different characters and performances have different god shapes. It should not only have a similar appearance but also contain a spirit-like essence. Only in this way can the performance of the music show the demeanor of both spirit and form.

6.4 Organic Creation Of Artistic Conception Aesthetics

Music performances are rich in sound and emotion or vivid in charm, or both in spirit and shape, etc., all from the perspective of aesthetic creation, requiring an overall grasp of its creative laws. In the lyrical process of using language, body, and movement performance, there can be a perfect overall visual, auditory, or space-time artistic shaping to improve its aesthetic expression. If the charm of art is the creation of beauty, the beauty of music performance art is to create an aesthetic expression with artistic conception. As the saying goes, "the lingering sound will linger around the beam for three days", which is an aesthetic mood produced by the artistic conception of music. This mood is a psychological "aftertaste" effect in the aesthetic continuation. Therefore, the aesthetic feeling created by the musical artistic conception has also become an aesthetic ideal pursued by performance and singing. In addition, when instrumental music and music intervene in other art forms, such as opera, drama, drum music, film, and television or dance, due to the change of its subordination, it also forms opera music performance art, opera music performance art, Quyi drum performance art, film, and television music performance art and dance music performance art and other comprehensive performance forms also have their own subordinate performance art laws.

7. CONCLUSIONS

The art of musical performance is an art form with high requirements for inspiration and intuition, which integrates singing and performance, and is a comprehensive music art form, which has a very wide audience in the era of rapid development and constantly stimulates the enthusiasm of more people. Modern music aesthetics is a theoretical form of expression with the help of the cultural heritage and internal laws of music, and such a form is highly consistent with the public aesthetics. The integration of modern music aesthetics and musical performance art is an inevitable trend and an important measure to promote the rapid development of music performance art. Under such a background, we should correctly understand the relationship between musical aesthetics and musical performance, grasp the correct aesthetic principles, and enhance the development vitality of musical performance art based on modern music aesthetics.

AUTHORS' CONTRIBUTIONS

ZhiYuan Wu contributed significantly to analysis and wrote the manuscript;

ZhengYu Zhang contributed to the conception of the study.

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