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Zhao Xia sheng's Piano Performance Arts

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Abstract

This paper takes Zhao Xiaosheng as the research object, focuses on his piano creation concept, piano performance concept and piano education concept, and focuses on the technical characteristics with Chinese spirit in his creation, the unique performance techniques in his performance and the steel piano theory written for performance and teaching. Integrate all Zhao Xiaosheng's piano works and performances, and clean up the logical connection between his theory and various elements of performance, so as to present the process of Chinese artists forming their own unique style through their own creation, performance and theoretical research. Put his piano theory on the historical dimension to reveal his inheritance and innovation of piano performance in the historical development, and use the research methods of qualitative and quantitative methods to collect, store and sort out the data of Zhao Xiaosheng's piano performance artistic style, so as to explain the internal law of his piano performance art, By exploring the relationship between it and the detailed processing in music works, such as description and analysis of physical practice and performance process, performance and performance techniques, timbre processing, image creation, fingering combination routine and performance, we strive to have a more systematic and comprehensive understanding and Research on Zhao Xiaosheng's piano performance art, and excavate the excellence of his piano performance art, This paper expounds its unique mode of Chinese piano performance art system, provides a certain basis and reference for Chinese piano performance art, and makes a supplement and improvement to the research of Chinese piano performance art.

Keywords

music performance, zhaoxiaosheng,Zhao Xiaosheng's piano performance

aesthetics and musical spiritual connotation

JEL Classifications: J11, F43

1. Introduction

Firstly, taking Zhao Xiaosheng as the research object, based on the historical description of his personal life trajectory, using the methods of literature and interview, this paper studies and investigates Zhao Xiaosheng's life trajectory, personal character and growth environment, collects, analyzes and classifies the first-hand data obtained, and uses quantitative methods, Make a qualitative analysis of the theoretical literature and works of piano performance art produced in various (J. Yang, 2016) historical stages of China, and master the basic literature. On the one hand, it provides empirical data for the influence of Zhao Xiaosheng's piano art theory, on the other hand, it provides resources and materials for Zhao Xiaosheng's piano art research (Ding, 2005).

Secondly, based on the above data, using the mixed method of quantitative and qualitative, this paper makes a quantitative analysis on the basic situation of Zhao Xiaosheng's piano (Yao, 2006) works in different periods, and makes a qualitative analysis on his piano performance and training techniques, so as to find out the unique features that influence Zhao Xiaosheng's Piano performance art, and provide basic contents for Zhao Xiaosheng's piano performance art research (Hofmann, 2003).

Thirdly, using charts, music scores, images, audio resources and data to analyze and summarize the details of his performance technology and performance process, and to interpret his unique music interpretation method in the piano works of Chinese and foreign music and piano works, in order to open up more enlightenment on his piano performance, work understanding and music interpretation, and to understand and comprehend the connotation The piano performance art of Chinese spirit, philosophical, internal and "unity of man and nature (Li, 1982)"

Finally, through the analysis of Zhao Xiaosheng's thought and spirit, it reveals how to use his unique way of thinking to integrate the western performance concept with Chinese piano performance art, and develop a unique piano playing way with Chinese characteristics (Zhao, 2013). In contemporary piano performance activities, it provides certain theoretical basis and academic vision reference for the development of Chinese and Western piano performance art (Jennifer, 2015).

2. Research objectives

1 Research on Zhao Xiaosheng's Life and Contributions and Evaluation

2 Zhao Xiaosheng's Performance Style

3. Analysis of Zhao Xiaosheng's Performance of Foreign Piano Works

4 Analysis of Zhao Xiaosheng's Performance of Chinese Piano Works

3. Literature Review

The literature describes the findings of relevant documents, articles, research papers to demonstrate “knowledge gap” that has not yet been considered. This research can fill that knowledge gap. Literature reviews must be fully referenced. It should also be analyzed and systematized the relationship of those literatures.

The research on Zhao Xiaosheng's piano art theory is centered on the practice of music performance, tracking the core spiritual connotation of his performance, and revealing the inner law of the formation of his piano theory, which has become one of the key points in the study of piano performance art in this thesis(Liang, 2018).

The literature research involved ranges from music analysis to overall structure and detail research in performance, from fingering, decorative sound to sheet music version research in performance, from early Western music to modern music, from Western music performing arts to the world National performance art characteristics, from the overall performance art characteristics to the performance styles of different composers, from the performance concept of the pianist, from the academic point of view of the theorist, and from the perspective of the Western piano art history. Research and form a research perspective on the theory of piano performance with a certain academic content. The research on the performance art of pianists at home and abroad involves various aspects of the piano performance art, including techniques, rhythm, timbre, intensity, mood, pedals, etc, which have been sorted out and collected, providing a certain reference for the research on Zhao Xiaosheng’s piano performance theory.

At present, some domestic scholars have published academic articles in various music journals to sort out and summarize Zhao Xiaosheng's achievements and contributions. The literature research on Zhao Xiaosheng mainly focuses on five parts: Zhao Xiaosheng's music process, Zhao Xiaosheng's performance, Zhao Xiaosheng's pedagogies, Zhao Xiaosheng's works and Zhao Xiaosheng's comments on foreign pianists.

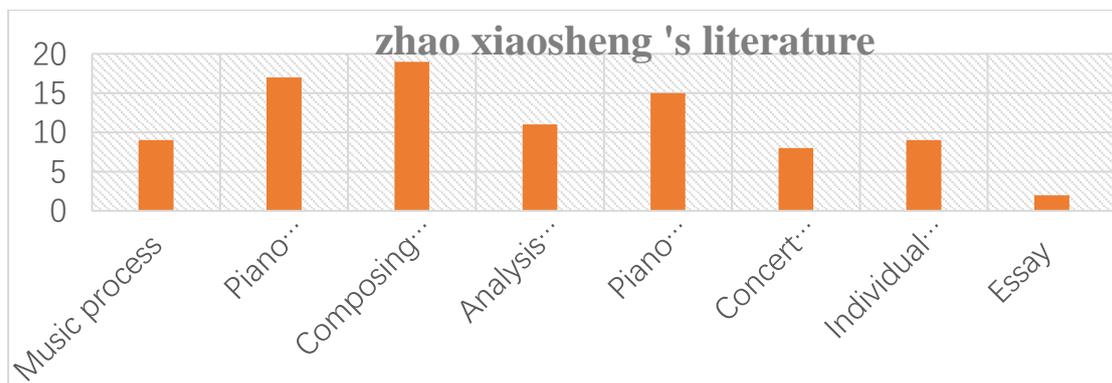


Figure.1 Literature Review

There are 9 periodical papers about Zhao Xiaosheng's music progress. There are 17 literatures on Zhao Xiaosheng's piano performance, There are 19 literatures

on Zhao Xiaosheng's composing techniques, There are 11 literatures on the analysis of his piano works. There are 15 literatures on Zhao Xiaosheng's piano education. There are 8 literature on Zhao Xiaosheng's piano music evaluation, nine books written by Zhao Xiaosheng (Sun, 2018)

Summary of the literature review to show that the authors took the theory:

1. Foreign scholars' research on piano performance is multi-dimensional. Domestic scholars' research on music performance creation should deal with the relationship between history and contemporary, society and individual, and combine experience, imagination, understanding and comprehension, especially in emotional experience.

2. Performance research on the dialectical thought that the skill should be aimed at the expression of the work, the combination of aesthetic feeling and skill, and the combination of passion and control. Performance research on pursuing music connotation, focusing on the musical expressions such as symbols, expressions, speed and strength recorded in music scores.

3. Through document collection, we observe Zhao Xiaosheng's personal growth and changes in historical development from a historical perspective, which involves the collection of information on educational background, family environment, personality preferences, beliefs and ideals, and finds important factors and clues that affect the formation of his style. From this, it can be concluded that the piano performance art itself produces a huge knowledge system.

4. Zhao Xiaosheng's piano performance art also emphasizes both technique and content, emphasizing the training and application of basic skills, and interpreting a large number of works from different periods to interpret the unique artistic charm.

4. Conceptual Framework

This research is a research study, the researcher defines the research conceptual framework based on the theory of performance together with practice of performance. The details are as follow:

the paper takes Zhao Xiaosheng's life experience as a clue to explore the relationship between his growth experience and Piano achievement. In the aspect of studying its piano performance technology, this paper discusses the functions, characteristics and relations of various parts of the body in the performance, and analyzes the evolution of style in the piano performance history of foreign pianists in different periods. And research on Zhao Xiaosheng's piano performance theory is the highest state of pursuing "the unity of piano players"

The dependent variables in this study are divided into four parts: The first part is the relationship between growth trajectory and creation, Zhao Xiaosheng's early period piano work style, middle period piano work style and late period piano work style. The second part is: Nine levels of performance concepts including: finger, wrist, arm, body, ear, heart, Qi, spirit, change, rhythm training, polyphony training and music reading training. The third part is: dynamics and touch (Q. Yang,

2018), tension and relaxation, intention and sound, multilayered structure and colorful timbres The fourth part is: different periods work, foreign works and Chinese works. The independent variables in this study are Zhao Xiaosheng's piano music style, Zhao Xiaosheng's piano performance skills, Zhao Xiaosheng's piano pedagogy and Zhao Xiaosheng's piano performance style (Zhou, 2018)



Figure 2. Conceptual Framework

5. Research Methodology

This research takes Zhao Xiaosheng's piano performance art as the research object, using a combination of qualitative and quantitative research. Perform quantitative research on the basis of analyzing and explaining the research design of the qualitative research part, and analyze the quantitative research and corresponding data, summarize the theoretical basis and influencing factors of Zhao Xiaosheng's piano performance theory, and use legends, score examples, and Practice performing video and audito Analyze the theoretical research of Zhao Xiaosheng's piano performance (Neuhaus, 1984).

1.The early stage of the research was mainly carried out by the method of document research and form combined with qualitative research. The main task of this stage is to judge and distinguish valuable research objects, and conduct literature on Chinese and foreign music performance and piano performance Comprehensive and in-depth analysis, collecting valuable materials of Zhao Xiaosheng's piano performance (Russia et al., 2004).

2.The mid-term research mainly uses quantitative research methods. This is particularly prominent for the research stage of Zhao Xiaosheng's piano performance art in the systematic study, which be required to make the quantitative research.it involves interviews and investigations of multiple musicians and personal life narratives, combined with the unique playing styles of multiple players, reveals the uniqueness and difference of Zhao Xiaosheng's piano performance Department, using qualitative research methods.

3.The finally stage research emphasizes on selective collection of data in historical stages, which involve in "environment, experience, personality, and creation" analysis and research on the causes of their personal style, which requires quantitative research. And through the practical research of music works combined with theoretical research methods, qualitative and quantitative research methods are adopted.

6. Research Results

Objective1.The results showed that Personality characteristics, Form elements of Tai Chi works, purport of the meaning element (style) in creation, thinking mode and concept characteristics, and the relationship between Chinese music culture.



Figure 3. interviewee

(1)zhaoxiaosheng has thoughtful composure and impending sensitivity. Talking with him is like facing his vertical and horizontal Tai Chi system. In the complex and mysterious thinking, there is a simple idea and a lasting power; Music and life, for him, have become one.

(2) Tai Chi works use the theoretical structure of "sound set movement", especially the detailed analysis and example solution of "64 variable forms of sound set", which makes it easier for readers to understand and master the theory. At the same time, it also tries to prove the wide coverage and applicability of the theory of "sound set movement" to the creative means of music in various periods and styles through the universality of example solution.

(3)zhaoxiaosheng's purport and meaning creation lies in its "comprehensiveness, diversity and variability". It shows that the so-called "comprehensiveness" means that it embraces the main characteristics of several major pitch organization systems in history, not only related to one of them, and integrates them into a unity on the basis of "sound set technology"

(4) zhaoxiaosheng's Chinese conception of piano music is developed at different levels from macro to micro, such as culture, thinking, image, realm and technology. There is a "discourse environment" different from western piano music, that is, the "Chinese style" of piano music.

7. Objective

The results showed that questionnaire focuses on examining Zhao Xiaosheng's influence, examining college students' understanding of Chinese music and Zhao Xiaosheng, investigation of Zhao Xiaosheng's special playing style, and Zhao Xiaosheng's works and concerts

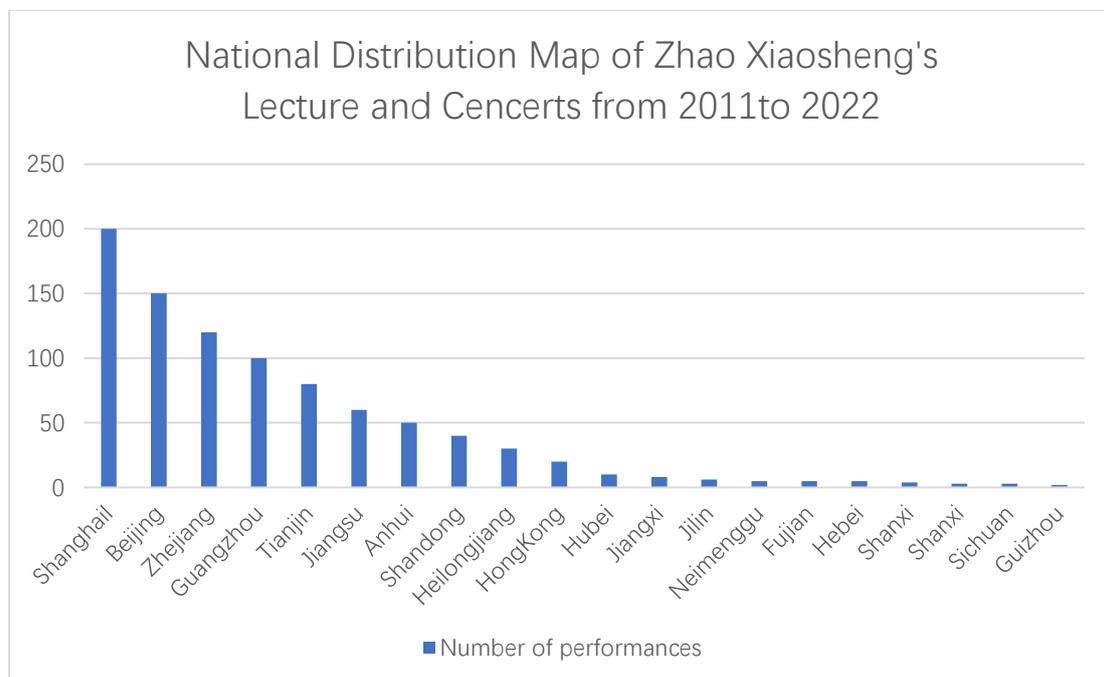


Figure 4. ZhaoXiaosheng's concert and lectures

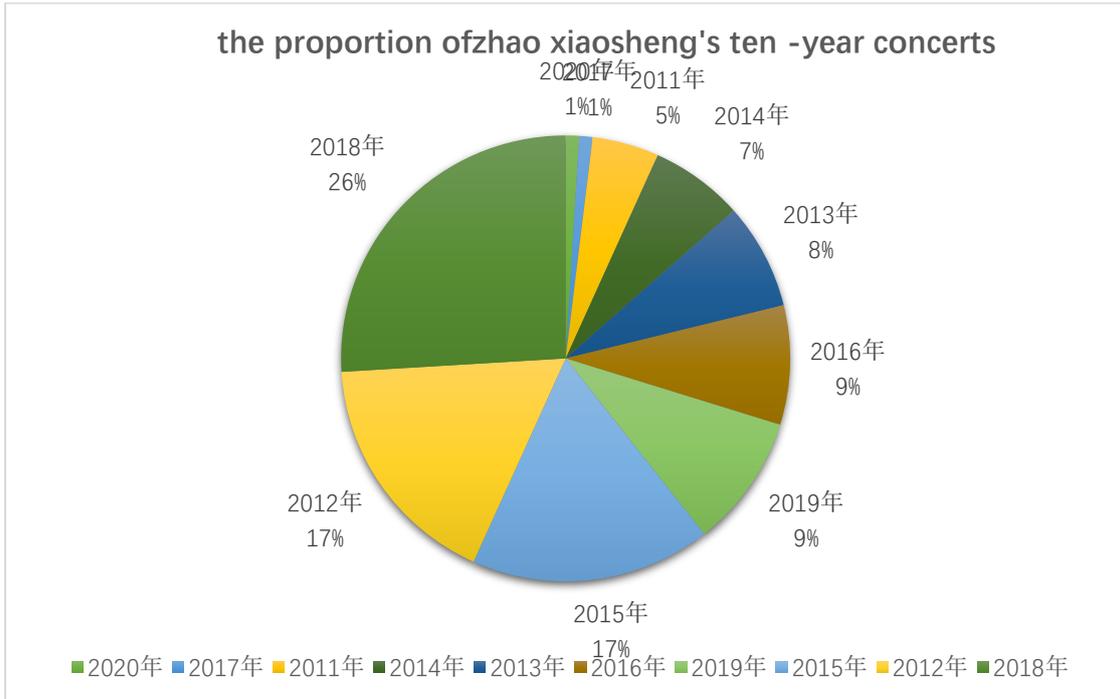


Figure 5. ZhaoXiaosheng's concert number

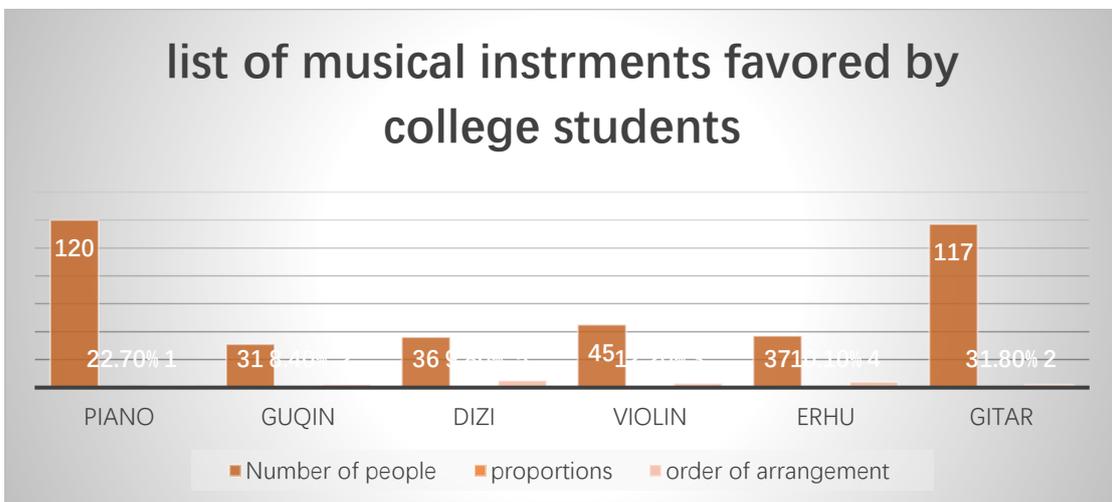


Figure 6. ZhaoXiaosheng's concert number

8. Discussion

(1) Zhao Xiaosheng held personal lectures and concerts in 20 provinces, basically radiating to most cities in China, the total number of concerts in 10 years It has reached more than 900 concerts

(2) Zhao Xiaosheng's concert more and more hold, but also national lecture as a Hailun piano artist. It shows that lecture is increasing reason for academic reasons there is a decreasing trend in concerts.

(3) Zhao Xiaosheng's personalized performance based on the background of the times, musical vocabulary and phrases, Literature, painting, architecture, and aesthetic concepts to dig out the unique playing style of the individual, and absorb

the era, society, and personal style to establish the most unique piano playing art label for the individual, and increase its theory through the analysis of data, versions, and scores.

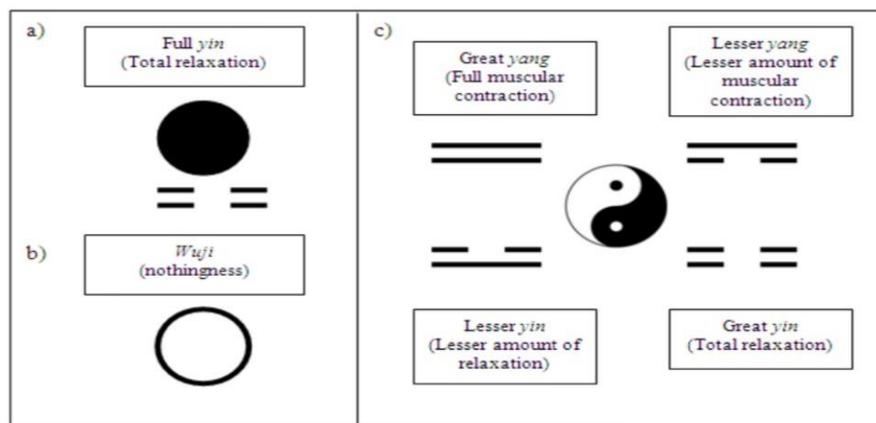
(4) to college students, zhaoxiaosheng’s piano works that contain the long-standing Chinese cultural spirit are more psychologically accepted by college students, it,have unique perspectives and views on Western music interpretation, and Chinese educators who have a combination of Chinese and Western cultures in Chinese piano education and teach students in accordance with their aptitude It is recognized and respected by China and even the world.

9. Knowledge from Research

Identify the body of knowledge that is the result of research. Synthesis in the form of diagrams, charts or concept maps with a concise, easy-to-understand format description:This concept in Zhao Xiaosheng's piano performance art, the function of relaxation is regarded as the state of the yin in the Tai Chi diagram .

Table 1: Functional and non-functional relaxation.

Functional Relaxation (great <i>yin</i> with lesser <i>yang</i>)	Non-functional relaxation (full <i>yin</i> or <i>wuji</i>)
Passivity with the presence of activity	Extreme passivity or static state
Transitional	Static
Ancillary to movement (occurs before, during and after a movement is executed)	No relation to movement
Involving <i>yi</i> (mental intent)	No involvement of <i>yi</i>



The tense part is regarded as the state of the yang part in the Tai Chi diagram, and the big yin appears with the small yang - this is in line with the yin and the yang. in principle. This point of view is taken as an example of active relaxation by pianists such as Zhao Xiaosheng and Schumann (Xia, 2007). The careful combination of two opposite entities "tension activity" and "relaxation" in performance is a very meaningful theory of piano performance art"The energy in extreme relaxation is highly concentrated. Or, the explosion in relaxation. The inner strength in suppleness, and the strength in gentleness." This is also an excellent footnote of Yin-Yang philosophy.

9.1 The Result Shows the Aesthetic Implication of Zhao Xiaosheng



The aesthetic implication of Zhao Xiaosheng's works regards as: When playing the concept of "heart" in piano performance, the author also clarified the dialectical relationship between yin and yang. Zhao Xiaosheng regards "mind calm like water" and "mind wandering like peng" as the unity of opposites and complement each other, which contains the dialectical relationship of the unity of inside and outside. . In addition, Zhao Xiaosheng believes that the use of "qi" is similar to Tai Chi's qigong exertion, that is, the player can organize every small element and part of music into a highly unified hybrid.

10. Suggestions

The future research will mainly focus on the research on the inner structure of his piano artistic thought, starting from the analysis of the traditional cultural connotation, context and the construction of the artistic system unique to his piano creation. From the fusion of nationality and globality, aesthetic composition, technical characteristics, and in-depth analysis of Chinese piano music style, I carefully understand Zhao Xiaosheng's point of view on Chinese music: "As far as I can see, ancient Chinese music is 'reading' and 'singing', 'reading', 'singing'...Initiated by language, it constitutes the entire history of Chinese literature, that is, the history of Chinese music. ...") The grammatical rules and the rise and fall of intonation are still based on the characteristics of the Han language in the consciousness. These viewpoints have given us a lot of inspiration and attracted us to continue in-depth research, exploring the "original image" from different levels such as the form, structure, history, culture, aesthetics, and philosophy of the work.

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