

Exploring the Aesthetics and Expression of Music in the Ming and Qing Dynasties Based on the Music Description of A Dream of Red Mansions

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Abstract: As an encyclopedic novel, "Dream of Red Mansions" fully covers the life and the world of the Ming and Qing Dynasties. It can be said that "Dream of Red Mansions" is the most outstanding classical novel in China, and its profound connotation deeply influences the writing ideas of future generations. For "Dream of Red Mansions", many scholars have discussed from different angles, such as food culture, religious culture, Chinese medicine, folk culture, political history, etc. This paper mainly discusses its music aesthetics from the perspective of music. The musical elements in "Dream of Red Mansions" are subtly moving between words, expressing all aspects of the characters, revealing the storyline, and reflecting the aesthetic and expression of music in the Ming and Qing Dynasties.

1. Introduction

The novel "Dream of Red Mansions" was born in the middle of the 18th century. It is one of the four famous Chinese classics. It is also a shining pearl in the world's cultural treasures. It writes the world of love between the lines, and truly and vividly reflects the society of our time. Historical reality is a beautiful and meticulous social picture. "Dream of Red Mansions" was at the time when the opera culture was the most prosperous. Therefore, the opera culture occupied a very important position in the daily life of the aristocratic class represented by Jia, Shi, Shi, and Xue. It is almost full of all the feasts and entertainment activities. It can be seen that at the time, opera performance has become an indispensable entertainment need. To explore the drama music in "Dream of Red Mansions", we need to understand the development of traditional Chinese opera, clarify the development of opera music, and put "Dream of Red Mansions" into the social history, and master the "Dream of Red Mansions" in the aspect of opera culture. Creative background.

The history of Chinese opera has a long history and has undergone a long and long-term development process. On the vast land of China, a variety of operas with different local characteristics have been formed. The opera is actually a traditional comedy form in China. It combines music singing, instrumental performance, and dance art, and pays attention to the four basic performance methods of singing, reading, doing, and playing. The combination of its own action performances is a comprehensive art with a strong appreciation and interaction. The performances of the opera performances are often stuck in the squares of the stage to perform ups and downs and even the magnificent story content. Therefore, the performances of the actors are all based on the virtualized program, using their own imagination and performance techniques to polish and make complex. The content of the story can be clearly communicated to the audience and resonated with the audience. These virtualized performance means, but also contain realistic descriptions. Each movement, gesture, and eyes of the actor has its own unique meaning. It can not only express the narrative of the story completely and expressively express the rich emotions of the characters. The musical aria and the narration play the extremes of the lyric function of the opera. Therefore, due to the complexity of the art form, the uniqueness of the stage performance, the singer's profound singing ability and the unique expression of the voice, Chinese opera has always been welcomed by people in the process of its emergence and development, and has a very broad mass base. The quintessence of Chinese traditional culture.

2. The Music Description of "Dream of Red Mansions"

"Dream of Red Mansions" relies on operas to map out the aesthetic content of music. In the Ming and Qing Dynasties, the drama has achieved unprecedented development and reached its peak. In "Dream of Red Mansions", in the plots of characters, acting, drinking, and riddles, a lot of drama repertoires are mentioned, including traditional operas such as Kunqu, Zaju, and Xiangyang. It is worth mentioning that the operas mentioned in "Dream of Red Mansions", whether they are sung songs or self-sufficiency songs, are not simply mentioned, but are not used effectively. Some highlight the fate of the key characters in the novel, the development of the plot, and some show the image characteristics of the characters in the novel. For example, the novel uses the characters in the opera to compare the jokes between Jia Baoyu and Lin Daiyu. In addition, in the novel, the descriptions of the dramas such as "The singer can bring the wind to the dragon and the phoenix" and "The sacred person is still learning the piano and the teacher" are just right to connect the instrument "qin" and the artistic conception "ya", relying on "Ya has made a certain symbol of life attitude, cultural and artistic values. "Dream of Red Mansions" relies on opera to express the pursuit of beauty, and also reveals the real world inside the characters of the novel. On the one hand, it makes the characters more abundant, on the other hand, the aesthetic content of music and the fate of the characters can be complemented.

"Dream of Red Mansions" relies on ritual music to embody ritual and music culture. On the one hand, ritual music is an indispensable part of various rituals. On the other hand, ritual music is a very old type of music in the music ethnic group. In "Dream of Red Mansions", Jia often has to carry out various kinds of ceremonies. Some of the ceremonies are grand in scale, and they will last for several days when they are held. There are many kinds of ritual music to be played. On every major festival day, even in daily activities, ritual music is played, like playing the piano, playing dozens, playing the flute, etc. mentioned several times in the novel. In addition, Jia Fu often greets the performances of the literary arts. For example, there are "female and gentlemen who often walk under the two doors", listen to the words Heshou, listen to "Lotus", and so on. In addition, the ritual music adds a touch of bleak beauty to Lin Yuyu's fate. The ritual music of "Dream of Red Mansions" is diverse, including ritual ritual music, celebration ceremonial music, exorcism ritual music, funeral ritual music, etc. It is the embodiment of ritual music culture in China for thousands of years, with a long history and common national culture. Psychological basis.

"Dream of Red Mansions" relies on the aesthetics of music to portray the character of the character. "Dream of Red Mansions" describes the music, sometimes it is concentrated and sometimes scattered, sometimes directly and implicitly. It is not difficult to find that the music description plays a very important role in "Dream of Red Mansions" and has a profound aesthetic connotation. With the help of music, the characters of Jia Baoyu, Lin Daiyu, Xue Baozhen and other characters can be displayed in three dimensions, showing the endless image charm. At the same time, it should be noted that an objective analysis of the aesthetic description of music in The Dream of Red Mansions should be carried out. Based on the aesthetics of music, "Dream of Red Mansions" portrays the character of the protagonist and adds a certain degree of weight to the novel. For example, Lin Daiyu has a very high attainment in the performance of musical instruments. The piano playing can show the mood of the characters, and it is fully integrated with personality and self-cultivation. Lin Daiyu's understanding of music is unique. It seems that it is not usually accepted by people. This reflects her aristocratic meteorology and shows Lin Yuyu's deep and pitiful character.

"Dream of Red Mansions" relies on the choice of character music, highlighting the beauty of the city's music. The "Dream of Red Mansions" also injects a lot of power into the music selection of the characters. In the daily life of the city in that period, there are many kinds of music talents. Some of them are semi-professional and professional music artists, and some are various musicians who are active in the life of the city. Among these music talents, the number of family music and music is the most. In the early Qing Dynasty, the Dagan aristocrats had the hobby of keeping family music, which was evident in "Dream of Red Mansions". For example, Jiamu said to Xue Yutai: "You see, this wife is a family, there are people who have drama, I don't know how many

good games I have heard." He pointed to Xiangyun and said: "When I was so big, his grandfather had "The small play." Another example: "The Qi official is now a person who is flattered by the loyal master." Such plots all indicate that Jiafu, who has a prominent position, naturally will have some family music. The novel depicts the performance of the wind music, such as: "In a moment, only listen to melodious, whistle and whistle, when the wind is refreshing, the music is coming through the forest, naturally making people "Yi" fully demonstrates the richness and variety of musical expressions, not only songs and dances, but also accompaniment and singing; not only musical instrumental ensembles, solo, but also Jiangnan silk bamboo, drumming music; not only regular performances, but also impromptu interpretations. Read "Dream of Red Mansions", readers can have a deep understanding of the popular beauty of the city's music depicted by the author.

3. The Aesthetic and Expression of Music in the Ming and Qing Dynasties

Chinese music aesthetics has a long history. In the long-term development of feudal society, the replacement of dynasties makes music aesthetics have distinct characteristics of the times in different periods. The changes of human environment, especially social and cultural environment, directly affect music aesthetics. The change of thoughts and the several important historical stages of the study of Chinese music aesthetics are not difficult to see. Xia Shang's promotion of extravagant music, Wei Jin's prevailing literati music, etc. all have profound characteristics of the times. The Ming and Qing Dynasties were the historical period in which the monarchy's autocracy was unprecedentedly strengthened and the ideological and cultural policies were unprecedentedly high in the course of China's historical development. It was another era of cultural catastrophe since the Chinese civilization. However, along with the strict cultural and political high-pressure policy, the early "enlightenment ideology" with Li Wei as an outstanding representative carried forward the academic thoughts of the predecessors such as Ji Kang, and advocated that music should boldly express love, romance, and express human nature. Music development takes the road of "people-oriented". It is the famous "emotional theory" thought. Under the stimulation of the ideas represented by Li Wei and others, the music in the Ming and Qing Dynasties made great progress in the aspects of music education, music psychology and music performance.

The many aesthetic qualities formed by the continuation of traditional music for thousands of years, which embodies the special essence of musical thought, is a great achievement in the development of musical thought. The ancient philosophers advocated contradiction as an internal harmony, a contradictory and unified way of thinking. It is the concentrated expression of the harmony and consciousness of the traditional Chinese culture in the aesthetics of music. It is the core of the development of traditional music aesthetics. thought. Taking "harmony" as the core The ancient music aesthetics thought includes: the harmonious thought of harmony and symbiosis between "people and nature", "people and society" and "people and people". During the Ming and Qing Dynasties, Xu Shangyu, Li Wei and others proposed the "light and light" aesthetics and the "main sentiment" trend of thought became the prevailing musical aesthetics. In addition to reflecting the traditional aesthetics of Confucianism, Taoism and other schools of thought, the aesthetic thoughts at this time reflect the music's resistance to reality and the characteristics of the humanistic thoughts in the enlightenment period of Ming and Qing Dynasties. Get a further birth.

Xu Shangyu is a famous piano player of the Ming Dynasty. He is the author of the famous monograph "Xishan Qinjin". In the book, the author also puts forward the idea of playing music with Chinese characteristics in today's words. According to the author's thought, Qin music is not for entertaining others but for "entertaining oneself". Therefore, the object and the subject of the object The people have reached a high degree of consistency. Xu Shangyu believes that music performers should be good at grasping the artistic conception and rhyme of music. Only by combining the sound and the intention to express the sound outside the string can the real feelings be promoted. For this reason, the performer must have a superb technique and a good psychological state. In the performance, we must pay attention to our own entry and reach the transcendental realm of "Spiritualism in the Taikoo". Pay attention to the immersive mental state of the performer's performance. Xu Shangyu attaches great importance to the special role of music connection and

imagination. He believes that to accurately express the meaning of the song, rigorous practice is an indispensable first step. He once stressed that "if you want to use it, you must first practice its sound and practice its sound. And the rear can reach its meaning." Pay great attention to the relationship between technical and artistic aspects during practice. Emphasis is placed on the technical level to spontaneously and consciously practice more to achieve the level of familiarity. On the artistic level, he emphasizes "investigating the meaning of the heart, exploring the truth of the soul, the law". When discussing the relationship between "finger", "sound" and "heart", he emphasizes that the essence of the beautiful music is the pure and simple inside of the player. Pure and natural. The superb exquisite playing fingering is the intermediary of the soul and the sound of the common player. It is pointed out that the "who wants to repair the sound, the one is pointing; the person who wants to repair the finger, the heart is clean" points out the importance of the heart to the sound. In terms of imagination, he attaches great importance to the role of imagination and reasonable association in performance and practice, emphasizing the artistic beauty of "meeting" and "subtle" in musical performance. He believes that "the music is full of meaning and endlessness" music must pass through the imagination and the performance of the association to convey the endless meaning, produce the sound of the extra-string, thus inspiring the endless association of the subject, to achieve the artistic purpose of comprehension.

Li Wei was an enlightenment thinker in the middle of the Ming Dynasty and one of the three enlightenment thinkers in China. Like Qian Kang, he has a strong anti-famous and free-spirited spirit. The book *Burning Books and Reading the Law of the Law* embodies his musical aesthetics. His theory is based on the theory of "children's heart". He believes that all beauty and art must be "innocent and pure, the heart of the first thought", and must be original and individual. His aesthetic ideology is: "Nature is the beauty" emphasizes that content is not bound by "days" and "rituals", and forms are not subject to regulatory constraints and can develop freely. It is proposed to "send in love, from nature" to resist the Confucian thoughts of "sentimental, end to ritual" music aesthetics. Li Wei also pointed out that "the piano is forbidden, so it is forbidden to be sinister and evil." The argument that "the lyricist, the heart is also the piano, the singer, and the sorrowful heart" is also proposed, and it is advocated to transform the piano from the tool of asceticism into a means of freely expressing temperament. He affirmed and inherited Confucian thoughts about the characteristics of musical expressions, opposed Taoist "ruthlessness" and "abstinence" claims, and inherited and promoted the critical spirit of Taoist "Fa Tianguizhen" and "The more famous and natural." Confronting Confucianism to ban humanity and imprison music. He advocated the liberation of music and free expression of his expression. He inherits the saying that "music can communicate with heaven and man" that has existed in the pre-Qin period and music and psychological thoughts that music can cultivate people's emotions and characters.

4. Conclusion

The weight of the description of the music in *The Dream of Red Mansions* is very heavy, and the aesthetic implications it covers are also very rich. It is precisely because of this that the characters of "Dream of Red Mansions" such as Jia Baoyu and Lin Daiyu have added endless artistic charm and strong vitality. We can not only be fascinated by the rhythm of the "Dream of Red Mansions", but also realize the aesthetic interest contained in it. It can also gain a lot of enlightenment in the appreciation of music. This is in today's aesthetic life of music culture, against the vulgarity of music. The ingredients are shoddy and promote elegant and fine music. Of course, the aesthetic thoughts in the description of "Red" music should also take its essence and go to its dross, because music originates from the labor of the people. It belongs to the people's culture and must be combined with the times and the nation. Otherwise, It will lose its vitality and cannot be passed on forever.

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