

Discussion of aesthetic principle of re creation of Pipa performance

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Keywords: Pipa performance; Recreation; Aesthetic principles

Abstract: Pipa performance is a kind of music art, which is also a creative work. Performance is the core of Pipa music practice, the link of connection, the realization of creation and the bridge of appreciation. From the aesthetic point of view, the practical influence of Pipa performance art is more direct and extensive than creation. There have been fruitful achievements in the experience summary of Pipa performance technology. Here, from the following aspects, we focus on the rational requirements of Pipa performance art for artists.

1. Introduction

As the creator of aesthetic object, the performer should constantly accumulate, excavate and study specific performance methods, techniques, timbre, processing, image creation, performance and other links, so as to achieve continuous improvement of performance level. However, the exploration of Pipa performance art only stays in the specific research of one move and one copy, which is far from meeting the needs of development. From a higher level, Pipa performers need not only to master the skillful performance technology, comprehensive performance skills and rich performance experience, but also to master the aesthetic principles of re creation of Pipa performance, to seek the support and guidance of scientific principles for technical training, so as to create a successful musical image; to unify various technical links and numerous technical theories in a scientific and solid way On the basis of aesthetic theory with universal guiding significance.

2. Re creation of Pipa performance

It is necessary for Pipa performers to grasp the dialectical relationship between history and the nature, style, social characteristics and personality characteristics of contemporary music. The composers and their music creation in different historical stages will be more or less influenced by the social and cultural thoughts, cultural tendency, social fashion, aesthetic pursuit and interest of the times, restricted by historical conditions, reflecting the spirit of the times and meeting the requirements of the society. Music works of different historical stages form different styles of the times, that is, they have certain historical personality. At the same time, from the perspective of implicit meaning, the connotation of music works is the high cohesion and deepening of composer's personal life experience, social practice and emotional experience, and the reflection of composer's personal life view and art view. The performance of this deep structure has the characteristics of transcending historical limitations, universality existing in different times, and the positive factors in the works conform to Li Wuben The form, method and content of quality and development have long-term aesthetic value and historical continuity and inheritance. Therefore, in the second creation, the performer should respect the historical characteristics of the work, study the aesthetic consciousness, ideological characteristics and the characteristics of music creation, grasp the style of the work from the historical point of view, and reproduce the historical style of the work.) so the performer should also stand in the Perspective of the current generation, study the work, and develop the work with higher requirements, not only to reproduce but also to improve the artistic price of the work Value, excavate the elements of beauty that have not been found by the predecessors, inject the breath of the times into the works, create their own personality characteristics, make the aesthetic subject obtain stronger artistic expression, so as to achieve the

unity of specific history[1].

Excellent music works are not only in line with the essential characteristics and requirements of music, but also full of distinctive national style. This national style refers to a broad sense, rather than a specific style feature. It is reflected in the national music language habits, mode features, scales, temperament and other musical expressions, as well as in the pipa performance with a variety of playing techniques and specific tables. At the same time, it reflects the national aesthetic habits, aesthetic pursuit and aesthetic taste. It can be said that it embodies the spirit and character of the nation. In the long-term development of Pipa performance art, it has not only formed specific methods to express the national style, but also enriched and improved with the development of history. With the exchange of Chinese and foreign culture, Pipa music art has absorbed a lot of foreign music factors, greatly enriched and expanded Pipa's performance ability and methods, and added new content for the performance of our national style. Due to the integration of various cultural sources and the changes of national style with the needs of historical development, the meaning of national style has become more and more extensive. Objectively, Pipa performers are required to reflect the ethos of the people in the process of music performance based on national style, absorption of foreign factors, research of historical needs[2].

Pipa performance and appreciation is the relationship between individuals and social groups. It is a social music practice activity. In the process of music performance, the performer should create the personality of the performer and improve the artistic value of the work by experiencing the connotation of the work, accurately expressing the music and exploring the possibility of re creation; that is to say, creating self-expression in the performance, reflecting the sentiment, temperament and The pursuit of ideal makes the performer's music practice experience, the accumulation of cultural accomplishment, the power of music cultivation and the creation of unique music image, the application of technology, the treatment of music, and the application of performance posture embodied in the second creation, but this is not the whole purpose of performance. The performer completes the first creation, and the second creation is to realize the first two. In order to meet the aesthetic requirements of the audience, the performer should consider the requirements of the society, that is, to integrate himself into the group, to shape the artistic personality on the basis of the realistic personality, to create as much as possible the pipa music expression mode that adapts to the aesthetic requirements of different levels, to achieve the resonance of the audience and the relative harmony of the aesthetic subject and object[3].

3. The aesthetic principle of the recreation of Pipa performance

3.1. Harmony and unity of emotion and Qi

When playing pipa, emotion comes first from heart, and then from instrument. It is the movement state of the performer's inner thoughts and emotions, the inner rhythm of the mutual unity of the physiological factors and the expression expressing spiritual activities in the performance. In the performance, with the needs of the musical expression of the music, the emotion of the performer has ups and downs, and has ups and downs, so the rhythm of the breath must change with the emotion, which is emotional and pneumatic, which is urgent and short of breath; the emotion is slow and smooth, which is just and strong, which is emotional and soft Qi and Qi, emotion sad and Qi broken, emotion and Qi together, emotion and Qi connected, so that the performance can be freely changed, and the expression is vivid. However, among the myriad changes of emotional movement, the change of breath is also based on the organic and coherent tomb. "The poem said miscellany" said: "the coming of Qi is like a rope, connected back and forth, and the head and tail correspond to each other. Although thousands of sounds and rhymes, it is still full of vitality and leaps like a movement." This is also the principle of Qi in Pipa performance. The key to the harmony between emotion and Qi lies in the premise that there is a spirit in Qi, which is the spiritual world, inner cultivation and emotion refining of the performer. It is also the pursuit of the performer in the advanced stage. If there is a spirit in the spirit,

music will have the vitality of life. Only when the spirit is harmonious, can music attract the audience: infect the audience[4].

3.2. Harmony and unity of Qi and power

Pipa playing is not only a movement of spirit and emotion, but also a physical movement in which all parts of the body coordinate with each other. In this dual movement, the performer must study the harmony and unity of Qi and force. Performance is "luck with emotion, gravity with Qi". Qi comes from the inside, force is used outside, and force comes from Qi. Under the guidance of consciousness, Qi drives and regulates the movement of force, making the limbs run and exert the force of muscles and tendons. The posture of Pipa performance takes the posture of sitting. During performance, its strength is mainly distributed in Dantian and waist ridge. It is used for ten fingers through arms. This is a kind of transmission process of dark force and bright force, and also the basic method of pipa playing force. In playing, we should pay attention to keep the harmony and smoothness of Qi and force, and prevent the obstruction of Qi in shoulder, elbow, wrist and other parts, which will affect the normal movement of Qi. Because of the multi-layered expression of music, the application of playing power should also be diversified, including the dexterity of the power to gather a little bit and the strength to penetrate the whole body. For example, in the performance of music with strong emotions, it is also necessary to use the way of carrying capacity with feet as the starting point. The power is more focused on the whole body, and the power is harmonious, thus forming an upward and strong momentum and strength. The strength and size of the performance are closely related to the length and depth of Qi, and the quick and slow disconnection. The basic characteristics of the performance force are: air transport and hand holding, air extension and slow, air depth and hand stability, air disconnection and hand tension. The action of performance is the result of Qi hair and the key to power. Only when the Qi power is harmonious can the body and spirit be both possessed[5].

3.3. Nature as the foundation

Pipa music performance, pay attention to simple nature, strive for the beauty of nature. This is also the aesthetic psychology of national tradition. In the performance, let the music reveal naturally, show the beauty of the true color of the music, which naturally contains a wide range of significance. Nature doesn't mean simplicity and monotony, it doesn't mean neglecting the application of skills in music performance and arrangement and design of music expression level, but emphasizing the ingenious hiding of design and arrangement in nature. In pursuit of nature, the performer must have a solid technical foundation and rich and superb performance skills. Pipa is rich in playing techniques, which is conducive to the expression of musical connotation, but if not used properly, it will cause disorderly effect; therefore, the performer should have the ability of scientific arrangement and reasonable use of skills, and the multi-level nature of "seeking change in unity, seeking unity in change"; the change of various techniques and pronunciation methods, the change of virtual and real, the change of timbre and volume; the use of Technology On the basis of the tomb of expressing music, the change of technique is applied to expression expression. Therefore, the performer should master the technique of performance comprehensively and skillfully in order to change the method into the impossibility, make the performance handy and fully express the idea. On the basis of the tomb of technical state liberation, the performer will devote himself to the expression of music thought, integrate his emotion and music, and make the sound Music naturally reveals, making the performance achieve the spirit of self intoxication. Chuang Tzu Ri "is simple and the world can't compete with it for beauty". The essence of Pipa performance is based on nature, no mud modification, communication between inner world and objective world[6].

3.4. Beyond the strings

The continuous improvement and development of Pipa music art requires the performer's continuous self-improvement; the high-level art level requires the quality of high-level people; the excellent Pipa performance art must be based on the accumulation of social practice and cultural

cultivation of the performer, supporting every link of the whole performance art. There are both pragmatism and retreat. Pragmatism means that within the scope of music art, we should study the traditional music, analyze the strengths of various schools of pipa, master the characteristics of various styles, absorb beneficial elements from opera music, rap music, folk music and foreign music, and accumulate rich alternative methods for Pipa performance; retreat means that we can enrich the emotion of the inner world in the peripheral field of performance art. The accumulation of beautiful emotional impression, the vast universe, the nature created by all things, the huge celestial bodies and the tiny and unique particles should be the objects of observation; the extensive involvement of words, poetry, painting and various art fields accumulates rich emotional and image associations for the performance and creation of music in performance art. Wonderful outside the string is the only spirit that can be felt by the performer, and the self-expression, personality expression and temperament expression of the performer[7-8].

4. Conclusion

In modern times, Pipa performers have become the core force to inherit Pipa art, undertake the arduous mission to develop Pipa art, and limit their attention to the technical level of Pipa performance, which undoubtedly restricts the improvement of performance level and musical performance of Pipa performance. Therefore, Pipa performers should pay attention to the aesthetic research of Pipa performance, establish the aesthetic concept of performance, and enrich the sound of Pipa performance. Music performance, the aesthetic requirements of Pipa performance will be internalized into professional habits, to promote the continuous improvement of their performance level and the long-term development of Pipa art.

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