

70 Years of Theoretical and Practical Research on Contemporary Chinese Music Performance Aesthetics (1949-2019)

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Abstract

This Article aimed to study the problems in the theory and practice of contemporary Chinese music performance aesthetics (1949-2019). During the 70s, the theory and practice of music performance aesthetics have focused on (1) Contemporary Chinese music performance narrative, (2) Contemporary Chinese music performance art noumenon analysis, (3) Music performance education practice, (4) Chinese discourse of music performance aesthetic principles, etc. The selected sample is the research literature of Chinese scholars and some foreign scholars on issues related to music performance from 1949 to 2019. They are composed of monographs, research papers and dissertations. The way to collect data is big data platforms, including "CNKI", "readshow knowledge search" and saga, as well as the mining and sorting of offline library resources. Analysis data by Descriptive statistics and Content Analysis. The research results were found as follows;

1. The main path of contemporary Chinese music performance aesthetics research is to explore the general law of music performance art from the perspectives of philosophy, aesthetics, psychology, anthropology and so on.
2. The research on the theory and practice of contemporary Chinese music performance aesthetics is based on the integration of China and the west, the transformation between ancient and modern times, and the coexistence and coordinated development of elegance and vulgarity.

Keyword: Contemporary China; Music performance Aesthetics; Practice; Theory

Introduction

2019 marks the 70th anniversary of the founding of the people's Republic of China. In the past 70 years, it has experienced rapid development in politics, economy, culture, diplomacy and other fields. Standing at the starting point of highlighting the new journey of

contemporary Chinese music culture in the new era, looking back on the theory and practice of Chinese music performance aesthetics in the past 70 years and summarizing the achievements and experience of music performance aesthetics with Chinese characteristics are an important part of the construction project of constructing Chinese discourse system in the new era. In the in-depth excavation and exploration of the core categories with basic theoretical value, we will further clarify the exchange and mutual learning of Chinese and western music performance aesthetics, examine history and enter a new process in the intersection and integration of multiple disciplines, comprehensively grasp the diversified and rich theoretical orientation, and echo the concerns of the times and reality.

1. Practical dimension of contemporary Chinese music performing art

The foundation of the discourse system of contemporary Chinese music performance aesthetics lies in the accumulation of practical experience on the basis of performance, including vocal performance art and instrumental performance art. In the 70 years since the founding of the Republic, with the development of the Republic, the practice of music performance has shown the aesthetic color of national characteristics, Chinese discourse and national character, contributed to the accumulation of a large number of theoretical achievements, and initially highlighted the theoretical discourse of music performance aesthetics of the Republic.

2. 1.1 Music performance technology and concept

The research on the most representative vocal singing art and instrumental performance art in the practice of music performance mainly focuses on the performance techniques. Since the founding of the people's Republic of China, scholars' research has also focused on this field.

1.1.1 Singing and Instrumental performance techniques

The discussion of singing and performing techniques in the practice of music performance runs through the whole process of the contemporary music performance aesthetic discourse system. In the early days of the founding of the people's Republic of China, Chinese scholars discussed the development of vocal music art, national singing, traditional opera singing and other issues. They articles discuss the problems from the macro perspective of the development of vocal music art, and leads to the thinking of micro problems of performance technology.

The nationalization of music performance is an important aesthetic phenomenon of music performance in the development of contemporary Chinese music. The theoretical form of music performance nationalization, music form and the nationalization thought reflected in social music life in this period jointly highlight the contemporary Chinese music cultural identity and the aesthetic concept of music performance of Chinese theoretical discourse.

Yang summarizes and expounds the contents of six symposiums held by the research group of folk and classical music during the first national music week. Among them, it discusses the views of in-depth learning from the folk, such as "musical instrument improvement", "work adaptation" and "performance technology" (1956). Li (1956) criticizes

the phenomenon that the problem of music nationalization really deserves "anxiety", that is, "the mouth says that we should pay attention to the heritage of national music, but the heart actually despises national music". Combined with their own creative defects, it puts forward that we should learn from domestic and foreign masters, "study folk music sincerely and practically", and give examples of learning from excellent national singing skills, so as to improve vocal singing skills. The real "music nationalization" is to learn from the west, absorb the traditional "weight", create on the basis of imitation, and grasp the national elements in the dialectical relationship between form and content. In the early days of the founding of the people's Republic of China, Chinese scholars took care of the localization development path of music performing art from different perspectives and pointed out the direction for the subsequent construction. Today, it still has important reference value.

1.1.2 Style performance of instrumental music performance

The research on the genres and styles of various Chinese and Western instrumental music is mainly a multifaceted research on different performing genres in music.

Zou discusses the cultural accumulation and aesthetics of pipa, involving various Pipa schools and performers, and discusses in detail the pipa schools in the South and North and Pipa performing artists in different periods (2019). Zhang (1996), Zheng (1996), Chen (1996), and so on, they systematically analyzes and introduces the style characteristics, development history, performance techniques, representative repertoires and successors of some different performance schools. Their viewpoints based on the practice of instrumental music performance further enrich the theoretical discourse system of contemporary Chinese music performance aesthetics.

1.1.3 Aesthetic concept guidance

Injecting reliable aesthetic concepts into the music performance and grasping the performance process in an overall, dynamic and organic way is an important symbol of the gradual maturity of music performance from practice to theory in the sense of discipline.

Sun summarized in the study (1988), the aesthetic characteristics of Fujian Nanyin from three aspects: the beauty of harmony and moderation; take down the sound and emphasize the beauty of tranquility; return to the beauty of rhyme, emphasizing soft, gentle and graceful. Xiu explored the characteristics of formal beauty and aesthetic consciousness embodied in musical instruments and musical instrument classification in the pre-Qin period. He thinks that the performance of Bone Flute "not only exists for the needs of some form of aesthetic feeling, but also causes or expresses the emotional experience integrated with deep psychological feelings such as religious ideas, emotions and imagination, which is also the cultural function of the beauty of bone flute music" (2004). Wang puts forward the "historical logic" and Concept of "technical mother tongue" (2015), Inject new vitality into the theory of instrumental performance.

Under the guidance of the theoretical and practical framework of contemporary music performance aesthetics, these problems have been solved under the guidance of the theoretical and practical development of contemporary music performance aesthetics.

1.2 Educational practice of music performance

After the founding of the people's Republic of China, the research on the teaching practice of music performance education mainly focused on the two fields of "music and dance" and "pedagogy", which also means the integration and openness of the research related to music performance education. A lot of experience accumulated in the practice of music performance is also timely and scientifically applied to music performance education and teaching.

1.2.1 Vocal music technical training

Yan (1987) was inspired by her appreciation of Pavarotti's performance in Beijing and believed that Chinese vocal music education needs to be strictly trained, including vocal methods, mastering enunciation skills, deep understanding of works, singing with rich emotion and accumulation of cultural and artistic cultivation. Moreover, the skills formed by these training should be unified and coordinated in singing.

1.2.2 Comprehensive application of instrumental music teaching method

Pu and Gao (2017) facing the instrumental performance major of art colleges and universities, they introduced the performance methods of wind music, string music, keyboard music and national musical instruments from new perspectives, new viewpoints, new theories and methods, based on the theory and teaching of Chinese and Western instrumental performance and taking the students of art colleges and universities as the teaching objects.

From the perspective of psychology and pedagogy, this paper reveals the multi-level, comprehensive and deep-seated teaching methods that should be adopted for students majoring in performance. Through the implementation of "heuristic teaching", "simulation teaching", "interactive teaching" and other teaching means, grasp the dialectical relationship between the combination of Chinese and Western instrumental music performance and technical training, innovate the instrumental music teaching theory in art colleges, and summarize that we should take carrying forward the national music culture as the goal, train the national performance art talents as our own responsibility, and inherit and develop the Chinese national music culture as the constant direction, Persistently train music talents with Chinese characteristics.

Over the past 70 years, China's music performing arts have accumulated a lot of experience in the field of singing, performance and other practical fields, with a large number of talents and a significant improvement in the level of singing and performance. No matter in the content and form of the works, or in the singing, performance style and means of expression, they all have the characteristics of our nation.

2. Theoretical expression of contemporary Chinese music performance Aesthetics

The research on the theoretical discourse of contemporary Chinese music performance aesthetics mainly focuses on "the exploration of the principles of music performance

aesthetics", "the narration of contemporary music performance". These research domains pay more attention to the analysis of the theoretical system of music performance aesthetics from the perspective of meta theory and narration, so as to lay a theoretical foundation for the overall construction of the discourse system of contemporary Chinese music performance aesthetics.

2.1 Exploration of aesthetic principles of music performance

The exploration index of the principles of music performance aesthetics is the foundation and source of our research on the construction of the theoretical discourse system of music performance aesthetics in the Republic. It covers the concept definition of music performance aesthetics, the essence and connotation, and the research object.

2.1.1 Concept definition

The practicality and operability of music performance is its reasonable core and essential attribute as a second creation. Yang said: "music performance aesthetics wants to study the phenomena and their essence and laws in the practice of music performance art. It has its own special operability and must contribute to people's artistic creation practice in music performance." (2001). His definition of "music performance aesthetics" first describes the relationship between "music performance aesthetics" and "music aesthetics", and then determines the difference between it and "music aesthetics"; Thirdly, it explains its research scope; Finally, its value and significance are emphasized.

In short, music performance aesthetics is not only a branch of music aesthetics, but also an interdisciplinary subject combining music aesthetics and music performance. It is not only the research on the aesthetic concept, aesthetic standard, creative thought and artistic principle involved in the practice of music performing art, but also the research on the performance characteristics, performance style, genre, individuality and commonness, authenticity and times, nationality and style of music.

2.1.2 Essence discussion

Music performance is an independent and creative performance process. It not only reproduces the historical era and artistic style characteristics of music works, but also shows the distinctive personality and skilled skills of music performers. It is the concrete embodiment of the aesthetic consciousness and creative passion of music performing artists.

Luo believes that the music performance should be carried out on the basis of accurately grasping the original core of the work. If the premise of the essential characteristics of the work is not well grasped, the "authenticity" of the music performance will be lost. If we want to continue to explore the connotation and formal characteristics of expressive beauty of works, "we need to grasp the dialectical relationship between history and contemporary, nation and national style, society and individual in the creation of music performance." (1986). Wang (1989) believed that music performance can show high artistic value only after the secondary creation of ingenious balance and integration between authenticity and creativity, historical style and era style. In the criticism of the early western music performance movement, it reflects the combination of Taruskin's and Kevi's views.

The discussion of the essence of music performance actually involves its philosophical basis, secondary creation principle, significance and other deep-seated problems. The multi angle and in-depth combing and analysis of the literature related to the meta theory of music performance marks the formation and establishment of its internal theory for the discipline itself, and plays a fundamental role in the construction of the discourse system of contemporary Chinese music performance aesthetics.

2.1.3 Psychological analysis and demonstration.

The psychological analysis of music performance aesthetics is one of the research methods of music performance aesthetics. In the research process, it pays more attention to the psychological interpretation and empirical path of aesthetic paradigm, which is different from the research of music psychology. Examining the problem of music performance from the perspective of psychological aesthetics reflects the interactive relationship between aesthetics and psychology.

Zhang pointed out, "like any human creative behavior, music performance is based on and dominated by the psychological activities of the creative subject." (1990). Music performance is a comprehensive psychological movement composed of many elements, involving cognition, memory, emotion, reason, imagination, intuition, talent and other aspects. At the same time, due to its re creative nature, it has some characteristics very different from the psychology of music creation and appreciation. Luo (1993) combined with the research of modern cognitive psychology on human attention, specifically analyzed the important role of attention in music performance. Zhou (1993) applied the experimental psychology method to the research of performance process. The combination of evidence and Practice (including piano performance and teaching practice) is representative. He selects some psychological operation skills in the two processes of "music information reading" and "playing control" for theoretical description and experimental research.

We can use the theory of cognitive psychology and scientific experiments to build a cognitive model of the psychological operation system of piano performance, and reform the traditional piano education methods, so that we can achieve remarkable results in practice.

2.1.4 Ethnographic methods and cases of music performance.

Taking ethnology and anthropology as the background, it is one of the hotspots in recent years to study the behavior of music performance in ritual music and folk music activities.

In the research, scholars not only regard the music performance behavior in ritual music as the research object, but also take the research process of music matters with the meaning of culturology and anthropology as methodology and ontology, the ethnography of ritual music performance is expressed as "taking ritual music performance as the object and path, so as to observe and reveal how people use ritual performance behavior in their music performance activities to transform the deep mode of conceptual music culture into the process and outcome of sound representation, supplemented by necessary interpretative analysis and cultural reflection." (Yang, 2016). At present, in the study of music ethnography, the achievements with

music performance as the carrier are constantly emerging. Xiao pointed out that "the important cognitive way of Chinese traditional music is the holistic music view focusing on process, dynamics and function with the performer as the center and the playing (singing) operation behavior as the core" (2008). She went deep into the methodological and ontological significance of physical experience in music performance, and discussed the theoretical issues such as "musical ethnography of experience" and "body feeling" in music performance. Xiao (2019) also understands the "performance" of music as a "materialized practice" connecting history, society and individuals, that is, the realization of historical action in body and object respectively.

It can be seen that the research on music performance based on ethnomusicology, music anthropology or ethnomusicology methodology can be briefly described as the compound and in-depth exploration of the link of "music related behavior" in "the concept of music, music related behavior and music sound itself". "Without music related concepts, behavior cannot happen; without behavior, music sound cannot happen." (Alan,2010)

2.2 Discipline consciousness and historical narration

The construction and reflection of the discipline of music performance aesthetics gradually become a reality in the scholars' continuously open vision, in-depth thinking and thick academic accumulation, and then provide opportunities for ideological collision by building an effective platform for dialogue and communication, so as to promote and improve the formation of the discipline itself.

2.2.1 Presentation of discipline consciousness.

On the issue of "discipline construction of the theoretical system of Chinese music performance", Xiang believes that (2019), it is difficult to construct the discipline system only from the current cognitive level, and the traditional performance discourse is indispensable. It advocates paying attention to the overall framework of the discourse system of Chinese music performance on the basis of grasping the depth of history. Qin pointed out (2019), Chinese traditional music, which has the existence form of "living state", does not stick to the original gene and develops freely, showing the important characteristics of music performing art. He discusses the theoretical issues of music performance from a Chinese perspective, which is not only the logical starting point of constructing the theoretical system of Chinese music performance, but also reflects the Chinese discourse of the theoretical system of world music performance. Yang discusses it from five aspects: Research narrative, historical context, realistic state, logical fulcrum and system construction. His paper points out the rational core and lack of Chinese music performance aesthetics research, which is manifested in the dissolution of the "discourse power" of Chinese traditional music performance aesthetics since modern times, and correspondingly produces the significance of constructing the theoretical discourse system of Chinese traditional music performance aesthetics (2018). Taking history as the Sutra, theory as the latitude, and the combination of history and theory, its grand goal can rise to occupy a place in the aesthetic system of world music performance. The establishment of the specific theoretical direction and the construction of the academic discourse system with Chinese characteristics.

The awakening of discipline consciousness and the reference of interdisciplinary research provide a macro thinking direction for the discourse system of contemporary Chinese music performance aesthetics. In fact, from the perspective of discipline history, it puts the problem in a broader theoretical space and explores the resources needed to construct the aesthetic discourse system of contemporary music performance.

2.2.2 Narrative of academic history

The theoretical research of music performance should not and must not be suspended in a vacuum, because it is the product of history and culture. It places the problem of music performance in the dimension of history and presents the development context of its ideas, specific matters, character works and so on.

Zhang's comments on "the history and aesthetic thought of Chinese traditional music performing art" (2004). It expounds and combs the historical development and aesthetic thought of traditional Qin theory and singing theory. The book describes the overall context of problems related to Chinese and western music performance in the form of special topics or genre classification.

3. Conclusion

The research on the theory and practice of Chinese music performance aesthetics is a systematic project. The so-called "system engineering" is an organic whole with three-dimensional structure - time dimension, logic dimension and knowledge dimension. Therefore, the discourse system formed by the theory and practice of Chinese music performance aesthetics shows the definition of relevant concepts in the knowledge dimension, the analysis of the historical context of the discipline in the time dimension, and then constructs a theoretical discourse system based on experience and beyond experience in the logical dimension. The whole research process constantly highlights the unity of history and logic, theory and practice, technology and concept.

By combing and interpreting the relevant literature on the theory and practice of contemporary Chinese music performance aesthetics, we can see the following characteristics:

3.1 The main path for the study of contemporary Chinese music performance aesthetics is to explore the general laws of music performance art from the perspectives of philosophy, aesthetics, psychology, anthropology, etc., which is highlighted by the use of the essence of modern western academic ideas to analyze music performance activities. While drawing on western theories and methods, we constantly dig and digest the essence of traditional music performance aesthetics, and gradually pay close attention to the organic connection between analysis and performance in the process of research, and combine effectively with empirical thinking. Consciously put the micro elements of music internal analysis into the ecological theoretical system of musicology expression. The commonness of research results lies in the breadth of "comprehensive research" and the depth of case analysis. Each theory has its own school, and shows the theoretical quality of original thinking. The reference and application of new technologies and methods such as visualization, big data and artificial intelligence

undeniably have barriers of discipline boundaries, and its effectiveness needs to be further tested and confirmed. However, it is still worth trying and exploring to keep pace with international standards and continuously explore the direction of research ideas.

3.2 The research on the theory and practice of contemporary Chinese music performance aesthetics is based on the integration of China and the west, the transformation between ancient and modern times, and the coexistence and coordinated development of elegance and vulgarity. No matter the accumulation of academic achievements, the expansion of research horizons, or the setting of professional courses, it has shown that the research on theoretical issues related to music performance aesthetics has been included in the scope of musicology research, and in the 70 years of theoretical exploration in the Republic of China, the expression of Chinese character, Chinese characteristics, Chinese spirit and the system structure of Chinese discourse have initially emerged, which is not only for musicology The study of music aesthetics has expanded the new academic space and further consolidated the theoretical foundation for the practical music performance.

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