



The Influence of Ethnomusicology Theory on the Study of Chinese Traditional Music

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How to cite this paper: Yuanling Xu. (2024) The Influence of Ethnomusicology Theory on the Study of Chinese Traditional Music. *Journal of Humanities, Arts and Social Science*, 8(3), 742-746. DOI: 10.26855/jhass.2024.03.034

Received: February 28, 2024

Accepted: March 25, 2024

Published: April 23, 2024

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Abstract

Ethnomusicology is the most active, vibrant, and rapidly developing discipline after World War II, and it is highly practical. It mainly studies the non-European music and European folk sounds of various tribes. In China, the development of this subject benefited from Mr. Wang Guangqi's study in Germany, which made the development of Chinese ethnomusicology begin. With the development of Chinese culture, ethnomusicology has gradually developed. Music occupies an important position in our country's cultural development, and traditional music serves as the foundation of our music culture. In the study of traditional music, it is found that the theory of national music has a profound influence on Chinese traditional music. The research of ethnomusicology is carried out from the perspective of ethnology as a whole, and its research object is not only a single type of ethnomusicology but a diversified coverage of the music types and contents of all ethnic groups in human beings. Because of the relationship between traditional music and ethnomusicology theory, the theory of ethnomusicology has exerted many influences on the study of Chinese traditional music. This paper will analyze the current situation of Chinese ethnomusicology theory and traditional music, and explore the influence of ethnomusicology theory on the study of Chinese traditional music.

Keywords

Ethnomusicology theory, Traditional music, Music culture research

In the long and long history of music development in our country, the development and change of music show diversified forms of development, and it is the diversification of music development that makes traditional music appear different forms of expression. At the same time, different national music has been formed because of different nationalities. The formation and development of ethnic music are not only influenced by the unique national culture and customs of a nation but also influenced by the specific local geographical location and genres of ethnic music (Rina B, 2023). It is precisely because of the reasons mentioned above that music has evolved into various types and forms of expression throughout history, resulting in different music styles.

Different nationalities have different cultures and music, and the music of different nationalities has its own characteristics. The development of the ethnic music of our country has extremely fertile soil, which has given rise to a rich musical culture. At present, although some of the ethnic music has disappeared, the music of the majority of the ethnic groups still remains popular today, forming its own complete and unique music system. It is these precious ethnic music systems that play a vital role in the study of traditional music culture and the formation of modern music theory.

1. Overview of ethnomusicology theory

The theory of ethnomusicology is a concept of the research category of world music. In China, because of the numerous systems of ethnomusicology, the diversity and vividness of ethnomusicology have confirmed the importance

of the research of ethnomusicology and the significance of the research institute of ethnomusicology. In essence, the theoretical study of ethnomusicology theory is actually the study of ethnomusicology theory that has gradually formed its unique national characteristics after long-term development and precipitation (Hao J, 2023).

After a long history of development, the formation and development of ethnomusicology theory is the same as the formation and development of traditional music. In terms of musical forms, most of them are expressed through songs and dances and Musical instruments. Some ethnomusicology theory systems may also include local operas. Due to the rich status quo of ethnic music in our country and its distinctive ethnic characteristics, ethnic music presents diversity and richness in the form of expression and integrates and develops different ethnic characteristics in music style. Ethnomusicology theory carries a nation's unique spirit and culture as well as a nation's unique customs and habits. It is an important cultural core and a cultural treasure passed down from generation to generation. It can be seen that the theory of national music occupies a very important position in the study of world music culture. The research of ethnomusicology is mainly carried out from the perspective of the research of the nation itself, so this is the biggest difference between the research of ethnomusicology and other music studies. From the above narration, it can be found that the emergence of ethnomusicology theory not only comes from music but also depends on the precipitation of a nation's unique national culture (Hao J, 2033). The research on ethnomusicology theory should focus on the origin, development experience, and evolution process of ethnomusicology theory, and explore and study the general and special laws of the development of ethnomusicology theory. Therefore, the study of ethnic music is not only the cognition and research of the rules of music development but also the study of the development process of our different cultures.

The so-called national music is a musical culture formed by continuous accumulation and precipitation in people's lives. The cultures and lifestyles of different regions and different nationalities are different, which leads to the diversity and complexity of ethnomusicology theory. In China's thousands of years of history, ethnomusicology theory has always accompanied People's Daily life. Today, there are a large number of Chinese ethnomusicology theory works, and there are countless excellent works. These works occupy an important position in Chinese culture and even world culture. To understand and study such a rich culture with a rich historical connotation, we need to do far more than just listen to a few national songs and sing a few national ditties, but to study it from multiple angles and in all directions, so as to understand the real face of national music.

1.1 Classification of ethnomusicology theory

After thousands of years of evolution and development, the system of ethnomusicology theory is complicated, and it will take a lot of time and energy to understand and study one by one. For this reason, the author classifies ethnomusicology theory and summarizes the following modules: Folk songs based on singing, folk instrumental music based on musical instruments, folk song and dance combined with music, drama music combined with opera and music and folk rap music, all these ethnomusicology theories have their own strengths and characteristics, and each has its own charm.

1.2 The development and influence of ethnomusicology theory

Ethnomusicology theory comes from the life of the national people. As early as human life began in China, music was born. The earliest Chinese ethnomusicology theory can be traced back to more than 7,000 years ago. Archeological findings show that Chinese ancestors began to use the bones of wild animals to make bone whistles more than 7,000 years ago, and pottery and other Musical instruments were made from the clay on the ground. These musical instruments have not died out after more than 7,000 years. After the development of history to the period of the Yan Emperor and Yellow Emperor, more exquisite string instruments began to appear, the representative instruments of traditional music Guqin and Ser are the products of that era, not only that, but even the basic music creation techniques and musical theory also appeared at that time. The invention and creation of these musical instruments and music theory are the embodiment of the music-creation ability and aesthetic level of our ancestors at that time. With the continuous development of history, musical instruments have become more and more diversified, and music theories have become more and more perfect through continuous innovation and modification so that a relatively complete music theoretical system with national characteristics based on Gong, Shang, Jiao, Zheng and Yu Wusheng has gradually formed. This music theory system has laid a solid foundation for the development of music in our country for thousands of years, and has also played an immeasurable role in the external dissemination of music in our country for the later generations, and even has a huge impact on world music.

1.3 Communication and influence of ethnomusicology theory

As early as the Han Dynasty, with the gradual development of communication between China and foreign countries, ethnomusicology theory also blended and collided with other cultures at this time. Zhang T. C. traveled to the Western region to spread our country's music culture to Central Asia. Buddhism comes from the West and has brought new vitality to our country's music. This cultural exchange has continued since the Han Dynasty. In modern times, with the progress of science and technology, transportation has become more and more convenient, the geographical barriers between countries have been gradually broken, the connection has become closer, and cultural integration has been greatly accelerated. At the end of the Qing Dynasty, the "School Music and Songs" movement sponsored by the Qing government introduced Western music on a large scale, took its essence and eliminated its dross, blended symphonies, Bel canto singing, opera, dance drama, Musical instruments, music theory, and other traditional Chinese music culture, and gradually produced modern ethnomusicology theory.

2. Overview of traditional Chinese musicology

Ethnomusicology studies music as a kind of culture, while traditional musicology focuses on the study of rhythm and coordination in music. In recent years, with the continuous enhancement of China's comprehensive national strength, our country not only has more and more economic influence but is also gradually confident in culture, followed by the rise of the national tide. It is not difficult to find that now more and more popular songs are labeled with the national style, ancient style, in fact, the "national style" they say refers to those in ancient China that began to spread, to modern times and further developed and improved after the "quintessence", although the name of traditional music, but in fact is not confined to the era of its production. As long as the creation of this music uses the traditional music creation method and has the unique attributes of Chinese music, then this music can be called traditional music (Liu L, 2023). Therefore, traditional music represents not only the music handed down in ancient times. It is worth mentioning that, just as traditional music does not only refer to the music that has been handed down, the so-called "new music" does not refer to the music that has only been produced in modern times, but the music that is written in accordance with the creative mode and characteristics of Western music. As with ethnomusicology theory, if we want to study traditional music in depth, we also need to classify it. In my opinion, traditional music can be roughly divided into the following categories: songs based on singing, dance music accompanied by dancing, drama based on stories, instrumental music based on instruments, and rap music. Different categories of music can be subdivided from multiple angles, for example, from the point of view of singing alone, opera music can be divided into Kunshan, Pihuang, Clapper, and Yiyang. A deep understanding of each different type of opera music can reveal its hidden charm.

3. The influence of ethnomusicology theory on traditional music

As an important part of China's music system, ethnomusicology theory not only plays an important role in the development of traditional music but also has a huge impact on the research of traditional music. In the author's opinion, the influence of national music on Chinese traditional music mainly includes the following aspects: It broadens the perspective of studying traditional music, makes us treat various kinds of music equally and recognize the value of various kinds of music, and improves the level of academic research.

3.1 To make the study of traditional music from a broader perspective

Before the study of ethnomusicology theory, the study of Chinese traditional music took music as an independent culture, and the scope of the study was also limited to music culture itself. Through consulting classics and searching for documents, the study was conducted from the aspects of music history, tunes, music theory knowledge, etc., while ignoring the role of culture outside music on music. However, ethnomusicology theory itself is the accumulation and refinement of people's life culture and is closely related to People's Daily life. In order to conduct in-depth research on ethnomusicology theory, researchers include the cultural customs, historical environment, and social culture of local people into the analysis category, and incorporate music as a cultural phenomenon into the overall cultural framework for observation and discussion. Since then, there has been a growing call for research on ethnomusicology theory culture from the perspective of local cultural systems and inherent values. At present, the musical value of cultural relativism, which is popular in the study of national music in the world, is born from this. At present, the study of national music culture is mainly divided into two aspects, namely, the objective situation of music is narrated

by the "will" and the connotation of music is subjectively discussed by the "theory". The former pays attention to the objectivity and authenticity of the content, which can be divided into three aspects: the "investigation report" written after the investigation of music, the "overview" describing the information related to music, and the "music chronicle" describing other objective information about music. On the other hand, "Theory" focuses on the in-depth explanation of music content, research, and demonstration of music on the basis of "ambition", or description of their own understanding and analysis of music.

3.2 Improved the level of academic research

In general, traditional music often has a long history of inheritance, at the same time, traditional music also contains a strong local characteristic. In the field of Chinese cultural studies, the study of Confucian culture has always occupied an important position, because Confucian culture runs through the entire history of our country, even in the Yuan Dynasty ruled by the Mongols and the Qing Dynasty ruled by the Manchus, Confucian culture is still used as a ruling tool, occupying the mainstream cultural status. Because of this, the so-called elegant music closely related to it has always been the focus of traditional music academic research. Lute, pipa, and other musical instruments have a long history, profound cultural heritage, and many researchers. While we focus on studying this elegant music, another sky belonging to national music has been ignored. However, the research on ethnic music has effectively proved that Chinese music can never be a monopoly, and the formation of cultural hegemony with Han ethnic music as the center is not suitable for the development trend of Chinese music culture. Only by deeply exploring the musical culture of all ethnic groups can a hundred flowers bloom and form a cultural creation environment where diverse cultures co-exist.

3.3 Improved the level of academic research

For a long time, academic research on music in China has been mainly focused on the music itself or the historical background in which the music is created. However, with the gradual development of the research on ethnomusicology theory, Chinese scholars no longer confine themselves to the single research path of music itself and the history of music creation when studying music. Instead, he began to pay attention to other factors that seem unrelated to music culture, such as social conditions, cultural background, and value system, but really affect music creation. It is great progress in the Chinese music research field to study and analyze traditional music from multiple perspectives and all aspects (Yulan F, 2023). In addition, with the development of Chinese national music research, music research has begun to become more and more specialized, and the direction of research has also begun to be more and more subdivided. Considering the complexity of our national music system, many national music have set up corresponding national music culture research societies, so that the discussion of national music goes deeper.

4. Conclusion

National music is an important part of our music system, which deserves our great efforts to study, and the results obtained in the research should also be applied to the people, so as to make the unearthed national music culture become cultural deposits, and create more national music works on this basis. In addition, in the follow-up cultural research, we should always treat different cultures with an equal attitude, respect the values of different cultures, and seek cultural models of cultural coexistence and sustainable development. In fact, all music has cultural attributes and music without cultural attributes does not exist, just as most British music has British ethnic attributes, and most Chinese traditional music has Han ethnic attributes. Therefore, we should respect the music views of different ethnic groups, explore the cultural background of ethnic music on the premise of equality, and combine it with the social background at that time.

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