

The Application of Confucian "Harmony" in Chinese Traditional Music Creation and Performance

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Abstract: The idea of "harmony" is one of the important concepts in Chinese traditional music aesthetics, which combines the essence of five thousand years of Chinese thought. Music performance aesthetics is an important part of music aesthetics, and this paper first analyzed the "harmony" between performers and creators, and then analyzed the "harmony" between performers and appreciators based on the author's learning and practical experience.

1. Introduction

The interpretation of musical works is to endow music works with a new life through the unique performance techniques of musical performers. It reproduces the musical works through the performance of the musical performers, including the individual understanding of the original works and the background environment of the composers. As an intermediary, the music performer connects the creator and the appreciator. At the same time, the music performance is also the intermediate link between creating music score and appreciating music, so music performance should enrich the content of the original work through creative performance. At the same time, it is necessary to demonstrate the intention of the original work and provide a higher quality aesthetic for the music audience.

2. "Harmony" between Performers and Creators

2.1 "Intention fusion" of authenticity and creativity.

Authenticity, that is, the intention to be faithful to the original work, is to require the performer to perform the instructions in the music sheet, convey the composer's intention and emotion, and try his best to get close to the composer's original intention. On the contrary, disobeying the author's logo and playing by the performer's own understanding would be a departure from the original and against the creator's intention. Music is created from people's inner feelings, and people's inner feelings make it so. Human beings compose the feelings produced by external objects into music and transmit their emotions in the form of sound. Therefore, in order to be faithful to the original work, we must strictly follow the instructions in the work, explore and interpret the composer's intention, imagine itself as the composer himself to feel the composer's spiritual feelings and experience the composer's historical background. At the same time, if the performer doesn't think positively about the relationship between the notes in the score, the logical relationship of the phrase, the passage, and their connection to the composer's emotions, they will not really touch the hearts of the appreciators even if they play strictly in accordance with the score mark. This performance is merely mechanical keystroke and rigid imitation. Because music is a kind of auditory art, it does not have "visibility", and can not show the appearance of the real world as directly as the painting. Therefore, music performers in the process of playing must reflect creativity in addition to be faithful to the authenticity of the original.

Creativity, that is, the subjective intention or personality of the performer to interpret the work. The recording of the score did not fully reflect the intention of the creator, especially in the earlier Baroque period when the score did not have as many perfect emoticons as it does today. In Baroque music, emojis are so rarely used that even the composer himself plays the same piece of music

depending on his state of mind. With the rapid development of science and technology media, it is necessary for performers to add more personality to their performances so as to achieve a balance between the two. When the media is underdeveloped, the performer each performance have a different feeling in the concert. Today, with the development of the media, people can play a concert or a piece of music in an infinite circle in the form of digital media, or even omit the second stage of the performer's creation directly, so that the creator can complete it himself. The consequence of this is the aesthetic fatigue of the appreciator. We can see that in today's music shows, performers have more of their own styles and personalities, and this is a little more creative. Even if more personality is incorporated, it should not be allowed to exceed the original author's intention to achieve the highest level of neutralization and should not be biased too much.

2.2 The "integration of style" between history and the times.

The development of music reflects the contradiction of history and modern unity. Any work that reflects the style of the times is the product of the times, and different composers in the creation of different times will reflect different styles of the times. Similarly, performers at different times play their own style. Performers want to reproduce historical style, respect history, on the contrary, if the performer completely ignore the historical style of the work, the music performance will forget the original. However, in the process of playing, not only the historical style should be reproduced, but also the performers will consciously or unconsciously join the style of their own times and interpret history from a modern perspective. "Harmony and Unity" is the highest standard of pursuing the history and the times at the same time but absolutely and universally applicable standards are neither desirable nor met. Therefore, we need to use the traditional Chinese aesthetics "harmony" aesthetic vision, that is, harmony and unity is just right, "the harmony of nature and man" coexist harmoniously. Each performance of a performer is a process of re-creation. The performer conforms to the spirit of the original work and has to perform creatively. The performers should grasp the historical style, truly restore the characteristics of their times and the social environment, so that they can truly feel the characteristics of the historical style in order to make themselves think of others and transform themselves into creators. Performers must reproduce historical style, respect history, on the contrary, if the performer completely ignore the historical style of the work, the music performance will forget the original. In the process of playing, not only the historical style should be reproduced, but also the performers will consciously or unconsciously join the style of their own times, and interpret history with the modern vision. For example, the performers of the new era often add more new factors to their performances, inject new life, or discover the factors that have never been attached importance to in the historical works, interpret them with the aesthetic vision of the new era, and find their new understanding and significance. Enrich its connotation, so that the music continues to develop and progress. "Harmony and Unity" is the highest standard for the pursuit of history and the nature of the times and the absolute, universally applicable standards are neither desirable nor attainable. They cannot be measured by absolute standards. Therefore, we need to look at them from the aesthetic perspective of "harmony" in traditional Chinese aesthetics, that is, harmony and unity are just right.

As a performer, we should not only abandon the extreme modernization, but also eliminate the stereotype of extreme conservatism, and achieve the principle of "harmony" between history and the times and the principle of mutual coordination and unity. Of course, we should also note that in the actual performance of a slightly focused on a certain aspect of the situation, complementary harmony is also of positive significance, contributing to the diversity of musical styles and perfoesthetics. If you want to play a musical instrument well, you must have rich cultural accomplishment and interpret music from a higher level. The work of a pianist can be regarded as difficult and complicated. True "perfect" performance is impossible, and we can only strive for perfection and the pursuit of the best results.

3. The "Harmony" of Performers and Appreciators

Whether it is a musician to fix its creation as a note or a work to become a real sound, it is only a

means, and its fundamental purpose is to transplant the composer's musical experience to the audience. Performers provide aesthetic activities for the appreciators, but they still aim to convey musical works although they add their own understanding and interpretation. The appreciation of the audience is the meaning of the performing activities and creative activities. First of all, the performer should pay attention to the contact with the viewer, in order to convey the work to the viewer and to provide services to the viewer. At the same time, the performer should transform himself into a viewer, observe his performance in order to correct the problem, and achieve the fusion of himself and the viewer, which is the ideal state of "I am the appreciator, and the viewer is me". Therefore, it is important for the performer to consider the audience's needs, listen to the audience's voice, and combine the viewer's feedback to constantly adjust their performance. Disregarding the tastes and demands of the audience and the aesthetic needs of the appreciator, the performance or music will not be accepted by the appreciator. The continuation of the historical life of a work depends on the active participation of the viewer, whereas the decline of a work is caused by the rejection of the viewer.

Appreciators appreciate works in order to obtain a beautiful emotional experience, but the music performance in the blindly dazzling skills will not make the viewer feel happy, on the contrary, sometimes it will make the viewer be tired. Therefore, catering to the needs of the audience will attract more audience, and beyond the aesthetic standards of the audience, so the work will be abandoned. However, it should be noted that pandering to the audience does not mean blindly pleasing to avoid vulgarization. For more advanced performance technology, there should not be a one-vote veto although the audience is small, but as time goes on, people's receptivity will also change, develop forward and accept more and more new things. At the same time, this advanced style will also lead to the progress of the times, after giving people constant, long-term edification, the art will develop in this direction. Therefore, performers should cater to the appreciation of appreciation within the scope, but not too close and gradually vulgar. At the same time, this advanced style will also lead to the progress of the times, after giving people constant, long-term edification, the art will develop in this direction. Therefore, performers should cater to the appreciation of appreciation within the scope, but not too close and gradually vulgar.

The performance of performers affects the aesthetic experience of appreciation. Excellent performers should connect with the appreciators, think from the perspective of the appreciators to satisfy the aesthetic conditions of the appreciators, constantly adjust their performances and serve the audience. However, performers can not blindly cater to the audience, thus it will make the music gradually appear lowly and vulgar. Performers are the bridge of music transmission, not only to provide aesthetic activities for the appreciators, but also to cultivate aesthetic values for the appreciators. Elegant performances improve people's aesthetic level, on the contrary, vulgar performances lower people's aesthetic level.

By giving expression to the performance, performers can cultivate the appreciation of the appreciator. The last part of any musical work is music appreciation. The way to receive music is to listen and appreciate, and the completion of music is inseparable from people's appreciation, that is to say, without the audience, the creation and performance of music are meaningless. It is precisely because people have ears and imaginations that people can enjoy music, whether in creative, performing, or appreciating links. Music is inseparable from an appreciative ear and an imaginary brain. The ears of music can feel a sense of pleasure such as a big triplet and a sense of grief of a minor chord, a bright sense of melody in major and a gloomy feeling of melody in minor. For this lack of sensual appreciation, the performer's proper expression of emotion, expression, and movement coincide with the melodic characteristics of the music. The audience can feel the emotional flow of music from the comprehensive experience of auditory and visual senses. Without the ears of music, even if you hear beautiful works, you will be indifferent. Therefore, as an important intermediary, performers should not only combine with the creators' thoughts, but also with the appreciators' thoughts to dig out the aesthetic psychology of the appreciators, feel the aesthetic needs of the appreciators and train the music ears of the appreciators.

4. Summary

Music embodies the idea of "harmony", in which "harmony" is the ideal state. Harmony is not only reflected in the process of the highest state of art, but also in the initial technical level. Of course, there is the sum of technology and emotion, the sum of introverted merit and extroverted work, which is the symbol of performers' success, and the characteristic of "harmony" between performers and creators and appreciators.

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