

# Research on the Beauty of Chinese Pipa Wenqu's Softness and the Masculinity of Wuqu

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**Abstract:** The Pipa is a traditional Chinese string instrument, which is produced in the Qin Dynasty. After the thousand years of development, the lute has been derived from many schools and curves, and has been attracting the attention of the art world. On the basis of this, this paper begins with the style of the Pipa music, and makes a brief analysis of the source, the classification basis, the representative works and the style characteristics of the lute and the martial arts, and discusses the feminine beauty of the lute and the beauty of the yang of the martial arts, with a view to provide help for Pipa lovers.

## 1. Introduction

The so-called “noisy sound is played interlaced with each other, just like a string of beads falling off a jade plate”. The sound of the Pipa is crisp and full, beautiful and transparent, which can be both rigid and flexible, so the Pipa music style is changeable and the audience is very wide. In essence, Wenqu and Wuqu are the distinction between Pipa style and playing mode, and there are great differences in the presentation forms of the two, so the aesthetic characteristics of the two are also different. The study of the aesthetic characteristics of different Pipa music can help people to further understand and appreciate the beauty of Pipa music.

## 2. The Difference between Pipa Wenqu and Wuqu

The melody of Pipa is lyrical and the rhythm is simple and moving. It can construct vivid artistic conception for the audience and express the emotional connotation of the music in detail. Such as “Hangong Autumn Moon”, “Flying Flower Point Cui”, “Spring River Flower Moon Night” and other tunes soothing and long music belong to Pipa music. Generally speaking, the melody of Pipa is smooth, the rhythm is relatively slow, the style of music is more delicate and soft, and the freehand brushwork is very strong; when playing, it is mainly to push, knead, pull, belt, long wheel, slide sound and so on. This type of music language can express its connotation and characteristics deeply when depicting the landscape or characters, which can easily arouse the emotional resonance of the audience.

Compared with Pipa music, the music language style of Wuqu is brighter, and the music often has great momentum, more rendering and expression ability. Generally speaking, the selection of Pipa martial arts music is realistic events or historical allusions. For example, “ambushed on ten sides”, “overlord unloaded armour”, “General's order” and so on all belong to Pipa martial arts music. Wuqu generally has a huge music structure and changeable playing fingers, in the performance of the use of lift, beat, sweep strings, brake sound, full wheel, push and double dazzling and other techniques. Therefore, Pipa martial arts music is often huge and majestic, which can vividly show the twists and turns and thrills behind the story behind the music, and the music language is very tense. It is very easy to arouse the mood and enthusiasm of the audience.

## 3. The Beauty of Chinese Pipa Music's Softness

### 3.1 History of Pipa Wenqu

Pipa Wenqu style is delicate, the tune is gentle and long, the theme is mostly related to the

landscape or characters, in the expression of sadness, lost feelings are very moving, the music is quite feminine beauty. From the perspective of development, the playing style and place of Pipa music was established in the Southern Song Dynasty, when Yan music was in vogue, and the style of Pipa music influenced by it gradually changed from bold and majestic to delicate and soft. In the early Qing Dynasty, Pipa playing was divided into north and south schools, and since then, such as “Moon High”, “Sunset Xiao Drum” and other fine works continue to emerge. In modern times, the regional faction of Pipa literary music is gradually rising, and there are great differences in the requirements of each party for the performance of literary music. For example, the Pinghu School asked for Wen music to be performed. The main play is gentle and light, while the Chongming school requires it to play slowly and delicately.

### **3.2 Aesthetic Characteristics of Pipa Wenqu**

Literary sets and literary boards are the two main categories of Pipa music, which is also the main division form of this kind of music structure. The literature has a distinct theme, the overall structure has, inherited, turned, combined, has a beautiful and smooth melody and situational description ability, can show rich cultural and humanistic details [1]. For example, “Chunjiang Flower Moon Night” has a total of 10 paragraphs, each paragraph has subtitles, Chinese classical title music features are distinct; in the beginning and transition between the continuous clear theme, create artistic conception, complete presentation of a beautiful spring river moon night map.

Pipa is famous for its charm, and its usual lyric technique has high theme expression and freehand brushwork ability, and realizes the deep description of the content of the music in the gentle and gentle melody. In the playing link, the music structure is often composed of changeable playing techniques and writing board to realize the good control of timbre and strength, and then to realize the perfect combination of “virtual sound” and “real sound”.

The level of playing skills is the main influencing factor of music expression ability, and the flexible application of playing skills is the basis to ensure the perfect presentation of music content, style, emotion and artistic conception [2]. In the Pipa music, the combination of virtual and real pronunciation makes the playing skills of the music become very diverse, and also makes the emotional expression of the music very in place.

Rou, Yin, push, pull with both hands to play, to be the true voice of the text. In which, rubbing and yin can be used for reference to the method of Guqin, the former is moving in the transverse slow frequency of the string, and the high and low of the sound is clear; and the latter acts as fast as the frequency, and the sound effect is soft and fine. It is a sliding sound, often combined with an elastic pick and a wheel to achieve the effect of projecting the style and taste of the music.

The beat, the band, and the sound of the tone belong to the virtual sound, and when the play is played, the left hand touches the string to make the pronunciation. Wherein, the beating is to strike the phase and the grade by the elastic force of the left hand and the string, and the string vibration is made to sound; and the band is pressed on the specific phase and the grade with the left-hand finger to lift the finger-dial pronunciation. In general, the band will be played first at the time of performance. The sound is the fingering method of the hand-shifting of the left-hand finger, and the action is flexible and light, and the timbre is soft.

Throughout the Pipa music, both its emotional connotation, style characteristics and playing skills emphasize “softness”, so both the external form and the internal rhythm of Pipa Wenqu are quite beautiful. For example, Wenqu “Flying Flower Point Cui”, its music style and playing techniques to show tenderness, Pipa music Yin soft beauty leapt on paper. The song is a 68 board Pipa song, is the representative track of Chongming School. From the point of view of music design, the works show the lyricism and artistic conception structure ability of Pipa music incisively and vividly, its melody is simple and moving, the tune is fresh and beautiful, and the artistic conception of elegant and noble in frost and cold season is very vivid. At the same time, “Flying Flower Point Cui” Qufeng Jiangnan features distinctive, soft and delicate music style is rich in romantic flavor. In terms of playing techniques, push, pull, sing, beat the wheel to play, the long wheel played the same sliding sound; during the period also used many times to use briskly finger method, perfectly

showed the movement of snowflakes flying and the standing stillness of pine and cypress in the ice and snow world, so that the artistic conception of the whole song is more distant. In the process of finger change, the timbre and volume are constantly adjusted, the fresh and beautiful feeling of music is more beautiful, and its connotation is soft, clear, quiet and hazy.

#### **4. The Beauty of Masculinity of Chinese Pipa Martial Arts Music**

##### **4.1 History of Pipa Wulin**

The oldest lute of the lute is born in the Yuan Dynasty, which is characterized by the hunting life of the ancient Chinese nation. During the Ming and Qing Dynasties, the art of lute was developed rapidly, and the performance, classification and innovation of the martial arts in this stage were once again developed. With the appearance of Wuxi-style music score, the division of Wenwu's music is more clear, such as the "ambushed on ten sides", and the martial arts such as the military order and the other martial arts and the like are all recorded. In the modern times, the rise of the regional school also makes the style and the performance of the Pipa's martial arts more refined. In which, the Pinghu School is required to play the martial arts. In order to suppress the collapse of the music, to show the strength of the music and the tendency of the brave, the Pudong Sect is required to play a strong and full state in the performance of the martial arts.

#### **5. The Aesthetic Characteristics of the Pipa Wulin**

The division and narration of opera is the main way of expression of traditional Pipa martial arts music. The scale and momentum of its music are huge and magnificent, which can vividly display the tortuous and strange story content [3]. In general, Pipa martial arts music takes literary words and sentences as the title, which reserves a very rich imagination space for the audience on the title of the song. Moreover, the realistic and descriptive music language in Wu qu makes the music image more visual, and its good at simulating the sound effect provides an auxiliary for the successful shaping of the theme image.

As far as Pipa Wuqu is concerned, narration and realism are its main characteristics of music style. For example, the "Ambushed on ten sides" and the "Overlord unload armour" both tell the scene of the final battle of Chu and Han dynasties, with a total of nine paragraphs. The music is mainly about the characteristics of Liu Bang's array, and the total of "Overlord unloading armour" is ten paragraphs. The music is mainly about the sad ending of the overlord in the decisive battle. These two martial arts songs depict the same historical event, but because of their different emphasis, there are some differences in emotional expression, but both of them have majestic, tense and intense feeling, which can make the audience feel the complete morphological characteristics of martial arts.

The sound effect of Pipa martial music is excellent, thanks to its changeable performance skills. The switch of the left and right hand in the performance link, as well as the change of speed and intensity, is the basis for the realization of emotional transmission and connotation expression. In the martial music performance link, in addition to kneading, Yin, pull and other commonly used left and right finger method, but also includes the wheel finger, slippery sound, Phoenix nod, lift, pick and other right hand finger method, so that the performance of the music greatly enhanced. For example, this kind of finger and string, elastic panel, and string are all non-music skills, can flexibly imitate the sound of horse call, sword, can greatly increase the sound effect of Wuqu, further highlight the twists and turns of the storyline and the majestic momentum of the background.

In the performance of Pipa Wuqu, the strong, brave, heroic, majestic momentum and emotion are all spread out, all of which highlight the masculine beauty of the music. Taking the typical work of Pipa Wuqu "ambush on all sides" as an example, there are four parts in the whole opera. Among them, the prologue part imitates the sound of palm signals with "Hua fu", "Shuang tiao", "Ji atan" and other fingering methods to show the scene of the war falling down and the flags flying; the pre war part uses the fingering methods of "Phoenix nodding", "Big zhifen", "Long wheel" and so on to

set off the tense atmosphere to the extreme through the change of playing strength, speed and sound effect; the warring part uses “Clip sweep” “Sha Yin”, “Long roll” and other fingering methods vividly depict the scene of the battle between the two armies, and depict the impatient psychology of the overlord and the painful mood before committing suicide through the change of playing speed; the postwar part is the end of the whole music, which is played quickly by the fingering methods of “rowing wheel” and “double play”, fully showing the lively scene of the Han Army's victory and return. In the performance of “ambush on all sides”, the beauty of masculinity in Pipa Wuqu is perfectly presented.

## **6. Conclusion**

In a word, Pipa, as the first plucked musical instrument, has a long history and varied style; its music is lyrical and vivid, and its Wuqu is magnificent and rhythmic, which are different but coordinated with each other. Both the beauty of softness of Pipa's Wenqu and the masculinity of Pipa's Wuqu are displayed in its playing techniques, techniques and cultural implications. Its rich expressive force and musical form are the direct expression of Pipa's artistic connotation.

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