

Analysis on the Classical Beauty of Guzheng Performing Art

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Abstract: There are countless sorts of musical treasures in the history of music culture and art in China. These different kinds of musical works contain different levels of expressiveness. However, the Guzheng has its special classical beauty and charm, and it plays an important role in the history of China's magnificent music. The classical beauty of Guzheng has been passed down for many years, forming a special aesthetic system and emotional expression. To analyze the classical beauty of the Guzheng performing arts, it is necessary to start from the origin and development of the Guzheng, analyze the aesthetic taste and aesthetic point of the classical Guzheng, and analyze the classical beauty of the Guzheng performing art by analyzing its performance form.

Keywords: Guzheng performing arts; Classical beauty; Aesthetics

1. Introduction

The instrument of Guzheng has existed since ancient times. As a musical instrument and an aesthetic taste, Guzheng is full of classical beauty under the immersion of Chinese culture for thousands of years. Feeling such kind of beauty is also a pleasure in modern times. Therefore, the analysis and discussion of the classical beauty of the Guzheng is a long-standing study topic. To show the classical beauty of the Guzheng, on the one hand, the performers need to have a deep and clear understanding of the present and history of the Guzheng. On the other hand, the performer also needs a certain degree of playing skills, using his artistic expression to present the Guzheng vitality of art to the audience. In this way, the classical beauty and artistic value of the Guzheng can be fully presented to the world, so that the Guzheng can continue to be passed down and developed in modern society.

2. The Origin and Development of Guzheng

Guzheng has existed for an extremely long history. In the vast history river, the specific age and geography of the Guzheng has not been recorded. For its naming and evolution history, there are also many different opinions. After summarizing these claims, there are probably seven statements. These seven kinds of arguments have their own sources and there are many controversies. There is no unified conclusion yet.

As for the history of the formation of the aesthetic concept of Guzheng performance, the trace can be seen in the history books. In the historical literature, the Guzheng is often referred to as the "Qin Zheng". It can be seen from this that the Guzheng began in the Qin Dynasty in the Spring and Autumn Period and spread widely after-

wards. Books that record the origins of the Guzheng are about entertainment-related, which seems to represent that the Guzheng was dominated by entertainment at the time. In the record, Ruan Yu, in the Wei Dynasty, called the Guzheng "the master of the group, the teacher of the music", that is to say, he spoke highly of the Guzheng. In the Tang Dynasty, under the glory of the Tang Dynasty, in the period when romantic poetry developed to its peak, the development of the Guzheng gradually surpassed the more ancient instruments such as Sehe. In the Tang Dynasty, Guzheng was very common, and became the most popular and widely distributed performing arts at that time.

3. Classical Guzheng Aesthetic View

In the ancient aesthetic concept of Guzheng, a poet, Bai Juyi's aesthetics is the most representative. As a great poet in the Tang Dynasty, Bai Juyi not only has extraordinary accomplishments in poetry, but also has considerable study on music. Among the poems he made throughout his life, poetry about music accounted for about 12% of the total number of poems. The content of these musical poems is extensive, including the court music of the spring and white snow, as well as the folk music, a sort of popular music, involving several kinds of musical instruments including the Guzheng. Bai Juyi has extraordinary musical inspiration ability, unique musical insights and professional musical appreciation. In the form of poetry, he recorded the beauty of classical music in time.

In the poems of Bai Juyi's first description of Guzheng music, a piece of "Zheng" is a representative of the ancient people's aesthetic concept and interest in the Zheng. The performance form and aesthetic pursuit of Zheng

music are mainly embodied in three aspects, namely, the sound aspect of the Zheng itself, the performance of the performer, and the appreciation of the audience by the audience. In the Tang Dynasty, Zheng music was a representative instrument of folk music, that is, folk music. The figure of the Zheng is scattered all over the streets and appears in the paintings of the tea house, which is deeply loved by the general public. However, the qin is a representative instrument of the classical court music, which is favored by the upper class literati, and is used as a symbol of its own integrity and status. As a member of the upper class, Bai Juyi has a rational view of the distinction between the music and the music. He appreciates the court music and praises the good folk music. Therefore, Bai Juyi defines Zheng music as a popular music, and is a popular taste at the same time.

In this "Zheng", Bai Juyi uses the charm of the text, first describes the appearance and decoration of the performer, is a flower-like appearance and elaborate makeup. The eyes of performers are bright and clear, and the fingers are slim and good-look, which has the sense of beauty of the world. The music she played was also worthy of appreciation, immersing the audience in the double beauty of audio and vision. In the verse, we can interpret two things about Zheng music. First, the development of the Zheng in the Tang Dynasty reached a higher form than the popular culture. The second point is that in addition to the aesthetics of the Zheng, there were a lot of textual descriptions at the time, and even heavy emphasis on depicting. In Bai Juyi's representative "Zheng", we can also appreciate the standard of both vision and audio, which is a standard consideration for the aesthetics of music at that time.

In terms of vision, the look and appearance of the player itself is one of the main sources of visual enjoyment. The eyebrows of the performers, the autumn waves and the customs, are both clear and watery. The eyebrows and eyes are the windows of the soul's emotions. Through the depiction of the performers' eyebrows and eyes, they can express the transmission of emotions and help the readers imagine the gentleness of the performers. "Peeling spring onions" and "cutting autumn water" is the visual requirement for the beauty of women in ancient China. The crystal clear eyes and the charming swaying posture, together with the slender and beautiful hands playing, outline the image of a beautiful player. This is the part of poetry that describes the visual pursuit of the viewer. In terms of hearing, the music style of Zheng in the Tang dynasty is mainly reflected in freshness and elegance, and sadness and sorrow. These two styles of play are reflected in different literary works. In the poems of Bai Juyi's description of Zheng music, the style of Zheng music is mostly expressed as sadness and sorrow, and the pain of love sickness is represented by Zheng music. These expressions about the connotation of

music are quite consistent with the cultural and social background of the Tang Dynasty society. In "Zheng", with the sound of music, the pains and sorrows of emotions are sketched out, and the literary effects and musical expression effects of lyrics are achieved.

In "Zheng", the aesthetics expressed in the verse also reflect the patriarchal culture in ancient China. The poetry describes the gentle language of females, which is based on the aesthetics of men and constitutes a beautiful female image in the eyes of men. These descriptions, which flow through male pens, represent the aesthetic standards of Chinese classical beauty from a male perspective.

4. Various Performances and Combination Performances of the Guzheng Tradition

4.1. Combination of Zheng and other instruments

The Zheng is highly compatible with other instruments. This feature is reflected in the fact that Guzheng can ensemble with most instruments and use the form of ensemble to show the charm of music. According to various historical materials, the Zheng can be combined with the instruments of fou, se, (a twenty-five-stringed plucked instrument, somewhat similar to the Guzheng) konghou (an ancient plucked stringed instrument), lute, Shengxiao, Sanxian, Huqin, etc., fully demonstrating the musical charm of the Zheng.

4.2. Combination of Zheng and Song and Dance

The performance of the Zheng can bring viewers an enjoyable audiovisual effect. In addition to the beauty and performance of the performer, this enjoyment can also be reflected through the dance and the song. In the verses of the ancients, the combination of Guzheng with songs or dances, and even the combination of songs and dances is reflected. For example, in the "Li Si Jian Zhu Ke Book" included in "Historical Records", "the Zheng competitions, and the song screaming" describes the combination of the zheng and the song. At the same time, it also reflects that the Zheng has developed a highly mature form of performance and singing at least in the Qin Dynasty of the Warring States. The poems that describe the combination of Zheng and dances, zhengs and songs and dances are still in the vast ocean of poetry, and they are enough to prove the diversity of the use of the kites.

4.3. The embodiment of the Zheng in the court band

The Zheng was one of the main members of the court band and has been recorded in the Han Dynasty. As for the Sui and Tang Dynasties, the Zheng was a popular instrument in the court band. In the Song Dynasty, the Zheng Department has become one of the 13 members of the imperial music office. In the Ming Dynasty, the function of the Zheng can be subdivided into food music, Shao music (for tenjoyment and happiness)and Shi music (for the eating process). The use of the band in the band

is as few as two and as many as ten. According to historical records, the court band with the Zheng even served as a mission for major royal ceremonies such as the new emperor's ascending to the throne and ritual activities. In this study of the history of the Zheng, we recognize the status and beauty of the Zheng. Guzheng left a strong glory in the history of Chinese music and musical instruments, showing its irreplaceable importance. The extremely rich form of performance also reflects the high compatibility of the Zheng as a musical instrument and the high acceptance of Chinese music in the form of music. Among the various forms of performance, we have experienced the classical beauty and high demands of the Guzheng.

5. The Expression and the Treatment of Art of the Guzheng Performance

5.1. emotional expression

Before the performance of the Guzheng, the performer often needs to fully understand and perceive the content and background of the Guzheng music works. On the basis of understanding the works, the Guzheng works can be accurately grasped and expressed. Only by fully expressing the emotional connotation contained in it can we truly express the classical beauty of the Guzheng. Music is a form of expressing people's inner activities and emotions. The performance of music is ultimately caused by the emotional resonance of the audience. With such a purpose, the aspects that the player needs to pay attention to are specific to the following points. First, the Guzheng player needs to have an in-depth understanding of the theme style of the works he plays. However, when playing, you can't carry out the things that you know, and only use it as the basis, and add your own understanding of music on the basis of understanding, in order to realize the vivid display of the classical beauty of Guzheng. This need a very high demand for the professionalism of the performers. However, the higher requirements of the performers, such as the profound classical art beauty and cultural essence of the Guzheng, and a deep understanding and experience.

5.2. Art Processing

Each instrument and musical piece has unique requirements for its handling. The performance of the Guzheng requires the player to have basic playing skills. On this basis, it is also required to have mature and rational analysis and appreciation for the musical works played. Specific to the processing of the work, the player can pay more attention in the following aspects. The first point is to pay attention to the handling of musical emotions. In the usual case, lyric, agile and cheerful works have different characteristics. Lyrics usually show a soothing rhythm, and the performer needs to embody its gentle and beautiful musical characteristics. The rhythm of cheerful works is usually rich in appeal, and players are required to show their cheerful and lively characteristics. Agile works usually require the player to pour more deeper emotions in order to deal with serious and serious occasions. The second point is the requirement for speed and strength. In the performance of the Guzheng performance, the player has two important aspects that need

attention in both strength and speed. In actual performance, the performer needs to properly grasp the strength and speed of the application according to different situations. With the difference of strength and speed, the contrast between different paragraphs is highlighted to show the rhythm changes in different passages and emotions.

In the long historical process, Guzheng music has been circulated in different parts of China, forming schools such as Shandong, Henan, Zhejiang, Chaozhou and Hakka. Each of these genres has its own unique playing way and style. Through the study of the source and style of music by the Zheng music researchers, it can be seen that the Guzheng playing style in each region is often closely related to the local opera culture. It is in this connection that the long-established Guzheng has a long history, and still maintains a strong vitality. In terms of the form of performance, different factions have distinct regional characteristics. The indispensable work of the performers who want to fully embody the classical beauty of the Guzheng performance and inherit and innovate is to have a clear understanding of these factions. It is necessary to understand and master the performance characteristics of each faction, so that it is more proficient in the performance of the Guzheng. It is the necessary way to show the classical beauty of the Guzheng.

6. Conclusion

Guzheng has an extremely rich and profound classical aesthetic. The aesthetic is reflected in the long history, form of play and emotional expression of the Guzheng. The inheritance and innovation of the classical Chinese beauty of the Guzheng requires the performers to have a high understanding of the history and status. Through the understanding of the historical background of the Guzheng and the works, as well as the mastery of different forms of performance, the Guzheng is fully utilized to express the Guzheng, and the artistic expression of the Guzheng performance is continuously improved. Under the support of a profound historical background and the high tolerance of modern society, the inheritance and innovation of the classical beauty of the guzheng performance is realized.

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