

On Western Music from the Perspective of Chinese Artistic Conception Theory

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Abstract: Music contains rich spiritual connotations and cultural feelings, carrying and conveying the cultural patterns of human truth, goodness and beauty. Artistic conception is an important category of Chinese classical aesthetics. From a logical point of view, the theory of artistic conception plays an important role in the Chinese classical aesthetic system. From the unique perspective of "artistic conception", this paper examines two different types of western music in its historical development process. We can see that western music also has the same category as a historical category. Under the guidance of the "Ideology" theory, Chinese traditional music has achieved world-wide brilliance. From this theoretical Western music, we can discover the unique connotation of Western music and traditional Chinese music. A comparative study of China's inherent traditions and Western theories, and then the reevaluation of ancient Chinese traditions, in order to critically inherit and develop.

1. Introduction

The concept of "artistic conception" has existed since ancient times. From the historical development to today, the theory of "artistic conception" has undergone a long process of development and has played an important role in the art category of our country [1]. The formation of the theory of artistic conception is naturally inseparable from the flourishing development and tremendous achievements of the Tang Dynasty poetry. Perhaps it can be said that it is a theoretical summary of the poetry creation which has reached its peak at that time [2]. Art requires people to use their hands skillfully and without pretension. Duan expresses sincere feelings and vivid images, and embodies the ideal of art in the blending of scenes. This is the artistic conception. Although ancient and modern Chinese and foreign art songs are unified in the music form under the category of art songs, they all have the characteristics of lyricism, poetry and delicacy [3]. Studying Western music and finding a common ground can not only help to develop our own theoretical research system of music theory, but also contribute to how we study Western music more deeply [4]. Different cultural backgrounds and historical infiltration nourish the growth and glory of different nationalities. Therefore, if we want to understand the connotation and extension of the unique aesthetic category of "Ideology", we should have a basic understanding and grasp of its origin. It is necessary to feel and experience from the heart, to explore the changes of music elements at different stages, and to feel the changes in music emotions, in order to achieve an artistic realm of beautiful moxibustion [5].

The aesthetic objects of China can be divided into literary, contextual, contextual and overseas meanings. Although artistic conception is composed of all layers of forces, its causes can also be discussed from a specific level [6]. However, when we trace back to the origin, it is not difficult to find that the root of creating a classic lies in the perfect combination of musical elements. Although there are differences between Chinese traditional music and Western music, both of them embody "artistic conception" in their music. It is feasible to use "artistic conception" theory to treat western music [7]. Then what is specifically included in the musical elements is what we want to explore and reveal. There must be two elements of interest and imagery in the realm." To form an artistic conception, we must have the intuition of image. The singer or creator grasps the image of independence and self-sufficiency in the intuition. It is a complete image [8]. The essence of thought should be absorbed from ancient Chinese literary theories. For example, Chinese aesthetics and literary criticism attach great importance to experience and feelings, emphasizing the "sense" of artistic works, and interpreting works through their own experiences and perceptions [9]. It is free

from the original artistic concept created by the artist in the work, but it is the product created by the viewer through his own understanding and experience [10].

2. The Theory of "Artistic Conception" in China

2.1. The Theoretical Meaning of "Artistic Conception" in China

In fact, the aesthetic concepts of China and the West have certain convergence, and the art and culture of China and the West can also find common ground. Take western music as an example, and use Chinese "artistic conception" theory to treat western music. We should grasp the degree of "artistic conception" and emphasize "artistic conception" in the traditional Chinese cultural aesthetic concept, whether it is poetry and Yuefu or ink landscape painting. That is, the realm and atmosphere expressed by some artistic image and artistic means. After all, emotion and scenery, as well as their blending, can not cover all the connotations of the concept of artistic conception. As far as the richness of the aesthetic category of artistic conception is concerned, it is really limited to a certain superficiality, and even has not touched the deepest connotation. The artistic conception requires a certain artistic ideal to be reflected in the blending of the scenes. Zhu Guangqian ignored the ideal character of the artistic conception. The typical character of a character is an ideal embodiment, and the artistic conception is also an ideal embodiment. In terms of idealization, it is the same. "Analysis" is their tradition and their strengths. The weakness is probably that we lack the tradition of analysis, and the West has this advantage. From this point of view, this model with the "Chinese characteristics" to study the history of Western music is very It is worth our research.

2.2. "Artistic conception" is an important category of Chinese classical aesthetics

Although "artistic conception" is a unique category in Chinese classical aesthetics, it does not mean that there is no artistic conception in Western works of art, because artistic conception is the artist's philosophical life experience, as long as it has a sense of life, it also produces artistic conception. Music is a different way of expressing emotions and artistic expressions from language. It is also a bridge to communicate emotions. It is also a means to promote values and cultural spirit. Therefore, enjoying music well is also a kind of improvement for us. The basic problems of music aesthetics include the study of the form and content of music. It can be concluded that the content and form of music exist in any musical work, and they permeate each other and complement each other. Only the rhythm of music and the image of art can make the still photograph concrete. Therefore, the way of art is not abstract, but visualized. It is grasped by deep static photos and expressed in a vivid and active rhythm. That is to say, "meaning" also rises from feeling for a specific thing and scene to feeling for the whole life. This kind of philosophical sense of life, history, and cosmology is the meaning of "artistic environment." The artistic conception of art is not solidified in the process of acceptance. It has great openness. Under different conditions and different social and historical conditions, the artistic conception itself will acquire more rich connotations that it has never had before.

In the theory of "artistic conception" in China, "metaphysics" is another important content. The reason is simple. Romanticism in music emphasizes the integration of different art categories, which is especially reflected in the high integration of music, literature and poetry. The scope of "scenario blending" is definite, in which the scenery is generated by image and is displayed in the works, and the feelings are generated by the author and can be appreciated in the works. And this crystalline product is nothing more than by the color, order, rhythm and harmony of the natural scene to see the rhythm of the deepest soul of the self, so "turn the real scene into the virtual world, create images as symbols, and make the highest soul of mankind concrete. In the western aesthetics and art theory, we can not find the corresponding terms and concepts, any form should reflect a pursuit of realm, and whether it can reflect the pursuit of artistic conception of the works and performers, and ultimately harvest the "metaphysical" image with the highest aesthetic value attribute. However, in terms of the profound connotation of the aesthetic category of "Ideology", the music styles created by different beats and different rhythms are completely different. In a certain angle, the complement of beats and

rhythms becomes the keynote of music. They have laid a certain foundation. They exist harmoniously in music, creating endless and wonderful charm for music. It may have some universal significance for the artistic creation and appreciation of various nationalities.

3. Viewing Western Music from the Theory of "Artistic Conception"

3.1. Essential Characteristics of Musical Art

Whether the artistic conception is high or not has something to do with the artist's affection. If the artist has no quality in his mind and takes Daoyao landscape as his life's node, he can create a quiet and quiet artistic conception in his own piano sound. To feel the change of intensity brought by the change of music elements, we should know that it is the change of music elements that brings about the change of music scenes and music scenes. All kinds of art in the West are interlinked, and think that western music also has the pursuit of realm, but the Chinese found this pursuit earlier, and formed a relatively systematic and perfect art theory. The composition of the interior of the artistic realm is inevitable. This inevitability is the Tao. The artist must be able to take the screen of the order created by the specialist to grasp the "Tao" and express the gleaming truth. Aside from its technological innovations, it may be more vividly displayed in the aspect of embodying and experiencing the world's interest and value with other contemporary Western music. Touching the deepest connotation of art, that is, its "metaphysical" level. Western music, especially those with profound connotations, also have similar characters and characteristics.

3.2. Cultural Accumulation and Music Expression

The "beauty" and "poetry" in works of art are often hidden in this artistic conception. In other words, a work of art with a profound artistic conception is often "beautiful" and full of "poetry". The harmony of literature and quality, the blending of nature and human, reflects a kind of plain and neutral aesthetic taste. Aesthetic charm is an intuitive feeling of art obtained from the cosmological view of "Qi", which emphasizes the charm of the works of art in the manifestation of cosmic vitality and the vital spirit of the subject. Music is the art of conveying human feelings. Perfect art, because it is a comprehensive art, he put this kind of music thought into his music creation, and formed a kind of "whole art" which just accords with the theory of artistic conception and scene blending. Therefore, literature and art are not only a mirror, but also an independent and self-sufficient form creation. It establishes a small universe with its own emotions and phases through the harmony of rhythm, rhythm, color and color. The rhythm belongs to the long and long type, especially the traditional Chinese music. It does not give too many clear changes in the scales in the rhythm, but expresses the culture of a nation in a calm attitude.

It is worth noting that we should distinguish poetry from music in the process of using Chinese "artistic conception" theory to look at western music. The theory of "artistic conception" in literary works can not be fully applied to the theory of music. The theory of "emotion" and "scenery" in literary works can not be applied to the theory of music. Such beauty and poetry in works of art often permeate the emotional experience lingering in the artist's soul, while those feelings of sadness, regret, melancholy, nostalgia can often penetrate into the heart, shake people's hearts and make people feel unspeakable beauty and poetry. What I feel more is its delicacy, which makes the hearers' hearts soft and moist. So whether music gives people a feeling of broad or gentle, quiet or noisy depends on the melody of the music itself. The pursuit of "Yi" and "Jing" in music works is a harmonious and compatible music state. To be compatible first is to enter the state of music to be expressed. The state of music to be expressed is also the artistic conception that poetry should embody. In short, in the realm of poetry and art, emotion is expressed in imagery, and being expressed is emotion. The expression is the combination of imagery, emotion and imagery (ie, intuition) and integration, which constitutes the artistic conception. This creates conditions for the creation of "situational blending", and in some of these profound works of music, it is often close to or even reaching a higher level of "metaphysical" meaning.

4. Conclusion

This paper studies western music from the perspective of Chinese "artistic conception" theory. The perception, grasp and understanding of the artistic conception created in the same musical work and the experience of beauty in music are often different and colorful. The unique charm of music art is often reflected here. Exploring western music from a Chinese perspective may lead to a new understanding and harvest. The artistic interest comes from the inner emotion and the external environment, and it has relativity. "As far as the whole society is concerned, the tastes of different times are different; as far as one person is concerned, the tastes are constantly changing." Through the appearance of music, listening to music through the mastery and exploration of musical elements helps us to better experience the beauty of music and to purify our hearts. Under different eras and different social and historical conditions, the conception itself will acquire richer connotations that it has never had before. And in the process of being created by the performer twice, it was transformed and sublimated, and given its new musical meaning. In the process of appreciating music, we have a relatively intuitive grasp of the "artistic environment" in music from the spiritual realm of "situation of the situation".

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