

Polyphonic Music Creation Based on Performance Art

Xiaoguang Jia,

Music College, Baotou Teachers College, Inner Mongolia University of Science and Technology, Baotou,
Inner Mongolia, 014030, China

Keywords: Performance Art, Polyphonic Music, Creation

Abstract: Polyphonic music creation techniques are based on imitation and contrast. Due to the development of music theory, the use of contrast techniques is more flexible and varied. Polyphonic thinking is a complex thinking with multiple levels, lines and multiplicity. The art of playing requires not only the virtuosity of the performer, but also the sincere emotion, and the emotion is reflected by the musical language situation, the performance situation and the artistic effect. The music life of contemporary human beings basically exists in the way that creation, performance (playing, singing) and appreciation are interrelated and interact with each other. Based on the performance art, this paper discusses the application of polyphonic music in music works through some specific creative techniques.

1. Introduction

The most basic difference between polyphonic music and tonic music is that tonic music is composed of main melody and harmonic background, although there are often contrapuntal lines in it, there are still subjective and subordinate relations; In the long history of music development, polyphonic music has always been one of the most important forms of multi-part music, so for a long time, polyphonic music has naturally become the basic thinking mode of multi-part music writing [1]. In this process, the performer "changed" into a subject with dual identities. The composer can add a lot of decorative notes on the basis of its original tune and make a variety of changes. Only with this way of thinking can a performer play a distinctive, rich and vivid musical image [2]. It's never fixed. If the work itself is excellent, deviations often occur when the performer is not the composer himself. Therefore, in order to play polyphonic music works well, we must first analyze and study the characteristics of the times, artistic features, representative figures, artistic styles and playing skills of music.

2. Application of Polyphonic Thinking and Techniques in Main Tone Music

2.1. Contrastive Factors in Melody Music

Comparison of the combination of embedded melody and main melody. The contrast formed by this combination is that a stylized melody is embedded between two identical or parallel main melody, which is a kind of foil filling. In this sense, it is derived from and attached to the main melody. This kind of polyphonic music originates from folk music. Most of us have such experience in playing, if we give different timbre, strength and speed to the same phrase or paragraph, we will have different situations and emotions [3]. Generally speaking, when learning music works, players must first look for the composer's creative intention from the background of the times in which the works are located, understand the connotation of the works, find the expression style of the works, and then walk into the works. An intelligent music listener must understand that the band's performance is to direct this person to realize his interpretation of music. It emphasizes the basic lines of melody and bass voice, and an independent bass continues in the whole work, and the high voice is gorgeous and decorative [4].

2.2. Imitation Factors in Melody Music

Music in which several vocals or instrumental parts are aligned, as opposed to monophonic

music and tonic music. Composers are able to create a large number of pure musical instrumental works, showing the characteristics of rich genres. In addition to the functions mentioned above, the structured fixed melody has another function, that is, the contrast and unity between it and other contrasting voices. This practical and creative understanding and interpretation of the meaning of works by performers is different from the understanding and interpretation activities of historians, critics and general listeners in terms of way and degree of "freedom". If the imitator and the model have the same rhythm and interval, this is called 'strict harmony'; If only the ups and downs are constant, but the rhythm is roughly the same and the intervals are not quite the same, this is called 'freedom and response' [5]. Music language is more non-directional than language, and its potential effect is more prominent and changeable than language. Moreover, attention should also be paid to the interrelation between sounds, so that the single notes of each voice can organize each other and form a reasonable and good sound line. Only artists, talented artists with all the necessary skills, can use the tools by their hands to make them exert their expressive effects.

3. Application of Counterpoint Harmony of Main Melody Thinking in Polyphonic Music

Many performers attach great importance to the important role of the tone of language in forming musical expressions, which is just like the longitude and latitude lines on the globe. Each continuous line is weft, and the interwoven lines are classics. The longitude and latitude are organized with a certain conception, which forms the internal structure of music. If a tune is used in the upper part but also in the inner part and the lower part in turn, we will pay more attention to the independence of the tune. In this way, the method of using a tune in each part in turn is no different from that described in the previous chapters [6]. Of course, the high concentration of attention and active tension will inevitably hinder one's hearing and discrimination. The conductor's ear must hear the effect he wants to hear, because you are playing and creating. Music works have elegant and noble temperament, which is not as rigid as pure skill finger practice, which makes people achieve the purpose of practice in fun and joy. In order to avoid this possible monotony, and to give every voice a chance to sing a fixed melody, composers began to arrange the fixed melody in each voice in turn. Therefore, in the process of exploring and creating meaning, there is always a difference and fusion between the two "aesthetic horizons" of history and today caused by time interval.

For performers, it is impossible to understand the meaning of works simply from the perspective of the object of historical works or simply from the perspective of the subject today, so that the art of playing can have constant vitality. In all music, this may be the case; Because the two external voices stand out and become the main tunes. God, posture and state, which are not driven by emotion, will not help playing, but will destroy the natural beauty of playing situation, so playing situation is the materialized form of true feelings and expressions. At the same time, touch the key to change, to have both yin and yang, hardness and softness, and relax immediately after playing every voice. Polyphonic music has a rigorous structure, and each tone has a close relationship, so it is impossible to emphasize a certain part unilaterally and in isolation. Such a fixed melody can be decorative or structural, but besides, the fixed melody presented by multiple voices is often short, and sometimes a long fixed melody is divided into small segments. It is the unity of technical skills and artistic music. That is, the unity of content and form. All excellent music works have some common qualities. Hands can be combined to practice, which can not only reduce the difficulty of learning, but also better meet the requirements of music. This method has been proved to be an effective method by practice [7].

4. Techniques of Polyphonic Music Creation

4.1. Polyphonic Music With Lining Cavity or Supporting Sound

The core of polyphonic music is the multi-level of voices, and the first principle in dealing with the relationship between voices is balance. There are no restrictions on the application of the perfect harmony interval. They can be used not only at the beginning and end of music, but also in the

middle of music. The fixed melody and the main motivation form a good contrast voice relationship and harmony effect. Performers should have lofty moral ideals, moral practice synchronized with human liberation, and sincere moral introspection and experience. The performance situation should have sufficient psychological basis, which means that everything starts from the content and emotion of the music. Each voice is independent of each other and has its own melody, syntax and intensity changes. Every word has its own melody, which appears in the form of fixed melody and is handled by imitation or canon. Therefore, when dealing with overlapping melodies, we should correctly analyze the structure of music, divide phrases, find a suitable point in the overlapping of the main melody and the sub-melody, and change the melody to keep the integrity of performance.

4.2. Imitation Polyphonic Music

The vertical and horizontal movable counterpoint technique is used to change the time and vertical relationship of the simulated voice. It permeates all voices, which makes the fixed melody and the contrast voices of other secondary factors fuse together, and forms a closely combined contrast texture, which embodies the contrast voice relationship of modern polyphonic music. Because it is a very effective form to develop music thought delicately, although the melody of several voices formed a contrast at the same time, it completely repeated the melody in the first voice at different times. The emergence of excellent music works is the artistic creation of composers who exist as individuals and the product of their aesthetic intention activities. At the same time, the performer's various expressions and postures in playing are playing situations, which become another important means for the performer to reveal the music content. No sound moves outside the voice organization, but each sound restricts, relates and attracts each other, just like the galaxy structure of the universe. Each voice should be perfect, coherent and have clear lines, and then emphasize a certain level slightly, highlighting the balanced, elegant and noble artistic features of polyphonic music, so that the polyphonic relationship can be developed.

The player's search for the meaning of music works is a concrete process of perception, experience and understanding. It is difficult to grasp the "meaning" of the music score of pure instrumental music and its corresponding music sound directly and immediately. But if we look at polyphonic music from a wider perspective, besides these two types, we also include another type of writing of fixed melody, which mainly deals with fixed melody from the perspective of multi-voices. The function of each chord in the mode system is an independent entity and has a certain functional relationship at the same time. The functional relationship between subordinate chords and harmony chords is emphasized, and even if the chords are transferred or out of tune, they will not shake the dominant position. The development of theme is based on imitation writing. The first part is the presentation of theme, and the second part is the unfolding and ending of theme. In the main melody music works, the typical unfolding method is the unfolding of theme variation. Resolute can be turned into tenderness, sadness into joy, and fierceness into gentleness. Therefore, the musical language potential is one of the important aspects to embody the style of the work, express the content of the music, and ensure that the performance accurately expresses the emotion.

4.3. Contrastive Polyphonic Music

Performance belongs to the performing arts, and its carrier mainly expresses the established emotion through the melody formed by the sound of the musical instrument played by the player, that is, the musical language produced by the musical language, so as to achieve the purpose of conveying the human condition and influencing the audience. Before playing, we should learn the basic knowledge of polyphony, carefully analyze the music score, patiently break up and practice, and show the melody and expression of each voice accurately. Contrastive two-part can be a simple general contrast, a very intense contrast, a contrast of emotions, emotions, different images of positive and negative characters, and even a contrast of regional or national styles. In addition to the imitation of keeping tune, the interval distance and time distance between imitating voices have been paid more attention by composers. In the process of broadening one's own horizon today, he plays famous artists of other different genres and styles of the same work. According to the needs of music, players can give full play to their playing ability. Especially when the fixed melody of

motivation appeared for the first time, it was most suitable in tonality, mode and imitating melody, and it became a favorite technique of all composers at that time.

5. Conclusion

The era of pure polyphonic music has passed, but if polyphonic factors are not included in the main melody music, it will be boring. Every sound, every phrase of every voice is closely related, and every detail has independent meaning. In this way, the texture of polyphonic music constitutes a very unified and compact structure. It is precisely because of the openness and inheritance of this meaning that it is possible and necessary to integrate history with today's horizon. Therefore, apart from different personalities and melodies, different themes often have a certain degree of unity, and the development of themes is often more detailed. In the art of performance, music, language and performance complement each other, blend and complement each other, and are inseparable. Players should choose the appropriate treatment scheme according to their own experience, habits, the actual situation of the work and the situation of the musical instrument itself, and only by starting from their own actual situation can the performance be perfected continuously.

References

- [1] Lan, J. (2018). Analysis of Bach's "Violin Concerto in A Minor" and Paganini's "Violin Concerto in D Major". *Literary Life·Wenhai Yiyuan*, vol. 000, no. 008, pp. 105.
- [2] Zhu, Y.X. (2016). On the artistic features and performance experience of the prelude of BWV881 in Bach's Twelve Equal Laws. *Education*, vol. 000, no. 006, pp. P.276-276.
- [3] Shi, J.L., Zhao T.T. (2016). A preliminary study of the Bach Baroque period works performed by the double-row keyboard. *Art Research*, vol. 71, no. 02, pp. 224-225.
- [4] Zuo, M.G. (2017). The significance of Bach polyphony music . *Northern Music*, vol. 037, no. 012, pp. 69.
- [5] Sun, Y. (2018). Analysis of Bach's "Two Creative Songs" BWV772 . *Northern Music*, vol. 038, no. 001, pp. 93.
- [6] Chi, S.J. (2016). Analysis of the basic playing principles of Bach polyphony music . *Popular Literature: Academic Edition*, no. 10, pp. 152.
- [7] Zhang, J.M. (2018). Art in the Dark Fragrance——Finding the Poetic Habitat of Performing Art from the Musical Flavor. *The House of Drama*, no. 22, pp. 65-65.