

Research on the Formation and Evolution Mechanism of Composers' Personal Style

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Keywords: Evolution mechanism, Composer style, Formation study

Abstract: The composer's creative style not only reflects the composer's personal artistic quality and aesthetic tendency, but also reflects the characteristics of the time of the composer's living environment. There are many factors that lead to the change of composer's creative style. This article mainly discusses this from the composer's style environment, social and historical environment and the composer's personal internal needs.

1. Introduction

In the composer's creative process, style changes often occur. There are many factors influencing the change of composer's style. There are factors of the style and environment of the place, the factors of the background of the time, and the spontaneous demand of the composer's desire to change. Discussing the changing factors of the composer's creative style can help us better understand the composer's creation and the music style of different periods.

2. Style Environmental Factors

The change of composer's creative style is related to his own different aesthetic pursuits in different periods on the one hand, and on the other hand, it is also related to the various styles and environments he lives in. Throughout the music trend of the entire 20th century, there are many genres and multiple coexistences: Impressionist music (late 19th century and early 20th century), expressionist music, neoclassical music (one of the two world wars in the 1920s). Time), microphonic music, noise music (began to be popular after 1913, and disappeared in 1918 and replaced by other music), new nationalist music (first half of the 20th century), new timbre music (1945 Appeared later), serialist music (appeared in the 1950s), third trend music (initiated by the American composer Schuler in the 1950s), electronic music (produced in the 1950s), accidental music (appeared in the 1950s) After that), minimalist music (appeared in the United States in the late 1960s), neo-romantic music (1970s), etc., with different styles and genres; Schoenberg, Webern, Hindemith, Haba, Patch, Valais, Bartok, Ives, Pandreski, Ligeti, Messien, Boulez, Symonds, Ton, Stockhausen, Xie Phil, Risey, Cage, Riley, Leach, Glass, Rochberg, Berrio, etc., each leading the way; diatonic, atonality, twelve-tone technique, overall sequence Techniques, stippling techniques, return to Bach, microphonic technique, noise technique, Bartok scale, symmetrical chords, arched structure, cluster harmony, silent music, minimalist material, quote collage, complex style, speed conversion, sound New composing techniques such as multi-level collections are also emerging in an endless stream, which is dazzling and dizzying. The music of the 20th century has undergone tremendous changes. The rapid development of society and the active learning and exploration of composers have made it impossible for composers to choose only one style for creation during the long life of creation.

3. Factors in the Formation of a composer's Personal Style

Composers' changing creative styles are on the one hand related to the acceleration of social development: science and technology have developed rapidly, and people's lives have undergone great changes; on the other hand, it is related to social unrest. Take the social development of the

20th century as an example. In the 20th century, mankind has experienced two world wars and brought serious disasters to the people of the world. In World War II, many famous composers including Schoenberg, Berger, Messien, Rochberg, Carter, etc. were drafted into the army. The cruelty of the war and the hardship of life gave these composers a strong impact, and directly affected the changes in their creative styles in the future. Take the famous composer Olivier Messiaen as an example. His early works were deeply influenced by Debussy's impressionism style, and his works appear poetic and contemplative. In 1928, he created a 6-minute pipe organ work "Holy Supper", the harmony language is delicate and hazy, and the musical image is exquisite and deep. But in 1939, when World War II broke out, Messien was drafted into the army. He was not good at fighting, and he followed his troops to fight from the east to the west, facing fierce German artillery attack at any time. Those companions who enlisted with him lost their lives in the battle one by one, and the casualties with missing arms and legs that were seen everywhere on the battlefield also caused a great impact on his soul. He was tired of Debussy's groan-free impressionism style, and was fed up with the uniform and consistent rhythm of the army every day, which prompted a huge change in his creative style. The most famous is the work born during his captivity-"Quatuor pour la fin du temps" (Quatuor pour la fin du temps), this work is regarded as a classic masterpiece of the 20th century, its most important innovation is to break the traditional Rhythm. For example, in the first movement of this work, the chord played on the piano adopts a sequence with no sense of rhythm, while the cello is constructed in a similar way, but the total time value of the piano and cello parts are not equal. Each repetition produces a certain timing misalignment, so that the two voices never have the same rhythm. The rapid changes in social reality have brought great impact to many composers, and also prompted them to think deeply, and finally formed unprecedented changes and drastic changes in their music styles.

In addition to being affected by other composers' style environment and the huge social changes such as World War II, the spontaneous needs of the composer's inner world are also an important factor leading to the change of the composer's style. For example, the pursuit of new audio, new artistic interest, new music expression techniques, and so on. The twentieth century produced a large number of dazzling new composing techniques and various new styles, but not all techniques and all genres were affected by events such as World War II. There are also some changes that stem from the composer's own spontaneous pursuit of new means of musical expression. The most famous composer is Arnold Schoenberg, the founder of the twelve-tone sequence. Although the American-Austrian composer Schoenberg also participated in the Second World War, his most notable achievement-the creation of the twelve-tone system, was already mature before the Second World War. Schoenberg's early creations focused on traditional tonal fields. His early works such as "String Quartet in D Major" were created using traditional tonal techniques. But his inner world has the personality traits of pursuing innovation and not fearing authority. From the early years of the twentieth century, he began to spontaneously seek a traditional tone sound completely different from Beethoven and Mozart. Under the experiment, he finally succeeded in creating a batch of new styles of music works. The works he wrote between 1908 and 1912 are completely different from the early tonal works. At this time, he has entered the field of atonality and has the early "Schoenberg style". He was not very satisfied with this atonal style. After nearly 10 years of experimentation, he finally published his first twelve-tone work-"Piano Suite" in 1923. This work is also marked the establishment of Schoenberg's twelve-tone technique composition system. Since then, he has created a brand new musical style and inspired the birth of many new musical styles in the twentieth century.

4. The Evolution of the composer's Playing Style

In romantic works, composers usually write speed and expression marks, such as lively allegro or song-like andante. In the performance of romantic works, the biggest difficulty in speed change is to handle the free expansion and contraction. Free expansion and contraction must be natural, reasonable, in line with the overall character of the music, and maintain a basic speed. Making freedom of expansion and contraction natural and vivid is an important aspect that can move and

capture the audience the most. Excessive exaggeration will destroy the integrity of the work, and it will also make the music overly artificial. When the same music reappears, you need to use different free expansion and contraction processing, otherwise, the music will appear monotonous and boring. Free expansion and contraction is sometimes only used for the melody, and the accompaniment maintains a uniform speed, such as Chopin's "Nocturne"; another free expansion and contraction method is that the melody basically maintains the speed, while the accompaniment part is played with expansion, such as Variation 3 in Schubert's "Improvements in B flat major".

During the romantic period, piano performance technology has been greatly developed in terms of sound, texture, timbre changes, and physical use. The composer used extremely fast scales and passage sentences of arpeggios; the interval also has a larger jump in, continuous double notes, including double thirds, double sixths, double fourths, double fifths and double octaves, and continuous chords, which require the fingers to stretch far away. These techniques are unprecedented, which greatly increases the difficulty of playing piano works. Due to the development of piano instruments, various possibilities for piano performance have been provided. The touch keys are also more diversified, and the sensitivity of fingertip responses is enhanced. You can play from the most brisk staccato style to legato style, so you can play sounds that express different emotions of joy, anger, sorrow, and music. In this way, the colors of romantic works are greatly enriched. Compared with classical music, which requires finger movements to be light, independent, agile, and powerful, romantic works require the participation, cooperation and coordination of fingers, hands, arms and shoulders, as well as the whole body, especially in romantic works. Sections that require a rich and full singing voice require the use and adjustment of the weight of the arm. It can also be said that since the romantic period, piano performance is really using "weight" to play the piano.

When playing romantic works, the pedal is an indispensable tool, and Czerny described it as the "third hand". In addition to using the damper pedal, the intermediate hold pedal and soft pedal are often used. Of course, in the performance of romantic works, the function of the pedal far exceeds that of helping to maintain the sound. It can strengthen and thicken the volume; it can help produce a more singing voice; it can help express more subtle timbre changes; it can also make the voices of multi-voice music more analytical and three-dimensional. It is true that Rubinstein called the pedal the "soul of the piano".

Most of the decorative sounds in romantic works are written by composers on the score, especially the beginning and ending sounds of decorative sounds. The performers have great freedom to play the decorative sounds of romantic works, and each performer can deal with it according to his own understanding or hobbies of the work. Decorative sounds mostly start from the tonic, but also mostly before the beat. Of course, it still depends on the specific work. Some special decorative sounds are also marked by the composer.

5. Conclusion

The issue of the composer's style is not only a reflection of the composer's personal artistic cultivation and aesthetic inclination, but also represents the artistic characteristics of the era in which the composer lived, and reflects the impressions of the times in different historical periods. In the long life of the composer's creative process, it is unlikely that the composer will use the same style throughout his life to create. During each of his style changes, there will always be various incentives for the external world or inner needs. The analysis clearly induces the composition. The factors that change the style of the home can help us better understand the creative style of the composer.

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