

A Review of the Study of Prehistoric Music and Musicology in Chinese Musicology

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ABSTRACT. Before the birth of Chinese musicology, the study of prehistoric Chinese music had its own nationality and particularity. In modern times, on the basis of the integration of traditional music, Chinese musicology studies have absorbed the excellent achievements of western musicology studies, making it a comprehensive musicology study different from western musicology studies. This paper reviews the prehistoric music and musicology of Chinese musicology to explore its unique development path.

KEYWORDS: Chinese musicology, National characteristics, Traditional music

1. Introduction

Chinese musicology research began in the late 19th century to the 20th century. Musical pioneers, represented by Wang Guangqi (1892-1936) and Xiao Youmei (1884-1940), absorbed and studied traditional Chinese and western music, founded the Chinese Folk Music Research Association, conducted academic exchanges in musicology, and successively held relevant papers, books, etc. As a reference for the study of Chinese musicology, Western Musicology has fruitful research results and advanced research methods, and inherits and draws on the research results of Chinese musicology in prehistoric musicology, thus forming a research content and category of Chinese musicology in prehistoric music different from western music and Chinese folk music. "While studying modern folk music, it is also combined with the study of ancient music, because modern folk music is related to ancient Chinese music by blood. Combined with the study, we can review the historical origin and laws of evolution and development of Chinese folk music" [1]. Therefore, it is necessary to sort out the research on prehistoric music and musicology in China, so that one can see the inheritance relationship of Chinese musicology at a glance.

2. History of the Study of Prehistoric Music in Chinese Musicology

Writing is a tool for people to exchange ideas and record language. The earliest writing in China is believed to have existed in early summer, based on the hieroglyphics carved about "gong" in the clay black pottery flat plate found in the Xia dynasty site of Dengfeng Wangchenggang in Henan province in 1977. However, it is generally acknowledged that Chinese characters appeared in the Shang dynasty carved on tortoise shell and animal bones in the unearthed yinxu ruins in Anyang city, Henan province, which is also known as "Qi Wen", "oracle-bone inscriptions" or "tortoise shell oracle bones". On the oracle bones, there are some early musical and cultural materials. In the ancient book "spring and autumn annals of Wuyue" recorded "playing songs" and "lu shi's spring and autumn annals" recorded "labor songs" are ancient, Xia, Shang dynasty related to music records.

In the western Zhou dynasty, a relatively sound ritual and music system and the earliest music education school were adopted, and a special "collection system" was used to collect folk ballads so as to understand the people's situation. Meanwhile, a complete semitone structure of the twelve laws and the famous "eight notes" classification of Musical Instruments were formed in the western Zhou dynasty. In the spring and autumn period, the earliest collection of poems, the book of songs, collected 305 pieces of "wind", "elegance" and "praise" from the Western Zhou dynasty and the Spring and Autumn dynasty. At the same time, it recorded the "three-part profit and loss method" and the calculation method among the laws in the book of Guan. From the end of the Spring and Autumn period to the Warring states period, many musical aestheticians, music philosophers and various musicians emerged under the influence of the situation of "the collapse of rites and bad music", which broke through the monistic culture of "nothing but rites".

Yuefu began in the Qin dynasty and flourished in the Han dynasty. It was a music institution established by the Qin and Han dynasties to collect and adapt folk music. In the field of music and law, the sixty rules of jingfang and the

music theory of “three harmonies” emerged. The study of music in this period was recorded in Guo Maoqian's Yuefu poetry anthology in the Song dynasty. “The Han dynasty book. Art and literature annals” recorded the “sound twists and turns” of the score.

The music culture of The Three Kingdoms, the two Jin dynasties and the northern and southern dynasties inherited from the Qin and Han dynasties to the Sui and Tang dynasties. During this period, there were frequent cultural exchanges with the surrounding foreign cultures, which promoted the extraordinary prosperity of the music culture of the two places. At the same time in the late eastern Han dynasty because of Guqin music art culture and music creation and inheritance of music of violin family appeared, and “the famous Guqin works, make the Guqin music called this period is the most typical cultural icon, future generations will benefit from the Guqin’ s contributions to the art of Guqin music culture and the violinist called the literati music of Chinese traditional music four categories of the beginning. The music law of learning of this period mainly includes the 360 law of Lezhi Qian and the new law of Chengtian He.

During the Sui, Tang and Five dynasties, with the accumulation of various aspects in the previous dynasties, from the reign of emperor Taizong of the Tang dynasty to the reign of emperor Xuanzong of the Tang dynasty, the country was prosperous, the nation united, the economy and society prosperous, and the culture was diversified, which made the Tang dynasty the most powerful and developed country in the period. The achievements of music Law of learning in this period include the eighty-four tunes of Sui dynasty and the twenty-eight tunes of YanYue in Tang dynasty.

During the Song and Yuan dynasties, due to the development of civil music, the mainstream of music turned from the court to the people, from the aristocracy to the common people. In the cities and towns, there were folk entertainment places such as tiles and bars, and music was gradually commercialized. The achievements of music Law of learning in this period include the common character notation and the law lyric notation as well as the eighteen laws of Yuanding Cai.

“In the Ming and Qing dynasties, the five categories of traditional music: rap, folk song, opera, song and dance, and instrumental music, all formed their own unique systems, which are the important features of the development of music in this period” [2]. Haiyan cavity, Yiyang cavity, Yuyao cavity, Kunshan cavity, as well as Peking Opera and local operas were also formed successively. In this period, Zaiyu Zhu's “new law and secret law” and gong-ruler music were popular.

3. History of Chinese Musicology

“Reviewing the ethnomusicology major established in China, the curriculum and research focus have their own characteristics, which are different from the already prevalent ethnomusicology major in Europe and the United States. The characteristic of China is that it focuses on the study of the music theory of its own ethnic group, and the major students focus on the study and research of Chinese ethnic folk music” [1]. The systematic study of musicology as a discipline in China began with the pioneers who studied in Germany in the early years, among whom Guangqi Wang and Youmei Xiao were the representatives. Guangqi Wang, a great Chinese music historians and social activist studied in Germany, in 1920, respectively, in 1927 in Berlin university specializing in musicology and from German musicology master HuoEnBo stahl (exorbitant German music at saks common world instruments can be divided into body sound instrument, membrane, gas sound Musical Instruments, string instruments, electrical instruments five categories classification) and 1934 “on Chinese classical opera” to obtain a doctorate from the university of Bonn, Germany. His representative works include the music of Oriental nations, the study of the music system of east and west, and the evolution of European music. According to the organizational characteristics of scales, he divided the world music into three major music systems: Chinese, Greek and Persian Arabic. Youmei Xiao, a great Chinese music educator and composer, studied in Japan in 1902, and then enrolled in Leipzig conservatory of music in 1912. In 1916, he got his doctor's degree with the article “historical studies of Chinese orchestra before the 17th century”. His representative works include a comparative study of Chinese and western music and an introduction to ancient and modern Chinese and western music. At that time, “Chinese musicologists could not study world music, or Chinese music from the macro perspective of the world, but could only study traditional Chinese music under the premise of 'saving the nation from extinction and preserving its existence', hoping to achieve the purpose of inspiring national spirit and serving the war through the revival of 'local music' [3]. This period is the country music learning western music and into the enlightenment of China, but at that time, although studied western music, but is still in the study of Chinese music, so also known as “folk music” or “national music theory”, after being referred to as the “national folk music theory”.

The first period of Chinese folk music theory was from the late 1930s to the late 1940s in the liberated area of Yan 'an and Chongqing. In 1939, with Xinghai Xian as the representative, Lu Xun academy of the arts was founded in Yan 'an and the folk song research association was set up. In 1940, it was changed to the Chinese folk song research association, and in 1941, it was also called the Chinese folk music research association. The society is “mainly engaged in the collection and arrangement of Chinese folk music, and tries to use its research results to serve the practice of

music creation and the political purpose of 'arousing the people to unite against Japan' "[3]. The papers published successively include Xinghai Xian's folk songs and China's new music, Ke Ma 's songs of peasants during the agrarian revolution in northern Shaanxi, Lu Zhang's how to collect folk music, Bo An's introduction to qinqiang opera music, which were all included in the collected papers on folk music. In the outline of the study of Chinese folk music by Ji Lv, the purpose, method, scope and topic selection of the study of folk music are systematically elaborated, which has accumulated rich experience for the study of Chinese folk music and laid a good foundation for the later study of Chinese folk music. Kmt-controlled area in Chongqing and Shanghai as the center, the area of music research is founded by Yuanpei Cai, Youmei Xiao and Zi Huang represents national music college teachers and students as the main force, and established the "folk clubs", is the main idea of the community "in collective learning way and the collection of folk music, introduces the progress of western music (including technology and the theory of criticism), universal music education, to improve the levels of music, for the purpose of establishing national music in order to achieve" [4]. At that time, there were Luobin wang, Yunjie Wang and other musicologists who collected and studied ethnic music.

The second period of theoretical study of Chinese folk music was from the founding of new China (1949) to the outbreak of China's cultural revolution (1966). After 1945, Xun Lu in college of the arts set up the "folk music research office", and then set up folk music research institutions all over the country. For example, the central conservatory of music set up the research department of ethnic music in 1950, and the Shanghai conservatory of music set up the research office of ethnic music in 1952. The research department of ethnic music of the central conservatory of music has compiled a collection of papers on ethnic music research, a general survey report on hunan folk music and a collection of interviews of hequ folk songs. Central academy of music in 1960 China's music institute initiative focus of national excellent music compiled by expert brainstorming book of ethnic music, which represents the highest level at that time, the study of Chinese folk music book, on its Chinese traditional music classification gave a clear demarcation, becoming a master of Chinese traditional music research and subsequent national folk music research.

Chinese national folk music theory research of the third period is in the late 1970s to now, because after 1978 years of China's domestic political situation is stable gradually, academic research atmosphere also gradually relaxed, at home and abroad academic exchanges are increasingly normal, research perspectives and methods for Chinese national folk music is gradually widening, the domestic research on Chinese national folk music of the stage in the new period. In particular, in June 1980, when the music research society was founded, the first academic exchange meeting on musicology was held in Nanjing University of the Arts. The research content covered a wide range of subjects, including not only folk songs, folk songs with dances, folk instrumental music, rap music and drama music of the Han nationality, but also the investigation and research on ethnic music of various regions. There are not only papers on historical musicology, but also papers on systematic musicology. Later in 1982 (Beijing), 1984 (Guiyang), 1986 (Harbin), 1988 (Xi 'an), 1990 (Shanghai), 1992 (Beijing), 1994 (Fuzhou), 1996 respectively (Qufu) held the Chinese national folk (traditional) music association, especially in Xi 'an in 1988 at the fifth session of Chinese national folk(traditional) musicology during the meeting, the central issue is China's national folk(traditional)music classification problems.

4. Conclusion

Chinese musicology study comes from the end of the 19th century to the 20th century, represented by Wang Guang qi and Xiao Youmei study in Germany, the ancestors of by absorbing the excellent results in the study of western music and writing related papers and works, forming association for the study of Chinese national folk music at the musicology academic communication and has published related papers and books, etc.

"Some Chinese scholars until the 1980s in China's traditional music or folk music field investigation to be completed with high academic value on the basis of the traditional music and folk music research results, and the rise of China then 'ethnomusicology' development and nature also serves the academic association" [5]. Chinese musicology research not only inherits the research results of Chinese musicology prehistoric music research but also the advanced results of western musicology research, so that it has its own unique development.

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