

An Analysis of Chinese Literati Music Aesthetics

Yi Lin¹

South China University of Technology, Guangzhou, China

Abstract : Literati music is an important part of Chinese traditional music. After a long period of development, it has formed a unique aesthetic experience and has had a profound impact on Chinese music culture. By analyzing the basic conditions and main characteristics of the formation of music national aesthetic psychology, we can understand the reasons and characteristics of the formation of literati music. Taking the ancient song "Fishermen's Song At Eventide " as an example, the literati thought contained in the music is discussed.

1. Introduction

Chinese traditional music culture has a long, extensive and profound history. It is a bright pearl of Chinese traditional culture. If we distinguish traditional Chinese music according to the group of people who use it, it is roughly composed of four parts : folk music, literati music, palace music and religious music. In the history of Chinese traditional music, they promote and influence each other according to their respective development trajectories, and together constitute all Chinese traditional music. Generally speaking, literati music is relatively more able to reflect the aesthetic style of Chinese traditional music.

The aesthetic style of literati music is closely related to the aesthetic psychology of music nation. The basic conditions of shaping this psychology and the basic characteristics of its existence are worthy of our attention. The formal elements and organizational means presented by the national aesthetic psychology of music and the synesthesia are also important ways to shape the aesthetics of Chinese traditional music.¹

2. Music national aesthetic psychology

2.1.The basic conditions of formation

The emergence, cultivation and development of music national aesthetic psychology are restricted and influenced by certain internal roots and external conditions, and also follow the logic of aesthetic origin, that is, the relationship between economic foundation, superstructure, aesthetic psychology and art. Generally speaking, there are three levels that affect the formation of national aesthetic psychology, the most fundamental of which is the natural system and the social system.

The natural system mainly refers to the specific geographical conditions, climatic conditions and the ethnic physiological characteristics formed on this basis. This includes the role of geography, the influence of mountains and mountain systems, the influence of climatic factors, and the role of ethnic characteristics.¹

For example, from the perspective of geographical environment, the living environment is one of the factors to be considered, because the ethnic members as an aesthetic entity and the natural external environment are integrated into the whole, so as to coexist with each other.

In China, the ancients attached great importance to the influence of geographical environment on cultural psychology. As is recorded in the ' Book of Rites · Five Systems ' : GuangguDachuan is different from the system, and the people 's livelihood is different from the vulgar. Zhu Wenchang 'Qin History' recorded the differences in the styles of various schools such as Shu and Wu, and there were also relevant comments : "The voice of Wu is clear and gentle, The voice of Shu is impetuous, like the wave rush to thunder...The musicians here believe that the characteristics of the water flow in different places are related to the different schools of musicians.

The role of social system mainly includes the mode of production, political system, philosophy and religious thought. As far as the mode of production is concerned, the conflict between productivity and production relations is the fundamental driving force for the development of human society. The aesthetic psychology of the country is the accumulation of psychological expression in the psychological field of human beings, which is bound to be limited by the level of productivity development.

This process is mainly due to the influence of working style on psychological activities. In Chinese agricultural culture, people 's attitude towards nature is more dependent than conquest, and compatibility is greater than processing. Man and nature pursue a harmonious relationship of 'He'. Therefore, there are many works of

¹ lam0016@163.com

landscape theme in Chinese traditional music, and the concept of human timbre is 'natural' and 'close to human voice'. People tend to choose natural materials such as bamboo and wood to make musical instruments. Therefore, people tend to think the natural sound is better.²

2.2. Basic characteristics of existence

As an important part of national culture, music culture must show the inherent common psychological quality of the country and become the external form of national spirit. In a sense, the nationality of music aesthetics is also the externalization of national psychological aesthetic characteristics in music.

The basic characteristics of aesthetic psychology in music are national and global. As far as the characteristics of the world are concerned, different cultural contexts lead to differences in the aesthetic form of music, but there are many common factors beyond the differences in this aesthetic psychology. It can be seen that from the works of French Impressionists and contemporary composers, there are many similarities in the use of many oriental themes and aesthetic tastes. As far as the nation is concerned, there are still differences among the nations in the world today. As long as there is no national individual with common psychological quality, the nationality of music will not disappear correspondingly with national feelings and music aesthetic psychology.

2.3. The formal elements and organizational means in Chinese music aesthetics

The form of music includes basic elements, such as dynamic, speed, rhythm and interval. Since the form of music is strictly an organism, the reconstruction knowledge of these elements cannot reflect the characteristics of the form of music. Only by means of melody, harmony, orchestration and other organizational means, can we integrate into the whole under certain rules, so as to show its structural characteristics and convey the national charm contained in music. As for timbre, among the many formal elements of national music, timbre is considered to be the most important element in the formal elements of national music, because it is the highest carrier that can reflect the basic characteristics of the internal quality of material form.

For example, the Mongolian horse-head Qin has a strong timbre, and the Dai 's gourd silk has a soft and unique sound, which makes the audience produce associations that match the environment, cultural atmosphere, national character, etc. In terms of interval, the Han people 's music aesthetic psychology, minor 3rd for their pitch dimension interval perception has extraordinary significance. In connection with the development process of TaoXun 's musical instruments, it was found in the sound measurement that from the beginning of the one-tone hole TaoXun that can only produce two sounds, there is no exception to contain minor 3rd interval structure. This kind of selective and stable melody music structure, as well as from the ancestors at that time to make the most important blowing instrument

to choose the minor 3rd interval structure pronunciation can be seen, at that time people auditory aesthetic psychological preference.

2.4. The Synaesthesia in Chinese music aesthetics

Synaesthesia is a term used in modern psychology and linguistic rhetoric. It is generally believed that synaesthesia is a psychological ability that everyone has, with certain unconscious characteristics. This cognitive style has an extreme influence on artistic creation and is also appreciated by artists. Synaesthesia is very creative in aesthetic activities such as artistic creation. It usually involves vision, hearing and smell. It can communicate across national boundaries. It is a common physiological and psychological phenomenon of human beings and has obvious national characteristics. In "The Yellow Emperor's Classic of Internal Medicine " Su Wenjin's remarks compared the five tones to the five internal organs of the human body, such as heart, liver, spleen, lung, kidney and so on. You can use the excitement of taste sounds to offend him and heal the mind. The mountain is a lung, light and loud voice..... The music therapy here is based on the emotional synaesthesia generated by different timbre. Although the above arguments have some limitations, these theories use Synaesthesia to connect five-tone music with different animal songs and even emotions. As the sound described in the verses of Bai Juyi 's ' Song of A Pipa Player ', it can stimulate hearing and vision and make them related. Therefore, the use of synaesthesia makes the creation of ancient Chinese music poetry based on an imaginative world, breaking the traditional senses and protecting the open artistic imagination.

3. Literati music

From the above, it can be seen that literati music can best reflect the aesthetic style of Chinese traditional music. It is a traditional music created by intellectuals with certain cultural accomplishment in Chinese feudal society, and its formation is a historical evolution process. The formation of early literati music is a historical evolution process. The early literati music activities can be traced back to the Spring and Autumn Period and continued to the Qin and Han Dynasties. This stage is in the development period. The Wei, Jin, Southern and Northern Dynasties were the period of formation and maturity of Chinese literati music. At this stage, literati music had its own characteristics in terms of ideology, aesthetic experience and behavior, and also laid the historical position of literati music in the development of Chinese music. In the Sui, Tang and Five Dynasties, literati music had a new development ; for example, in the multi-cultural development of the Tang Dynasty, literati music, as a distinct and unique cultural factor, has always participated in and constructed the prosperous Sui and Tang music. While retaining the tradition of Amuse oneself, the cultural status of literati music in the Tang Dynasty was further improved. In the Song and Yuan Dynasties, almost all kinds of music in the

city were inseparable from the participation of literati, especially in the aspect of creation. Among them, Guqin music and Sanqu music not only came from the hands of literati, but also showed more distinct humanistic colors than other forms of music at that time, such as ideological interest, artistic style and aesthetic pursuit. During the Ming and Qing Dynasties, the prosperity of literati music was highlighted by the high development of Guqin music, and the aesthetic psychology of literati music also reached a deeper level.

The aesthetic thought of literati music is a unique concept system of music consciousness, interest and value orientation expressed by ancient Chinese literati in their poems. Its characteristics are derived from the Confucian 'self-cultivation' and beyond it. First of all, it is based on the self, pays attention to the mind, and tends to compare others to themselves through music. The logical basis of the aesthetic thought of literati music is the Confucian 'self-cultivation'. The literati 's treatment of music is first based on themselves, which not only refers to their own appreciation of music, but also refers to their own mastery of music, forming their unique 'self-entertainment', 'self-satisfaction' and 'self-music' consciousness, such as Confucius' ritual and music thought. The aesthetic thought of literati music is the mood, the realm, and the literati 's freedom in the nature and abstract meditation outside the world.³

4. The aesthetic characteristics of literati music

4.1. Beyond the spirit

Human beings can't break away from space and time constraints, which also inspires people to constantly explore and break through the limitations of natural time and space. The 'human spirit', as an invisible, untouchable but actually existing thing, gives people a great space for exploration in breaking through space and time constraints. In the field of art, the spirit of transcendence is an ultimate manifestation, and the true spirit of art has a certain transcendence.

As a symbol of Chinese literati music, Guqin music is also an important field for literati to transcend spirit and explore ideological boundaries. This kind of music reflection beyond the earth, freedom and vulgarity in music is one of the characteristics of literati music aesthetics.⁴

4.2. Implicit aesthetic pursuit

In Chinese literati music, most of the aesthetic consciousness presented in the works has the pursuit of implicit beauty, that is, the voice beyond the string. Because of this kind of moderate and implicit music emotion expression, the creation of atmosphere and the conception of artistic conception are also the 'highlight' of music creation. As if the timbre of guqin is not bright and mellow, but its relaxed timbre and playing style can

make people unconsciously relax and feel the beauty of artistic conception conveyed by music.

4.3. Peaceful aesthetic taste

'He' in Chinese traditional culture is also an important element of Chinese national music aesthetics. Literati music is regulated by rites, and the emotion of works will be restricted by Tao and rites. Under the influence of this cultural thought, Chinese literati music reflects a leisurely, peaceful and comfortable aesthetic mentality. Based on this, the music form presented by the literati 's aesthetic taste is often not too intense, but with a certain degree of peace and introversion.

5. Take the violin song 'Fishermen's Song At Eventide' as an example

There are different opinions on the origin of music. It is said that this song was adapted by Lou Shuhua, a zither performer in the mid-1930s, according to the ancient song 'Gui Qu Lai' in the Ming and Qing Dynasties; One is that Shandong Guqin performer Jin Zhuonan adapted two pieces of music based on the traditional folk zither music and its evolution, and then further adapted by Lou Shuhua and widely circulated. The title of the song is taken from the famous poem 'A Tribute to King Teng's Tower' by Wang Bo, a poet in the Tang Dynasty. Chinese conductor Li Guoquan adapted the zither song "Fishermen's Song At Eventide" into violin music. This song was used as the background music of CCTV 's "weather forecast" program. This zither song is one of the most widely circulated and influential zither songs in China.⁵

Music is often presented in an intuitive, non-conceptual, non-verbal, simple form in front of us. Composers convey their emotions to the audience through melody. We can understand music as the ladder of the soul, through which people explore the music world, which is a different world constructed by people 's different understanding of music. Observing all kinds of TV dramas and film works, we will find that the appropriate soundtrack can often capture the attention of the audience, play a role in deepening the theme, setting off the atmosphere, and expressing emotions. Just like the song "Fishermen's Song At Eventide" it not only depicts the scene of the sunset and the fisherman 's return by beautiful melody, but also creates a kind of artistic conception- 'He'. In the introduction section, the music uses the infinite extension tone from weak to strong to introduce the melody, creating a clear picture of the scene after the thick fog is dispersed. The fishermen paddled slowly forward, ready to start fishing. In the third period, the melody changed from the original leisurely atmosphere to the cheerful and passionate, depicting the fishermen working together to fish and harvest a rich and smiling scene. At the end, the melody echoes the second paragraph, echoing the wishes of the fishermen at the beginning who are waving their oars and hoping to return full load. The sun goes down and the fishermen return home happily. From the description of the above melody fragments, we can feel the beauty of the artistic conception to be conveyed by the

music, a precious and powerful 'He ', which makes people coexist harmoniously with all things in the world, and at the same time plays their own melody in the rapidly changing life and dances in the world. The music of " Fishermen's Song At Eventide " not only serves as the background music of a program, but also subtly conveys pleasant and positive feelings. In this melodious tune, it conveys the people 's good expectations for life.⁶⁷

6. Conclusion

Chinese literati music system is an important part of Chinese music. Its unique music thought and music characteristics make it able to play its personality and have very high aesthetic value. However, whether it is ancient poetry, ancient music and other music materials, are in the past tense Chinese people conceived or virtual sound exists, works of art must be through the performance to from music such a potential existence into audible, visible, sensible dominant existence. At the same time, in addition to presenting works, any culture must be spread to make it appear in front of the world, and the spread of music culture is the same. With the emergence of digital new media represented by the Internet, mobile media, etc., new media not only affects the political and economic aspects, but also affects people 's lifestyles and ways of thinking. Under such a trend, various forms of inheriting Chinese traditional culture appear, and people pay more attention to how to better inherit Chinese traditional culture, its ways and methods of innovation. In the long history of bright Chinese music, there are too much precious and beautiful traditional music waiting for us to carry forward, and excellent traditional culture can stimulate the public 's sense of cultural belonging and strengthen cultural self-confidence. It also makes the audience deeply understand that our traditional culture needs to be inherited and carried forward by future generations.

References

1. Liu Hui, Liu Zhong. The Aesthetic Characteristics of Chinese Literati Music [J]. Journal of Lanzhou University, 2003 (01) : 133-135.
2. Liu Chenghua. [J]. Chinese Music, 2020 (01) : 78-90. DOI : 10.13812 / j.cnki.cn11-1379 / j.2020.01.012.
3. Li Xi 'an. Three Topics on Chinese Folk Music Aesthetics [J]. Yuefu Xincheng (Journal of Shenyang Conservatory of Music), 1985 (01) : 28-31.
4. Shi Yong. Research on Chinese Music Aesthetic Psychology [D]. Fujian Normal University, 2006.
5. Lin Yi. A brief analysis of the violin song " Fishermen's Song At Eventide " [J]. Baihua, 2023 (04) : 50-53.
6. Taylor J . Nikolai Medtner: Music, Aesthetics, and Contexts[J]. Music Library Association. Notes,2023,80(1).
7. Perlovsky, L. (2014). "Aesthetic emotions, what are their cognitive functions?" *Frontiers in Psychology* 5.