



On the Aesthetic Concept of Music Creation in the Rite of Spring

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ABSTRACT

The dance drama Rite of Spring of Igor Fedorovitch Stravinsky is one of the outstanding representatives of modern music in the 20th century. It challenges and questions the traditional music in and before the 19th century by dramatically changing the elements of traditional harmony, mode, rhythm and structure. As a milestone modern work in the history of western music, the dance drama "The Rite of Spring" still has certain research value and theoretical significance in contemporary times. This paper takes musical aesthetics as the main perspective, and studies it in two parts: First, the background and characteristics of the creation of "The Rite of Spring"; Second, analysis on the aesthetic perspective of the music composition of "The Rite of Spring". This paper aims to improve the rational understanding of music, explore the essence of music and enhance the knowledge and ability of music theory

Key words: Musical aesthetics; Rite of Spring; Analysis; Music Creation

I. The background and characteristics of the creation of "The Rite of Spring"

(I). Background of the creation

In the first half of the 20th century, the western world was in an unprecedented turbulent period. Social unrest and changes have profoundly affected people's thoughts, beliefs and morals, and also brought about rapid renewal and changes in people's conceptions of art and aesthetics. The western music life in the 20th century is in the atmosphere of this new social and aesthetic demand. Throughout Stravinsky's music creation career, it is like a microcosm of the turbulent western music art world in the first half of the 20th century. The dance drama Rite of Spring was created by Russian composer Stravinsky in 1912.

Stravinsky successively determined the core members of the dance drama "The Rite of Spring", such as choreographer, orchestra conductor and leading actor, and finally premiered on the eve of the First World War in 1913. The catastrophe of the war severely damaged the economic and social order of the whole Europe and fundamentally broke the human ideal. Therefore, they began to make rational ideas, hoping to return to the previous quiet and peaceful social form and play the slogan of "Retro", and neoclassicism came into being. This style advocates the perfect combination of classical and modern crafts, with a dignified and elegant contemporary character, which is obviously manifested in different artistic forms such as architecture, art and music. In essence, it does not call for imitation or replication of antiquity, but advocates likeness in spirit.

(II). Creation characteristics

1. Characteristics of motivation development

Different from the melody master Tchaikovsky, Stravinsky is not a composer who is known for his melodies. Most of his melody structures take the form of blocks and fragments. For example, the melody of The Rite of Spring is very simple and cold, which is in great contrast with the beauty of Romanticism. Such anti-traditional melodies are often scattered in the works, undergoing repetition or simple deformation, and often overwhelmed by the complex texture structure. What we can hear, most obviously, is the rhythm with very strong personality, and the fragments of motivated melody that develop in dependence on the rhythm

2. Characteristics of harmonic thinking

The harmony of the Rite of Spring is not the traditional harmony, but the special pitch organization constitutes a colorful sound effect. The main ways to break through the harmony functionality and triple superposition of traditional chords can be divided into two categories, one is to form chords taking intervals as the basic structure, and the other is to directly superimpose two chords with different tonality or different functions. These special chord constructions blur the boundaries of tonality, leading to the complex tonality organization of tonality or even tonality

3. Rhythm characteristics

In the great changes of music in the 20th century, the breakthrough and development of rhythm occupied a place. This is clearly shown in Stravinsky's works. Among them, the most distinctive feature is to break through the limitation of bar lines, break up the regular rhythm cycle, and redefine the rhythm stress into free rhythm stress. Only compared with the familiar traditional music, such as simple duple, triple meter, quadruple meter and six beats, the quintuple meter, seven beats or other beat types often appear. Such alternating rhythms can sometimes make the rhythm show a very complicated structure, and even there is no way to divide it into clear sections

II. Aesthetic perspectives on music creation in "The Rite of Spring"

a. The essence of music composition

While studying the creation of a work, we cannot neglect to explore and analyze its rationality. Music creation is an organizational process in which composers transform into sound structures of certain carriers according to music thoughts in their minds. Without music creation, there would be no music aesthetics or music appreciation

1. The spirit of the times reflected through music creation.

Western music has entered the historical period of modernism. Western people's interest in music is also undergoing great changes. They pursue a variety of styles, and then use electronic machines to record and create music with electronic musical instruments. There is a tendency that music appears as a pure commodity. All these reflect the constant changes of the spirit of the western world. As early as when he was studying composition, Stravinsky began to collect materials for music of many nationalities and countries. Including the folk music of other Eastern European countries such as Russia. Stravinsky used a lot of melody materials of folk music. Different from the traditional European major and minor music, these music, which is very novel for most people, is full of different customs. Stravinsky realized that the social turmoil and changes profoundly affected people's thoughts, beliefs and morals, and also made people's artistic and aesthetic concepts undergo dramatic changes, thus taking this opportunity to create this work "The Rite to Spring", which had great influence in his Russian style period and even in the whole western music history.

2. The core role of music creation theme

Subject, in music creation, refers to the first-time creator composer and second-time creator performing artist of music works. Composers are the basic link of all creative practice activities. Without outstanding composers, there will be no excellent works. This is the case with Stravinsky. He combined his creative style with the background of the times, added his own understanding of music, dared to innovate, and finally completed this classic work. However, the music works in the score are only a special symbol to represent the sound, and it is difficult for the majority of music audiences to appreciate music through the score, especially large-scale symphonic music or musicals with long length, which can only be conveyed to music appreciation groups through artists' performances. In "The Rite of Spring", the composer completes the musical part through a Western orchestra. The orchestra uses a five-wind arrangement, which is not only a large arrangement, but contains the participation of many variants of woodwind instruments. Therefore, he is more inclined to use wind instruments to avoid personification in the timbre of stringed instruments. In music appreciation, the audience directly perceives the melody composed of pitch, sound intensity, rhythm and timbre through the band's performance, and the artistic combination of these factors gave the audience a sense of musical beauty and emotional resonance.

The main reason for resonance is the historical inheritance of human psychological activities, such as national dignity and pride, the pursuit of sincere friendship and pure love, and so on. As for the subject of "The Rite of Spring", Stravinsky depicts the scenes of tribes holding religious ceremonies in primitive society. In "The Rite of Spring," at the beginning of the music, four French horns solemnly declare the theme of "debut" with different tonality and regular rhythm of the percussion group, while other musical instruments are somewhat disorganized. Compared with that, the sense of existence of the string group seems to be low, only relying on intertwined long sounds to help set off the atmosphere, presenting scenes of ancient rituals in the coiling incense smoke. Although the Russian nationalism and primitivism expressed by Stravinsky didn't have a good effect in the premiere, the novel music form was also supported by the audience, which made people feel the call of nature and gods, which is the irreplaceable core role brought by the music creation subject.

b. The basic rules of music creation

All art is the reflection of social life, and life is the source of art, which is the common sense of people and the rules followed by artistic creation. Generally speaking, all kinds of art start from observing life, and then through artistic conception, the artistic images formed in the mind are materialized by artistic means, and become vivid artistic images. This has become the basic link for all kinds during the general experience in the creation process, and is the general rule of artistic creation. Music creation must go through this basic process too

1. The experience of life and the accumulation of music aesthetic experience

Music is the art of sound, the experience of life, and the basis and prerequisite for musicians to create. Stravinsky grew up in Russia in his early years. Stravinsky's parents were famous Russian singers and piano players at that time, and they had very close communications and contacts with artists such as Rimsky-Kosakov and Tchaikovsky. Other members of his family also have deep passion for music and profound attainments. Especially his uncle, who is a loyal fan of Brahms and Beethoven's music. When he was young, under the influence of his uncle, he came into contact with a large number of Brahms and Beethoven's works, which undoubtedly had a great influence on his musical aesthetics and the future development of neoclassicism. Since 1912, he has traveled around the world. First in Switzerland, then he settled down in France, and finally he settled down in America. Stravinsky has performed and composed in various countries all his life, and the culture contained in each country is the catalyst of inspiration for his creation. He constantly absorbed new music culture in various countries, combined with his own unique views and tireless exploration, and finally formed his extremely iconic music creation style.

2. The artistic conception of the central link in creation

Artistic conception is a process in which artists re-recognize the objective world and social life, and the essence is a stage in which artists deepen their understanding of creative themes. After the composer gets some life experiences and feelings, he or she forms the material in his/her heart, and then through in-depth conception, he or she can filter out the essence of these feelings and experiences, and concentrate them on the music works. Growing up in Russia since he was little, he also studied with Rimsky-Korsakov and received comprehensive, standardized and systematic education in composition theory such as harmony polyphony, musical form analysis and orchestral orchestration. Then he left Russia for his music creation and performance activities, and was influenced and baptized by the cultures of different countries and regions. The collision of these cultures prompted his music style to change constantly. In this environment, he became a mature composer. Therefore, Stravinsky's composing style is based on Russian style, and constantly adds new technical theories and new diversified cultural styles, and finally gradually forms his unique writing style.

To sum up, it can be seen that the composer, through rhythm, timbre and orchestration, set the scene of primitive tribal rituals, bringing the theme of rituals to the extreme, and also highlighting Stravinsky's imaginative thinking ability. Without imagination, the composition could not be completed in any case, because the sound materials of music do not have any pointing meaning in themselves, but the composer makes these audio materials have the audio characteristics of certain things' images according to artistic means such as simulation, analogy and symbol. It is with the help of artistic imagination that the composer creates moving music chapters.

Epilogue

Stravinsky created his works from a traditional point of view, instead of being complacent, he actively absorbs new ideas. Under the impact of different cultures in foreign countries, he accepted and integrated the new aesthetics, and formed his creative style of "scattered in form and not scattered in spirit": changeable but unified. Therefore, in music composition, no matter how new and daring the new thinking is, the learning of traditional techniques should not be neglected. Otherwise, the so-called innovation will only be rootless. Throughout the development history of music, we can see the penetration and continuation of tradition, which proves the importance of traditional technology for creative thinking.

By analyzing and elaborating the background of Stravinsky's "The Rite of Spring", the characteristics of its composition, and the core content: the aesthetic concept in the musical composition of the piece, this paper summarizes it from a rational and philosophical perspective, and discusses the aesthetic viewpoints in the composition in combination with the relevant contents of musical aesthetics. Hope that we can use this as an extension to research more academic results, apply the aesthetic knowledge we have learned, and continuously improve our theoretical knowledge and abilities.

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