

The Verve Beauty of Piano Music Culture in China

Qi Yang

College of Music, Hunan Normal University, Hunan, Changsha, 410006, China

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Abstract: Since the piano culture has been integrated into the national music culture of China, it has shown remarkable cultural connotation with China characteristics. Most of China's piano works not only have a broad and profound cultural background, but also have obvious cultural connotations with China characteristics. In order to better play China's piano works, we need to have a comprehensive and in-depth understanding of the history and development trend of China's piano music culture. "Verve" is the soul of China's traditional music culture. On this basis, this paper discusses the verve of China piano music culture. This paper summarizes the development of China's piano music culture, and interprets the cultural core of China's piano music from the value orientation of China's piano music culture. At the same time, it discusses and analyzes the aesthetic tendency of China's piano music, the verve of China's piano works, etc. It is conducive to the development of China's piano music culture towards diversification and characteristics, and helps to promote the healthy development of China's piano music culture.

1. Introduction

The emergence of piano was in Europe. At that time, the piano was just an ancient piano with plucked strings, but it was the most significant piano in history [1]. China's music culture has a history of thousands of years, but the history of piano development is not long, just a few hundred years. However, in these hundreds of years of development, China's piano music cultural works not only have a broad and profound cultural background, but also have cultural connotations with China characteristics. With the continuous development and progress of social culture, piano performance is constantly changing and innovating, in order to better absorb the essence and improve playing skills [2]. Piano artists creatively and boldly absorbed the elements of national music into piano music from a practical point of view, which made China's piano music work infiltrate into a large number of China folk music elements, and then gradually formed the China style of piano music [3]. Piano talents and works in China have been increasing in recent years, and China people's love for piano is no less than that of western people. In the process of development, the piano is constantly integrated into the cultural background with China characteristics, so that the piano can show the traditional culture of China in the process of playing [4]. If we want to play China-style piano works better, we must have a comprehensive and in-depth understanding of the development background and trend of piano music culture in China. In order to fully grasp the value orientation of China's piano music culture and promote the further healthy and sustainable development of China's piano music culture.

As a foreign instrument introduced from the west, piano is loved by people, and its origin can be traced back to the rise of the earliest piano music in the west [5]. Therefore, piano music and western culture can collide with each other more strongly, and at the same time, it is also a bridge between Chinese and western cultures, fully absorbing the essence of China national culture and other local musical instruments. The creation of China's piano works is mainly based on the rich and colorful folk music in China. Many excellent piano works in China have the verve of China's traditional music, which is mainly due to the development and utilization of China's traditional folk music [6]. If you want the piano to develop better in China, you need to combine it with the traditional music culture of China. To understand the history and ways of piano development in China, piano players should learn from the history of western piano culture, and also integrate into China's characteristic culture [7]. Only in this way can piano music better meet the development needs of China people. By studying the piano music

culture in China from the perspective of cultural aesthetics, we can find that the common aspects of piano music in China have the cultural characteristics of "neutralization", "femininity" and "verve" [8]. Among them, "verve" is the highest level of China's music aesthetics, a unique aesthetic category of China's piano music, and one of the most important cultural orientations of China's piano music. On this basis, this paper discusses the verve of China's piano music culture, with a view to continuing to promote the healthy development of China's piano music culture on the basis of inheriting previous studies.

2. The development of piano music culture in China

The earliest piano in the world was the clavichord that appeared in Europe in 1404, while the first piano in the real sense was developed by Christopher, an Italian in 1710 [9]. China introduced piano in 19th century. Since the introduction of piano into China, many great pianists in China have begun to explore and try the piano culture with China characteristics, which has gradually produced the piano music culture in China today. China's composition Fengge is quite different from that of Europe. When piano music was first introduced to China, it was not well integrated with China culture, and it was difficult to adapt to the development prospects of China. However, in the process of development, many intellectuals cherish their love and yearning for the motherland, and combine what they have learned with traditional culture. This has promoted the development of piano culture in China, and made China traditional culture collide with western piano culture. In the middle and late period of last century, "Butterfly Lovers" and "Clouds Chasing the Moon" fully reflected the integration of piano culture with China characteristics and western piano culture. Since then, the development of piano music culture in China has entered a new milestone. A modern piano is shown in Figure 1.



Figure 1 Modern piano

3. The value orientation of piano music culture in China

At present, there are four different values of piano music culture in China [10]. These four values are the main development direction of piano music culture in China, and their contents are different.

(1) Implicit and restrained value orientation. Introversion refers to a kind of connotative beauty. We can understand it from the content and form. In the content, it is short but profound. In the form, it gives

people an implicit inner beauty and an intriguing feeling. For example, the piano music "Sichun" fully and implicitly expresses people's thoughts and feelings about spring through playing. Some piano music works fully embody a meaningful artistic conception, which further embodies the implicit and restrained value orientation of China piano music culture.

(2) The piano music culture is integrated with folk song culture and opera culture. Folk song culture and opera culture are the unique cultural essence of China, which have played a good role in promoting the development of China's music culture. Most of the folk songs in China come from the oral creation of the working people in their daily work, which manages the precipitation of history and condenses the crystallization of the working people. With the introduction of piano culture into China, it took root and sprouted in the land of China, and merged with the traditional folk song culture. As well as the integration of folk opera culture, it shows more of a unique cultural spirit of China. The fusion of China's piano music culture and China's opera culture is mainly reflected in two aspects: first, the local dialect of opera; The second is the singing design of the drama.

(3) The value orientation of "neutralization culture". "Neutrality" culture occupies an important position in China's classical culture, and it is also the key factor for piano music to be enriched in China. The piano combines people's traditional aesthetic consciousness, and at the same time, it combines the creative methods of western music, which fully embodies the cultural verve of "neutralization". The culture of "neutralization" contains the musical characteristics of China, and when it reaches a certain level, the music will be fascinating. Under the culture of "neutralization", there is a feeling of ethereal and verve.

(4) Soft and static value orientation. The static piano culture development orientation was formed under the influence of China's philosophical thought of "harmony between man and nature". At that time, all the cultural circles liked to pursue peaceful landscapes and quiet environment. Therefore, the works at that time all reflected the value orientation of "submissive and static". The soft value orientation reflects the calm and stable thoughts and feelings more, and of course, it can't be regarded as a weak emotion, but an important manifestation of the vitality of nature. As far as the cultural development of China is concerned, more scholars tend to pursue calm and stable landscapes, and more emphasis is placed on enjoying a quiet and far-reaching realm. At present, many unique piano works in China fully embody the soft and static value orientation.

4. The verve of China's piano music culture

4.1. Aesthetic tendency of China's piano music: neglecting scenery and emphasizing emotion

The philosophical essence of emotion is the subjective reflection of human brain on the value of objective things. It refers to the high-level social emotion formed in the historical development of human society, and is often used to describe those feelings with stable and profound social significance. From the philosophical point of view, emotional expression is mainly people's subjective response to objective things, which belongs to a kind of social emotion and fully shows people's various psychological emotions. Emotion is a special psychological activity of human beings. When stimulated by the outside world, it will produce psychological reactions of joy, anger, love, hate, sadness and fear. At the same time, emotion is a psychological tool for people to adapt to survival, and it has the motivation to stimulate psychological activities and behaviors. And all artistic behaviors, such as music, dance, painting and so on, are based on the expression of human emotions. In the history of China's ancient development, many poets like to express their inner feelings with ancient poems, and many composers or painters like to express their inner feelings with their own works. Aesthetic feeling is the objective existence corresponding to emotion. They have the same way of understanding, and the most important way to produce aesthetic feeling is artistic creation, artistic performance and artistic appreciation. The real purpose of art is only to convey emotions, and only with the help of emotions can the audience be infected, thus achieving enlightenment. Scenery blending is the usual technique of China's traditional music culture. Therefore, China's music is full of lyrical features, and most of them pay attention to expressing feelings in the scene and using the scene to express feelings, so as to achieve the artistic

conception of scene blending. The piano feature system diagram is shown in Figure 2.

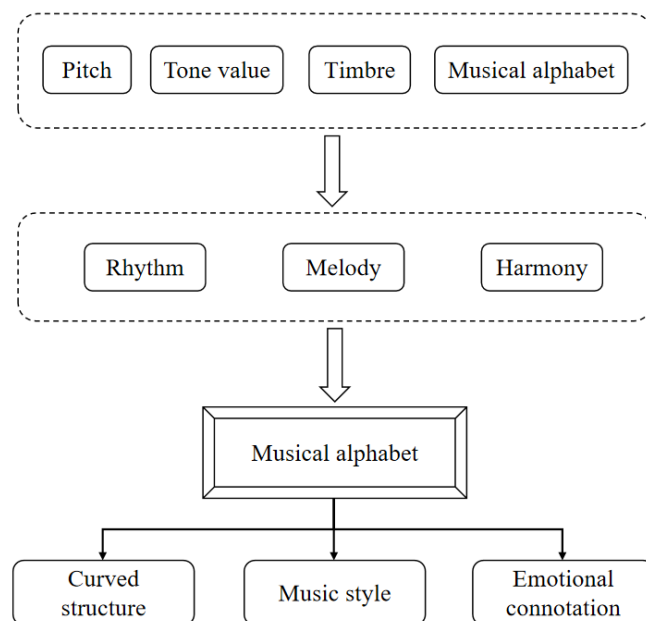


Figure 2 Piano music characteristic system diagram

People often say that art is a tool to express emotions, and many people can have emotional resonance through art, and China's piano music is no exception. It can also express some human emotions in the process of development. Piano works are involved in the whole world, and it shifts from the simulation of natural scenes to the expression of mood, so as to obtain the emotional resonance of people with the same mood. This kind of aesthetic tendency, which focuses on vividness, downplays scenery writing and focuses on lyricism, has existed since ancient times. Whether it is the development of western piano culture or the development of China piano culture, it is reflected by expression. China's unique piano culture pays more attention to the simulation and expression of natural scenes, and gradually turns to the expression of people's inner feelings, thus forming a cultural value orientation of attaching importance to feelings rather than scenes. The development of piano culture despises the imitation of scenery, pays attention to emotional expression, and at the same time focuses on the pursuit of artistic conception with both spirit and form. The cultural value orientation of China's piano music culture is very obvious, which despises the imitation of scenery, pays special attention to the expression of feelings, and at the same time does not forget to pursue the artistic conception of "both spirit and form". The creation and performance of China's piano music need rich emotional expressions of joy, anger, sadness and joy. This kind of intuition stimulates the externalized emotional expression which is formed instantly and quickly, and it is the spark of the accumulation of China traditional culture and the convergence and impact of pianist's life experience, musical imagination, quick thinking, insight and creativity. China's piano culture is maturing in the process of development, so we should try boldly and innovate constantly, and strive to integrate into some cultures suitable for the emotional expression of China people.

4.2. The verve of China's piano works

China's art has always been good at expressing a far-reaching artistic conception and lasting verve. "Vivid by rhyme" is the core of traditional musical spirit when playing China music. Its verve is mainly reflected in the linear beauty of melody and the rich changes of timbre and sound potential, and China's piano music is no exception. China's piano culture is based on aesthetic characteristics, showing "neutralization" and "femininity", which also contains a certain "verve". It is the embodiment of the highest level of China's aesthetics, which makes the audio-visual effect of piano music more perfect. Influenced by the traditional culture of China, the creation and performance of China's piano music has

its own unique way of thinking-linear thinking. Linear thinking is the musical expression of intuitive thinking in China. In a sense, in the process of development, China's piano music works began to change from the simulation of the natural environment to the true expression of human inner feelings, which aroused the resonance of many people. People can feel the joys and sorrows, love and hate of others through music, and many people began to seek their bosom friends through music.

The national verve in China's piano music works is profound and intriguing. From this point of view, the literati in China have always advocated the lofty, clean, quiet and elegant imagery, and such sound effects can often be heard in China's piano music works. China's traditional music pays more attention to the guidance and edification of people's spiritual level, and "verve" is the concentrated embodiment of China's piano aesthetic value. Therefore, the performance of timbre, melody and sound is more detailed, which requires complete integration with music and expresses the pure and noble soul in music. On the basis of traditional harmony, national harmony factors are integrated, so that harmony sound can adapt to national aesthetic habits and melody characteristics, and innovative harmony thinking can be developed harmoniously under the control of linear thinking. This is an effective way to nationalize the piano music style in China. In addition, pipa, guzheng, etc. have rich performance effects and timbres in different areas, and they are also one of the instruments that China composers and pianists like to imitate on the piano. With the development of national culture, China's piano music has accumulated rich cultural connotations. Through continuous exploration and practice, "verve" has developed into an important embodiment of China's piano music value.

5. Conclusions

China piano music, as a musical form introduced from the West, has only experienced a few hundred years of development in China. At first, the imitation of creative techniques gradually merged with the traditional music culture of China. Now, the piano in China has entered a prosperous stage. Based on "neutral culture" and "verve" and other cultures, the combination of China culture and piano music has been successfully completed. The "verve" of music has the aesthetic characteristics of natural vividness, profound verve and emptiness, and has the connotation of "neutralization" aesthetic thought, the core of China's traditional culture. This paper summarizes the development of China's piano music culture, and interprets the cultural core of China's piano music from the value orientation of China's piano music culture. At the same time, it discusses and analyzes the aesthetic tendency of China's piano music, the verve of China's piano works, etc. In order to explore the verve of China piano music culture. If China's piano music wants to occupy a place in the world piano music scene, it must be integrated with the essence of China's national music in the tradition of absorbing foreign culture and inheriting the world's excellent music culture. At the same time, by absorbing and drawing lessons from excellent modern piano music creation skills, we try to explore China style in piano music creation and performance, and create piano music that is both national and worldwide in China. China's piano music culture will gain a new interpretation with the development of the 21st century history, giving new meaning to "verve".

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