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Aesthetic Discussion of Music Art from Philosophical Perspective

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Abstract: "Chinese music" is a grand concept, only from a point of view cannot fully understand its essence and value. Using cultural philosophy to deeply analyze the birth and development track of Chinese music art is based on a new way of thinking to interpret the art form. Throughout the development history of music aesthetics at home and abroad, philosophical speculation in music aesthetics has always been the theoretical basis for academic circles to focus on. Starting from the objective mechanism of music development, the epistemology and methodology of philosophy have always been the foundation of the development of music aesthetics. Since then, music, aesthetics and philosophy have been closely related to each other, forming a self-adapting paradigm system.

Keywords: Philosophy; Music; Aesthetics.

1. Introduction

Since ancient times, we have gradually formed a Chinese music system with Chinese characteristics, rich content and diverse branches. Without the Chinese music system, without its national cultural foundation is impossible. In its long history, it has experienced countless changes and hardships, and it has experienced countless glories and struggles under the support of cultural ideas, but it is still full of endless confidence and determination. Cultural philosophy gives Chinese music art the confidence to continue to develop, where should Chinese music art go, and what attitude should be taken to deal with the challenges and impacts from various ideological trends and cultures. He uses cultural philosophy to sort out and perceive the music world, and applies the concept of cultural philosophy to the thinking of Chinese music art. Music and cultural philosophy affect each other and achieve each other. In recent years, music with traditional Chinese characteristics and its culture have regained public recognition, and people use music to have a new way of perceiving the deep world. It is a rational behavior to think and evaluate music from the perspective of cultural philosophy, thus suppressing perceptual cognition. Therefore, in the process of the development of Chinese music, we should carefully listen to and explore its roots, bravely dialectical and innovative, and constantly explore the course of the germination, evolution, development and awakening of Chinese music.

2. The Development of Chinese Music Art

With the progress of social economy and culture, Chinese music has gone through a series of development processes, vicissitudes and changes. For Chinese music, people are used to dividing it into traditional music and new music. Chinese traditional music is a form of music created by the unique form of the Chinese nation, which is not subject to a definite time limit. Industry experts or scholars often compare the two in many ways, examine the similarities and differences, and analyze the origin of new music. It will also combine these two elements to make mutual reference and comparison in the same space or work. Music is an art form in society. Like fine arts, literature, calligraphy, etc., its essence carries the beautiful meaning of people, including creators and audiences, and can present the economic, cultural and political features of different historical periods. Together with the customs, aesthetic characteristics and national language formed by each nation in the long history, the regional humanistic spirit is created. Since 1840, China's traditional musical forms have been unable to fully meet the needs of social change. While new breakthroughs have been made in music creation, a variety of music categories have sprung up in China, and innovation has been realized on this basis. For example, integrating Chinese traditional cultural elements with Western Musical Instruments such as symphonies; The interpretation form based on national opera, singing techniques to learn the expression of western opera; In terms of the use of Musical Instruments, Western instruments such as piano and violin can be used to form a national style of musical art. At this time, "new music", different from traditional music, appeared in front of the world. This is because "traditional music" has gradually entered the bottleneck period due to the great changes in society, so it is inevitable to integrate the elements of western music culture. However, we cannot ignore the objectivity of the existence of local music. It is deeply rooted in the local culture, with China's unique cultural and philosophical attributes, after integrating new elements, it can not only show national values, but also radiate life vitality, and the charm of the music art world always exists.

3. The Evolution of Chinese Music Art Under the Background of Cultural Philosophy

Since Chinese music art entered the 20th century, until the second half of the 20th century, opera and instrumental music entered an unprecedented prosperity period. Under the impact of other foreign music modes, traditional music has experienced a period of "silence". Chinese music has a

profound cultural heritage and mass foundation, and China has a large number of ethnic groups, vast territory, in which the music style is varied, in this stage transformed into "folk music". At this time, Chinese music has not been completely forgotten, but is brewing a new transformation, when the content of Chinese music can accommodate more diverse cultural and philosophical connotations, more forms of artistic expression can help its qualitative change. The coexistence of "new music" and "folk music" is also a long process of insisting on self-value and realizing it. Finally, "new music" has gradually occupied a mainstream position in China's music field, no matter what the development direction of Chinese music art, the two systems will coexist for a long time and influence each other. Chinese music art is not a lonely existence, it is bound to be influenced from the outside in the process of development and change. Such as the influence of other cultures, art, philosophy and other aspects of the world, and finally experienced many innovations and changes in Chinese music art, fully combined with China's characteristics and the practice of music art. Any art form will go through a cycle of decline and decline, and there will always be some art forms that are more popular than others for a period of time, and when one art form's development among the public wanes, there will always be another art form born or flourished, so as to form a new round of replacement. In these changes, Chinese music art is developing tenaciously and is also changing endlessly. Looking back on the past, people can clearly realize that this is a process of continuous transformation and self-innovation, a process of being gradually accepted and always adhering to itself. In the process of development, Chinese music art has been recognized by the outside world and still maintains its self-value orientation. Among all the art forms, the value of Chinese music art has been realized after breaking free from its own bondage. In the decades since the concept of "new music" appeared, in the process of self-development, it will inevitably encounter friction, collision, integration and rejection with other arts. Although the journey is tortuous, it can still provide a new source of power for Chinese music art in a spirited and enterprising attitude. Chinese music art can continue to develop the traditional music view at the same time, inject new power into the soul, and have the motivation to find a new way of artistic presentation.

4. The Future Development Trend of Chinese Music Aesthetics

4.1. The National Character of Music Art has Been Highlighted

All art forms have their embryonic and developmental stages. When the surrounding environment, such as culture and economy, is suitable, they will have a prosperous period. However, "moon waxes and wanes" will also usher in a decline period when its development is unfavorable, that is, the adaptability and transformability of the art form will be shown in the process of development. In the process of continuous transformation, it may find a new way to achieve a qualitative breakthrough, with the help of this external force, it can break through the constraints that have restricted its development for a long time, and may usher in an explosive stage of development after experiencing a silent period. Therefore, as another important vein of Chinese music art for a long time, folk music can have the opportunity to obtain a new interpretation in the face of increasing social needs after showing its distinctive characteristics to the outside world. Only through innovation can folk music break through the shackles of its ideology for a long time, form a "countertrend upward", and enter the rebound trend from the previous depression. So far, "New folk music" has set off a wave of modern performance of national style in our country, bringing new air to the field of Chinese music art. In recent years, the public has changed its indifferent attitude towards sinology, and the trend of advocating sinology can be seen everywhere, and sinology has more opportunities to appear in people's vision. After this cultural phenomenon, an art form related to national culture has also been widely welcomed. In this case, Chinese people's love for folk music has improved. The public has its own right to choose all kinds of art forms, which means the recognition from the bottom of the heart and the matching aesthetic level. With the public's deeper understanding of the art of music, it is more rational in the level of preferences for daily music forms, such as listening to or learning Musical Instruments, no longer simply limited to various western instruments, such as piano, violin and so on. Instruments, vocal music and folk dances related to folk music are favored by more people. With the progress of the Internet and new media technology, the public has been able to choose their own preferred form of music, no longer just as a passive spectator. The public can also deeply understand and study the deep meaning of a musical work, rather than just staying at the surface of the work. The development of Chinese music art depends on the audience's individual needs and hobbies, and the pursuit of music value. In this process, Chinese music art has shown its nationalized role, and the market preference and continuous warming in society represent the strong development momentum of this music form, which is inseparable from the help of Chinese art education.

4.2. Integration of Different Ideological Trends

From the main point of view, people's investigation of the development and evolution of Chinese music art is in the macro sense, but from the specific point of view, there are different trends of thought in Chinese music art, which have shaped the art form presented in front of the public today. Whether it is new music or folk music, whether it is the mainstream music form of society or the collection of traditional music with Chinese characteristics, both constitute the whole of Chinese music art. In other words, Chinese music art has a side full of the atmosphere of The Times, reflecting the elements of popularity, but it has not been completely assimilated, and continues to retain distinct and personalized national characteristics in the development process. At the same time, the new music carries part of the "gene" of traditional Chinese music, and achieves a close combination with Chinese folk music. The reason is that people can see all forms of musical performance, which will appear in the tea, dinner and folk activities of the people in various regions of China, reflecting the spiritual pursuit of different audience groups, which is an external expression of the public's aesthetic appreciation of music. This phenomenon is not a stiff graft, it is on the basis of the original Chinese music art shows the national character, the integration of some western music theory, music style and creative methods, on this basis produced can meet the level of public appreciation of music works. Some creators in the field of music know that "only the national is the world", and are committed to combining Chinese folk music with the current trend to create

humanistic depth and popular music works.

4.3. Cultural Philosophy Awakens the Development of Chinese Musical Art

Philosophical thinking continues to develop in the direction of intuitive, intuitive and image thinking. When you look at things with philosophical thinking, you can more quickly capture more perceptual and fresh cognitive objects, and you are better at using intuition to grasp and understand the overall picture of cognitive objects. In order to obtain more scientific and objective results, when studying the development trend of Chinese music art, we should place Chinese music art in a macro and overall environment, that is, make an all-round analysis and evaluation of the development of Chinese music art in the situation of the development of world music, and seek new consciousness in the development of Chinese music art with the help of China's extensive and profound cultural and philosophical heritage. To complete a profound and successful revolution, the key lies in whether there is a strong driving force in the process of revolution and whether its reform activities are sustainable. Therefore, when studying the development and change of things, we will not choose to completely abandon the ideas formed before or stick to the rules. Although the relevant theoretical knowledge is not rich, there is still hope that through in-depth exploration of the value of music and finally arrive at the ideal world of music art. With such concepts and ideas, we will inevitably make more progress through research, learning and feedback.

4.4. The Road of Chinese Music "Going Out"

Chinese music culture should not only be limited to local development, but should have the courage to enter a wider world - worldwide dissemination. On the one hand, it can unite Chinese at home and abroad and enhance their sense of identity and pride in Chinese culture. On the other hand, music is used as a communication medium to realize the purpose of cross-language and cultural communication, so that people from different cultural backgrounds can have a deeper understanding of China and Chinese traditional culture through the rich heritage contained in Chinese music consciousness. In addition, it also helps to build a positive image, effectively eliminate the doubts about traditional Chinese cultural values in different social backgrounds, and enable Chinese music art to have a broader space for development. The diversity and openness of culture and art cannot be separated from the prosperity of economy. A society that advocates art and culture is often born in the high-speed economic society with more open spirit. In recent years, under the "Belt and Road" initiative, the "21st Century Maritime Silk Road" and other policies have promoted the economic and cultural prosperity of China and other regions. In order to further enhance the development of international culture, cultural communication is needed to promote economic development. Music art is a content that cannot be ignored in cultural activities. With the help of adequate musical cultural exchanges, it helps to strengthen the understanding of China's traditional culture in countries along the "Belt and Road" and generate more resonance at the spiritual level. Music can build a mutually recognized cultural bridge between different ethnic groups, on the one hand, expand the influence of Chinese music art, on the other hand, it is also convenient to absorb nutrients from other cultures to enrich their own connotation, and find a positive way of development.

5. Concluding Remarks

Change does not mean that it will have a good effect, nor will there be too many obstacles, but if you blindly adhere to stereotypes, it will only affect your own development. A detailed description of the development and awakening of Chinese music from the perspective of culture can give us a clearer understanding of the germination, development and roundabout changes of this music, so as to have a more direct understanding of its philosophy and mental state in the field of music. Only in this way can we observe and examine the art of music from the Angle of cultural philosophy. In China's long history of thousands of years, from the beginning of music to the process of constant change, we can find the profound imprint of cultural philosophy in each step, and it is not difficult to find the evolution and awakening of Chinese music art covered by cultural philosophy. The external culture has deeply influenced the value of Chinese music art and its development trend, which is a brand new concept related to the category of cultural philosophy. This change is not only the inheritance, renewal and change of the structure of music art, but also an in-depth reflection on how Chinese music art will develop and continue in the future. While retaining and developing its national personality, Chinese music art should not stick to closure, but should absorb rich nutrition from advanced western music art, such as referring to and learning its musical genre, observing its subject matter and content, and learning from its artistic style. In a word, the introduction of diversified cultural content and beneficial parts of music art, to maintain the vitality of Chinese music art more vigorous life, to provide more exquisite art content for the public, to make due contributions to the progress of spiritual civilization, and to spread Chinese music art to all over the world.

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