

The Traditional Inheritance and Creativity in the Concept of Musical Performance

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Abstract:

The concept of music performance is to reveal the essence and inherent aesthetic laws of music performance from the perspective of music performance practice, and gradually form its own unique treatment on top of it. This is a musical aesthetic problem, and there is no doubt that in the process of forming the concept of self-performance, it is necessary to inherit the experience of predecessors, as well as the concept and treatment method to summarize and rise to the theoretical form. Only by learning to understand these re-creations can we raise the concept of self-music performance and the practice of music performance to a deeper artistic realm.

Keywords:

Musical Performance Concept, Music Performance Practice, Musical Aesthetics

1. Introduction

Music is the art of sound. As auditory art, music appears with human society. Its earliest form cannot be known, but it is certain that before the appearance of language, human beings can use the emotional information of sound. With the development and progress of human society, human beings' demand for sound is getting higher and higher, and they give full play to their imagination and creativity to gradually find the law of sound, and in the needs of life, they constantly practice performance and summarize experience and then guide the practice performance again. Later, with the development, the form of music is formed. Music, in different historical periods, has different forms of performance concepts and ideological emotions, while the music in different periods shows different spiritual connotations. In the long history of music, the concept of music has been changing with the change of The Times. To master the historical change of the concept of music performance, it is necessary to analyze the different concepts of specific music performance in different periods and summarize the experience. Music performance concept as the aesthetic problem in music practice, must go deep into the field of music practice, the historical background of music creation period, creative subject to inherit music basic connotation, so the historical evolution of the concept of music performance have clear cognition, thus better on this basis rich music, realize the unity of theory and practice, the unity of history and logic, make music glow new luster.

2. The History and Development of Musical Performance Concept

“Interpretation is to bring the great power to the work with life, without interpretation, the music will lose its soul [1].” Music performance, as a second creation, is restricted by its concept of performance, and the concept of music performance is also an aesthetic problem in music practice. The comparison between music and other arts is a relatively special way of existence. In the 20th century, Polish philosopher aesthetician Ingelton published a famous monograph on the Problem of Music Works and their Identity. He believes that music, in terms of its essence and way of existence, is not the object of objective reality that people say, but a pure object of intentionality, which is particularly expressed in the question of musical works and their identity. According to Ingelton, music is not the same as recording his music, as well as its performance and appreciation, because they are all determined by the intentional activities of their respective subjects. This study of the unique way of existence of musical works shows the special law of musical art from an important aspect, that is, it has the incomparable flexibility and creativity of other arts. In each stage of the existence of musical works, due to the creative participation of different works, the music work itself will inevitably change, with various variants different from the “original”. These variants are not only the understanding and experience of musical players or viewers of musical works, but also their unique creation [2].

2.1. The historical development of the western musical performance concept

The thought and practice of music culture are inseparable, thus forming the concept of music performance. The initial embryonic stage of western music history can be traced back to the ancient Greek period and later into the Middle Ages. It flourished in the Renaissance period, the Baroque period, and the Enlightenment period in the 18th century, namely the classical period, and then entered the romantic period and the modern music period.

2.1.1. Ancient Greek-Roman and medieval periods

As the soil of western music, the ancient Greek and Roman period made an indelible contribution to the development of the concept of music performance. The simple humanistic view of the ancient Greek and Roman period became the driving force to promote the development of music and laid a good foundation for the later generations. Later, in the Middle Ages, medieval music was more about suppressing human nature, emphasizing divine rights and reason. The concept of musical performance in the medieval period was to turn music into a tool to completely serve religious concepts, completely serve religious rule, and stifle people's sensibility.

2.1.2. The Renaissance period and the Baroque period, the classical period

“The Renaissance regards the principle of harmony as the essence of beauty, which is completely the relationship of numbers... the influence of humanistic thought on the development of music theory gradually affects the concept of performance [3]”. The Renaissance concept of music returned to the spirit of humanism, the control of the medieval music religion began to resist, emphasizing human nature. The period of the Renaissance movement was also the peak period of the development of polyphonic music, which was the collision period of different musical ideas. The high development of polyphonic music in the Renaissance period led to too much attention to skills and neglect of emotional expression. This was opposed by the creative

musicians of the single melodic department in the same period. They believed that music wanted to express emotions, but in fact, the composition techniques, namely techniques, serve the feelings and emphasize people's own emotions. Renaissance music performance concept change directly influenced the music practice of the Renaissance performance activities, this period of musicians with the revival of ancient Greek music aesthetic desire, continue to music to flashing humanism spirit the road, and on it gives the Renaissance era.

Baroque period of music inherited the Renaissance music performance concept of basic elements, Baroque for Renaissance performance rise to theoretical abstract summary, with more rational ideas to create music structure and combined with the practice of the baroque style, music, establish music and emotional rational connection, create a set of emotional music vocabulary. In the Baroque period, a set of musical expressions and terms were created on the basis of the predecessors, which played an important role in inspiring the musical performance concept of the later generations, and facilitated the later generations to better inherit the musical concept of this period. The musical concept of this period was developed with the nobility as the core.

Into the 18th century, the further development of western natural science, with the happening of the enlightenment ideas began to change, western music performance concept of the core idea is the enthusiasm pursuit of reason, music also entered the protracted debate, music is important or harmony structure is more important, this period of human think through rational analysis can explore the law of the world and the nature of the world, with the bourgeoisie constantly growing, music is no longer only limited to princes appreciate, but began to turn to the citizen class. In the following years, the Viennese classical music school represented by Haydn, Mozart and Beethoven pushed the music of this period to its peak, and the focus of the music concept shifted to the civic class. The concept of music creation flashed the cultural connotation of The Times and a series of enlightenment ideas such as "freedom", "equality" and "universal love". There is no doubt that the progress of natural science has promoted the progress of ideas, and with the contradictions of the Enlightenment and class conflict, the concept of music took a new look.

2.1.3. Romantic period and modern period

In the 19th century, that is, the romantic period in the history of western music, music began to have a clear division of labor, music was divided into many disciplines, and theory and practice gradually formed a system and standardization. Romantic period music concept focuses on emotion, think music once lost emotional factors lost the meaning of the music, emphasize the important inner spirit music is the spiritual content of music, this period music concept more emphasis on subjective, subjective spirit above all the objective existence, pay attention to personal emotional expression of catharsis, express the emotion of the inner world. As time into the late of the 19th century, due to the romantic excessive emphasis on personal emotional expression and ignore music acoustics own beauty, began to enter a bottleneck period, the decline of romanticism for the rise of self-discipline theory provides good conditions, music concept began to change the charm of music itself, music sound effect, etc.

In modern times, with the progress of social science and technology, music began a new round of discussion and "discipline", "heteronomy", their music concept in their

music works, including “expressionism” and “the” new classical two music genre confrontation, expressionist think music carries the emotional connotation, while expressionism is the opposite that music is music, music is composed of sound structure, a series of orderly arrangement and generate classical and baroque for the rational pursuit of the music is the real music. In modern times, the understanding of music is not limited to the simple musical structure and natural scale, but begins to explore more subtle music timbre and sound effects, music begins to integrate more deeply with other disciplines, and the concept of modern music is more diversified and inclusive.

2.1.4. summary

In the development of western music history, it can be clearly seen that the music concept of each era is subject to the conditions of The Times. The development of natural science promotes social progress, thus driving the progress of human concept, and thus causing the trend of music or music debate. It can be said that the history of western music attaches great importance to logic. The concept of music performance is constantly repeated in the history of music, and constantly abandoned. With the rapid development of society, information exchange is more convenient. Music gradually forms the form of theoretical abstraction and guides the concept of music performance. The close combination of theory and practice enriches the study of music ontology. Music performance concept, creation concept of reincarnation speed has become faster and faster, in the music development of ancient Greece and Rome period from the perceptual, medieval to emphasize rational and then the next historical period and from the emphasis on rational to emphasize perceptual cycle development, this process each period in the previous period of music concept do self-denial, and every self-denial is rich supplement to the music concept to make music concept look brand-new and booming. And in the process of both for the nature of rational music or the nature of perceptual music without too much change, but after different periods, rational music or emotional music, their music creation ideas become more rich, each special historical period with the brand of specific time spirit.

3. Inheritance of Western Music Performance Concepts

3.1. From the perspective of aesthetic ideals

The study of music used for aesthetic purposes in history shows that the sound perception of auditory aesthetic ideals is based on the principle of orderliness. Therefore, it can be said that “beautiful music is a perceptual and rich ordered sound produced under the control of aesthetic ideals.” In the initial period of music manifestation, aesthetic ideals were undoubtedly uncertain. What is good and beautiful music? It is precisely because there was no comparable music in this early stage that exploration and discussion were conducted on the formation of music performance concepts, The music philosophy of ancient Greece and Rome began with people's reference to nature, such as Pythagorean cosmology. The Pythagorean school viewed the world through the concept of numbers, and the same was true of music. Pythagorean cosmic harmony theory used mathematical methods to measure the length of strings and formulate harmonious intervals, with different length ratios representing different interval relationships, Established a series of basic concepts of musical elements with higher scales, laying the foundation for Western music aesthetics. The musical performance thinking model established during the ancient

Greek and Roman periods not only had moral and spiritual power, but also had rational thinking that transcended performance. These aesthetic concepts of musical performance provided a large amount of material for later theoretical research on musical performance [4]. In subsequent development, people still created music aesthetic ideals such as ancient Greece, which shows that after the concept of musical aesthetics was established, People will strive to continue the original traditions, such as the Christian music of the Middle Ages, the Gregorian Chant. The Gregorian Chant continues the original musical aesthetic ideal of ancient Greece, which is harmony. The creation and philosophy of the Gregorian Chant are also harmonious, such as the mode types of the Gregorian Chant: Dorian mode, Frigiatic mode, Lydian mode The mixed Lydian mode and the four variations based on it have been inherited and continuously used from the aesthetic of ancient Greek music, and even established in the religious philosophy and culture of Christ in the field of music creation. From this, it can be seen that the medieval music concept of ancient Greece was generally consistent, with harmony and order as the beauty. During the Renaissance, religious music was also inherited, and the theme of creation during this period was Mass. This is a polyphonic hymn composed of five parts, which also inherits the aesthetic ideals of ancient Greece and medieval religious music. The aesthetic ideals of music in later generations are also built on the original aesthetic ideals of ancient Greece, and the initial aesthetic ideals of each period continue the tradition. The works of Baroque music composer Bach still reflect the figure of the medieval Gregorian chant, as well as the melodies and creative techniques rich in Gregorian chants that can be found in subsequent works of Mozart in the classical period or Liszt in the romantic period. In the long river of music history, it is clear to see the inheritance of music concepts. Although there are different forms of expression in different periods, there has been no significant change in the aesthetic ideal of the essence of music. Even the entire history of music is built on this aesthetic ideal. Of course, in music history, aesthetic ideals influence the concept of music performance and music creation, and music creation in turn affects aesthetic ideals, The inheritance and creation of music are inseparable, and it is precisely with the beginning of aesthetics that aesthetic ideals become so important that they influence the practical activities of music and guide the form of music performance.

3.2. From the essence of music

The richness, orderliness, and beauty of music are essential attributes that cannot be replaced. Only music that is pleasant to listen to and feels beautiful will be passed down and preserved. The human ear needs to hear beautiful music, which is well reflected in the history of music. Most people appreciate music because the rich and orderly beauty of music satisfies the ear's demand for beauty, and this is the case in every period of music history, People need to obtain a sense of pleasure and enjoyment from their hearing to meet their own needs. In the history of music, from the creation of Gregorian chants in the Middle Ages to the rise of secular music in the Renaissance, the most popular form of music today is still orderly and rich. From the perspective of the essence of aesthetic music, the human auditory perception of the demand for musical beauty promotes the rich and orderly sound effects presented by popular music in each historical period. It can be said that the beauty of music is an essential need of human beings, Regardless, music is beautiful as long as it satisfies order and richness. Each period serves as a reference and summarizes the laws of musical beauty, becoming an orderly and rich theme throughout the history of music. People perceive the existence of musical beauty according to their own auditory

system and rise to theoretical abstract forms to guide the concept of music creation. Therefore, from the essence of music, the concept of music performance has always been continued in different ways throughout each period.

4. The creativity of western musical performance concepts

4.1. From the perspective of hermeneutics

This time and first appeared in the philosophical thinking of western music, the modern hermeneutics philosopher Gadamer thought: "All performing arts are an explanation [5]." In this point of view, music is not the only so-called correct understanding, but each player experience different feelings, there are different horizon, and the real concept of music performance innovation is the performers in playing music, to actively broaden their horizon and music to express the integration of horizon, to open a new horizon. Different players have different characteristics of their own experiences and the integration of the vision of the music works themselves. Such as brundel, gillists, kempf, baron boim playing Beethoven "enthusiasm" piano sonata, can obviously feel in the processing of fibrillation, brundel is more accurate speed playing sound ups and downs is not very big, gilills, kempf is fibrillation quantity, more uniform method and baron boyim is to to strong processing, sound ups and downs. Can say from the perspective of practice, the creator in compose music works is not random arrangement, by Beethoven's piano sonata "enthusiasm" the expression of the horizon again aroused the different players for its creative, and creative is their own personality, because the difference of the main body led to the same work different playing style, inspire the new understanding of music works. For the players, there is indeed a different understanding to interpret the same musical problem. Breymaki in the conductor Toscanini (Arturo Toscanini) and Walter (Bruno Walter) interpretation of Brahms's fourth symphony said: under Toscanini, Brahms' symphony is interpreted almost vicious, cruel, and in the conductor Walter, Brahms' symphony is very glorious, enthusiastic, such as the autumn relaxation, relaxation, give a sense of comfort. The conductor violated neither the hints of the spectrum nor the spirit of the spectrum. Of course, their different interpretations of the work are the that cannot be combined with the same stage [6]. Similarly, in Bach's works, compared with Richt's serious writing style, Gurda plays Bach's works as fresh and refined. Bach played by Gould is always free and dynamic, which does not mean that the players do not respect, but the vision created by their own personality experience and the vision of the musical works themselves integrate to produce a new musical style effect, so as to promote the innovation of the concept of musical performance. In music appreciation, music performance is a very important intermediary link, is the bridge between the viewer and the works, and the performer, as the subject, adds their own characteristics in the performance, adding new sound effect expression characteristics to the music works, which will affect the audience's feelings for the music works.

4.2. From a phenomenological perspective

The founder of phenomenology, the German philosopher Edmont Husserl (Edmund Husserl 1859~1938), was convinced in the early 20th century that "philosophy has an irreplaceable position in human cognition activities. As a specific method, philosophy should be distinguished from natural science in principle with its new dimension and a new starting point." [7] Romain Galton was the first scholar to use the principles of

phenomenological philosophy to investigate aesthetics, including music aesthetics. Ingaldon attaches special attention to the study of the subject. In the phenomenological theory, the subject and object should recognize the object, only analyze the phenomenon, and restore all the phenomena. Ingaldon also adheres to this idea in the study of aesthetics. He thought: “the study of music art, like other art, must first understand its noumenon structure, start from the perspective of art ontology, and then further extend to other problems to [8].” From a phenomenological perspective, musical performance plays an indispensable role in the formation of musical concepts. Ingaldon believes that after musicians create musical works, the musical works exist independently. The existence of musical works does not depend on the performer, the listener or the researcher, and the musical works exist through a fixed score. After the creation of musical works, musical works, as intentional activities, rely on the creators, performers and listeners. Creative activities, performance activities and appreciation activities are indispensable. Thus it can be seen that Ingaldon believes that music is the product of the common intention of the creator, the player and the audience. The existence of musical works depends on the intentionality thoughts of the three. However, if there is a lack of participation in these three links, such as the creation of musical works and the existence in the form of fixed music, but the performer and the audience lack of intention, that is, the lack of their own aesthetic experience, then the perceptual perception existing in the musical works will no longer exist. So is there only the only correct way to play the interpretation of the score? In Ingaldon's point of view, when the music works is completed, the composer himself playing way and concept is not the most perfect and ideal, and music works in music form fixed just with a possibility of one of the way of music works may be a lot of other possibilities, these possibilities is the scope of the music works “correct performance”. Therefore, in Ingaldon's eyes, the sound effect shown in the performance is not beyond the scope of the music score, so these performances are the correct performance. Following Ingaldon's thinking, the role of the “score” mentioned above in ensuring the “accurate” of “correct performance” is evident. Ingaldon himself has a unique insight: what are the allowable limits of this change? This question is unanswered when we do not have the music score and the comprehensive possibilities of the iconic works and its format..... Because the score precisely defines the boundary, destroying it, we are not another admissible with the same work [8] .

It is because of the score fixed form, many expressive innovation performance will exist, music does not limit each how to exist, every detail how to play, composer is more flexible change of players to fill these details, do not violate the basic connotation of rich.

4.3. From the perspective of instrument progress

The music concept established from ancient Greece and the music concept of the Middle Ages can clearly see that the progress of natural science will affect the music concept. The most intuitive manifestation is that while natural technology advances, instruments are deconstructed or new musical effects are created. From the perspective of keyboard instruments, we can see the beginning. Early Western keyboard instruments can be basically divided into wind based keyboard instruments that produce sound through air vibration and string based keyboard instruments that transmit sound through string vibration. Wind based keyboard instruments mainly refer to the wind organ, while string based keyboard instruments mainly refer to the percussion clavichord and the plucked clavichord. Whether it is an organ or a

clavichord, they have gone through a long historical evolution process and gradually formed their own independent sound production principles and sound forms.

The organ is the earliest keyboard instrument in the history of Western music, first produced in ancient Greece and later referred to as the water pressure organ in historical records. However, at this time, the organ was often used to represent grand occasions due to its labor-intensive operation and harsh tone, and was even considered a secular instrument during the Middle Ages. During the Middle Ages, due to the rule of religion, the development of natural sciences was slow, and as of the early 11th century, there were no significant structural changes in the organ. In the 12th century, a row of keys was added to the organ, allowing different melodies to be presented simultaneously. During this period, the concept of music performance underwent different innovations, and people began to pay attention to multiple melodic lines and create them. The polyphonic thinking gradually emerged, but due to the sliding control of the sound during this period, the timbre was still relatively single. With the progress of social technology, during the Renaissance period, musical instruments underwent rapid development, mechanical processing level was greatly improved, design structure was further optimized, and the timbre in the organ was arranged in a more detailed distinction, and the number of stops gradually increased. Due to the advancement of instrumental music manufacturing, the concept of performance also advanced. In addition to inheriting the religious genres of the Middle Ages, religious genres were also expanded, such as the emergence of large-scale mass. In the subsequent music history of Baroque, it can be clearly seen that due to the advancement of instruments, the organ can emit a relatively warm sound and increase the range of the organ's hand, foot, and keyboard. It is precisely because of this progress that the performance concept is innovative. It can be said that with the innovation or change of instruments in the era, the performance concept of music will change and innovate accordingly.

5. Dialectical Unity of Continuity and Creativity in the Concept of Musical Performance

Music performance in the concept of continuity in creative is mutually restricted influence, inheriting the basis of the innovation, on the basis of continuous innovation, only on the music performance concept of continuity to creative innovation, and the development of innovation, music performance concept and further development."The concept of musical performance as a practice is a dynamic process of development and change, while the concept of performance as a conceptual concept is constantly under the possibility of being corrected, presenting as an open state [9]. "cycle, music will constantly release different color, in each age the development of music is inseparable from the two propositions, as the performers first to understand the creators of music era historical background, and according to the basic instructions in the basic concept of rich and interpretation, find itself and the fusion of music horizon, make music works in the new era glow gives different light." Musical performance is not only an art of reproduction, but more importantly, it is an art of creative mission. It should participate in the generation of musical meaning, fill in and enrich the connotation of music, and thus give music with new life [10]. In this paper, a superficial analysis of the inheritance and development of the concept of musical performance in the long history, roughly shows the differences and similarities of the musical concept in each historical period, and analyzes the inheritance of the musical concept from the perspective of aesthetic science, using the different treatment of the

same work as an example. This paper analyzes the innovation of music concept from the perspectives of hermeneutics, phenomenology and musical instrument progress, and analyzes the theory and performance of the innovation department conducted by predecessors. In the treatment of music, beauty has always been the most important subject of music, whether the creator or the performer or the audience, and after the establishment of the fixed aesthetic ideal at the beginning, the beauty of music seems to have become a law and has generally been the main line through the development. So when playing music works, only grasp the work itself shows the horizon and combine their own personality, and not off spectrum basic connotation meaning, this is really did the music performance concept of succession and innovation, namely galton said there is no perfect performance, only "correct".

Conflicts of Interest

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