

On the Artistic Characteristics of Chinese National Music

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Abstract: Chinese folk music has a long history and formed its own unique style. Chinese folk music pays attention to line, harmony and artistic concept, and pursues its broad, free and beautiful ideological space. Among them, the language style of Chinese traditional culture, the traditional writing style and the aesthetic expression of "freehand brushwork" style all have a significant impact on the formation of the characteristics of Chinese national music style.

1. Introduction

Chinese folk music has a history of thousands of years, which is the result of the common creation of all nationalities. In the style and form of music, tone and style are color. The formation of Chinese national music is influenced by the natural environment, main production methods, living habits, language, religion and other aspects of all ethnic groups. Traditional Chinese music methods, songs, songs, dance music, rap music, opera and instrumental music have five characteristics, all of which are common. In addition, they will form their own independent internal personality together: please pay attention to charm and artistic concept; please emphasize style and performance; pay attention to the harmonious unity of human and nature; please use performance to pursue the combination and penetration of emotion and ethics; respect for accumulation and elegance; harmony and harmony, neutrality, simplicity and moderation. These unique aesthetic pursuits have formed the inherent style characteristics of Chinese national culture and art.



Figure 1 Vocal music manual

2. The Basic Style Characteristics of Chinese National Music

Chinese national music has its own characteristics because of its different nationality, region, type, variety and style. They all have the above characteristics and are reflected in all aspects of music form. Chinese national music reflects the unique style and characteristics different from western music. Mainly based on the traditional production and living habits, Chinese traditional

production determines people's social ideology and psychological quality for thousands of years. On the other hand, "help others" aims to maintain various relationships. On the other hand, under the influence of Zhuang Zen, the pursuit of deification came into being. Diligence and simplicity, respect for tradition, self-sufficiency, and advocating the meaning of gold have become the potential consciousness of the collective society[1]. People's psychology, physiology, materiality and cultural basis of existence have formed people's long-term artistic habits, attention to harmony, pursuit of understanding, etc., which include creative technology, form and psychological needs of music. The basic style features of Chinese folk music are shown in three aspects: line, harmony and artistic concept.

2.1. Line

Chinese folk music is a line oriented music thinking mode. It focuses on western music and 3D sound effects. It is considered to form a musical framework that uses harmony and polyphony to express philosophy. That has a lot of logic and other features[2]. There are obvious differences. Chinese national music is mainly composed of repertoire, which belongs to mono music system. Melody is directly generated by the sound and color of poetry, CI and melody. Rich in various colors, stress, lead singer and dialect, bright colors, you have a little understanding of euphemism expression. According to the linear expression of music sound, lines of calligraphy, painting, sculpture, dance and other arts, you can use volume to dominate music is often used. And so on, showing different emotions and moods. That's reflected in the beautification of the lines. One is mono processing, the other is melody decoration. The process of pronunciation is the movement of sound. In this process, mono can change the lines of music, such as volume and tone color, so that it can be dealt with artistically, and become one of the important symptoms of national music style. The tone of Chinese folk music will not disappear at will after singing and performance, but in order to improve the depth and charm of the work, the tone will be changed after release. Folk songs, operas, instrumental music, such as guzheng, other inclined decorations, singing, mixing, push-pull and other skills in instrument performance, are all produced by basic sound[3]. Bend music into wave shape, form the curve before and after, improve the charm of music. The melody of the national anthem is mainly based on the spine of five tones or five tones. In the direction of melody, it is more natural and fluent, rather than most of the drag and long notebook syllables. This is to change the flowers with various melodies, or other methods. It is necessary to add the static and dynamic static or dynamic combinations of melodies driven, more colorful melody lines and more beautiful melodies.

2.2. Harmonious

"Musicians, heaven and earth in one". From the grand scale of the ancient Western Zhou Dynasty to the ritual music of sacrificing the ancestors of heaven and earth, the collective subconscious gradually formed in the long-term practice has a profound historical continuity. Therefore, Chinese music has been rooted in the soil of the country for thousands of years, and has always maintained the divinity and divinity of natural region[4]. This is ethical and illogical. Therefore, compared with the contrast and contradiction of contradiction and contradiction in western music, the use of variations, samsara, regeneration and other techniques is more frequent. The beauty of harmony is one of the important characteristics of our national music. Specifically reflected in the structure and performance.

in folk music, the structure is balanced, symmetrical and stable. For example, in many passages of the whole song "Huayue night in Chunjiang", a very coordinated and unified sound closure form is used. Symmetrical structure is also common in ballads. According to the scale of the Pentagon, during the music process, the relative stability of music can be achieved, and an acoustic unity can be achieved, and there are unified changes. In addition, the overall dynamic balance, rigidity and softness formed by culture, war and Yin and Yang also make it possible for people to obtain a kind of peace and produce beautiful emotions. In China's national music and art performance, it is the organic unity of "inside and outside" that the complete state of music must be realized in song performance. We should have inner feelings and experience, express them through songs (playing),

and seek the harmony of emotion and energy, intensity and energy[5]. As long as we pay attention to the coordination of energy and intensity and the unimpeded flow, we can effectively express multi-level musical feelings.

3. The Formation of the Basic Style Characteristics of Chinese National Music

As an indispensable part of Chinese national culture, Chinese national music has formed a general aesthetic basis and artistic paradigm after thousands of years of development and evolution. Dynamic, static, symmetrical, stable rhythm arrangement, balanced symmetrical structure principle, symmetrical folding method of each layer, 5-key structure, literature, poetry, language, dance, opera and other joint performance and contrast, and the appropriate music expression mode is simple. In a word, the language style, the traditional way of expression and the aesthetic way of "free hand" all have a great influence on the formation of the characteristics of Chinese national music style.

3.1. The Influence of Language Style

The differences between Chinese and Western languages determine the characteristics of music and art in China and Western countries. In the long-term development process, the style characteristics of Chinese vocal music are mainly reflected in the use of voice, adjusting voice, voice skills, language characteristics, music style, aesthetic requirements and so on. The melody tendency of traditional Chinese songs is consistent with the tone tendency of lyrics. In the culture dominated by oral culture, spiritual culture, such as human survival knowledge, behavior norms, aesthetic preferences and so on, mainly depends on the inheritance of oral language. Song is one of the main behaviors of cultural heritage. Since ancient times, beautiful voice and melody have become the aesthetic ideal of vocal music in China. In terms of timbre, the choice of Chinese national vocal music is also based on Chinese and acoustics. And formed the timbre characteristics of Chinese National Anthem law based on Chinese acoustics, and accumulated a stable concept of timbre beauty. European vocal music is a direct expression of feelings, emphasizing individuality[6]. Chinese national vocal music is more mature, moderate and group. This kind of music has been used by Chinese music for more than 2000 years. The unique "wet sound" of Chinese national vocal music is also an important style of Chinese national vocal music. In the aesthetic activities of national singing and singing, "run Qiang" is an important standard to judge whether sound works and their performance have aesthetic value. This style is called "fragrance" of traditional Chinese aesthetic theory. It can not only create charming songs, but also make up for the lack of emotional expression in songs, so as to achieve the purpose of deeply depicting the role and artistic concept. At the same time, these must be the results of wind instruments, pepper, high brightness tubules, flutes and other instruments, similar to the human voice that affects its skills.

3.2. The Influence of Traditional Notation

The traditional Chinese "frame" notation has a great influence on the formation of Chinese national music style. Chinese music culture has a long history, but it often uses the "incorrect" frame representation. This is the result of many factors, such as the unique cultural background, humanitarian value and the expression of Chinese national emotion. The main characteristics of Chinese folk music, and the related reasons and influences. It is the concrete embodiment of the unique thinking mode of Chinese folk music. The traditional Chinese frame representation is a record of the basic rhythm of the basic syllables and traditional music aria. In this way, in the process of inheriting music, it promotes the innovation of folk artists and performs artists in the form of music[7]. Moreover, their artistic performance failed in the artistic functions of "can change a tune" and "can use a tune multiple times". In Chinese folk music, according to the scale of the same work, there are many situations of performing or singing all kinds of folk songs, and playing all kinds of new works according to personal experience and cultivation ability. Therefore, the same music score can produce different versions and music styles under the performance of different players. This is correct, this is not the correct form of marking, therefore, the traditional Chinese aesthetic thought and consistent improvisation of self-confidence, motivation level and driving

force of energy are being generated, the understanding of music emotion, and decided to make music decisions for the way of life, to gain insight into life and expression ability, and to cultivate students' positive attitude to participate in internal music motivation[8]. If the motivation of learning comes from the outside, education will become the external tax, and its effect is difficult to continue.

4. Conclusion

Because there are many other factors that affect the creativity of violins, I won't repeat them here. In fact, China has many advantages in violin. For example, there are many talents and good seedlings. The enlightenment education of piano children is not inferior to that of developed countries. That often starts three or four years ago at school. The value of parents, teachers, students can suffer. Some excellent Chinese teachers are capable of training young Violins in the world class[9]. China has rich national musical cultural heritage. As long as we can overcome many factors that restrict students' musical creativity, we can improve violin education and performance to a new level. I understand that the music master in China hopes that his violinist will cultivate a world-famous Violin Master for the music world in the near future.

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