

A Brief Discussion on the "Art Contact" of Music in Cambodia and Music in Yunnan Province

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Abstract: As a country in southeast Asia, Cambodia's traditional national music has its own characteristics, especially the Khmer music. Although Yunnan province, China has no direct border with Cambodia, but due to the geographical position, history, cultural background, so the music art exchange is very diverse. As a starting point, this paper expounds the inner artistic connection between music of Cambodia and that of Yunnan, proposes its own views, and hopes to enlighten the relevant research.

1. Introduction

Yunnan province, located in the southwest border of China, is one of the most extensive ethnic groups and the most abundant ethnic groups in China, bringing together ethnic groups, including Han nationality, to become an important area of national unity in China. It is because of the numerous ethnic groups that make up the rich and diversified ethnic music in Yunnan province and its full artistic features and diversified USES have highlighted the positive significance of music type. The development of music is closely related to the geographical location and customs, which can be found from the characteristics of Yunnan local national music.

As a southeast Asian country adjacent to Yunnan, Cambodia has always attracted attention to its unique style of music, and has a unique model and value in theoretical research. Many people put music in Cambodia and China's Yunnan ethnic music together for the comparative study, and that's because there is some kind of artistic connection, like the theme of music, the technique, the type and the spirit of music etc. Due to the proximity of Yunnan and Cambodia in geographical location, the music development of the two has some natural associations, and these topics have become hot spots in the research of this field and are attracting increasing attention [1].

2. Overview of music in Cambodia

2.1 The situation of music in Cambodia

The Cambodia music refers to the music art which is owned by Cambodia, which mainly refers to music which has the artistic characteristics of Cambodian local culture. Among them, the Cambodian national music has a unique Khmer ethnic identity and is closely linked to the Khmer Buddhism. Thanks to Cambodia's unique geographical location, ethnic customs, religious beliefs and cultural background, the unique style of music in Cambodia, especially the national music, has become an important element in the daily life of Cambodian people. In Cambodia, for example, daily party, celebrations and large-scale activities, the national music is an essential art ornament, and it can be very good at shaping the atmosphere.

Of course, in recent years, with the development of the economic and social development in Cambodia, music has a new development in Cambodia, which makes the music type of Cambodia more abundant and the music experience enjoyed by the people more diversified. Of course, the Cambodian national music is still the subject and core of its music, which is also a very important vector and a window to the Cambodian national art, and its demonstration effect is worthy of special attention.

2.2 National music of Cambodia

The ethnic music is distinctive and has local artistic characteristics in Cambodia which is the main body of the Khmer people. The ethnic music in Cambodia, which is the main body of the Khmer people, is distinctive and has local artistic characteristics. Especially the prevalence of Theravada Buddhism in Cambodia has added more religious elements to the Cambodian national music, and the inspiration for Cambodian musicians in music which involves religious subjects is often more diverse and more attractive [2].

The development of the national music in Cambodia has formed the unique cultural personality and charm of Cambodia, which has made the Cambodian national music more Khmer and an important symbol of Cambodian art. For example, the national anthem of Cambodia, "Nokoreach," is adapted from traditional Cambodian folk tunes, which has been refilled with new vitality, and has greatly inspired the national identity and patriotism of the Cambodian people. In fact, during the Khmer rouge period in the 1970s, Cambodia's national anthem, "the glorious April 17", was also from Cambodia's folk music, which was closely associated with the Khmer ethnic music. It can be seen that the music of Cambodian nation has penetrated into various aspects of economic and social development and people's livelihood in Cambodia, and even has a strong impetus for Cambodian nationality.

Today, Cambodia has also absorbed more cultural and artistic nourishment in the process of future development, which has made the Cambodian national music great progress and development. However, as a small southeast Asian country with a population of 95% of the population, music is still the main body and the soul of music in this country. The Cambodian national music has its own unique style and charm, and it has attracted more people to study it.

3. Art contact between Music of Cambodia and music of Yunnan

3.1 Similar cultural backgrounds make similar music types

Cambodia is a typical Southeast Asian country, although it is not directly adjacent to China, but it is close to the geographical location of China's Yunnan province, and there are many close links between them in cultural background, historical humanities and other aspects. Cambodia is located in the Zhongnan peninsula, which borders Thailand, Laos and Vietnam, and is very close to China's Yunnan province. In history, it has maintained relatively frequent people-to-people exchanges and maintained close communication and communication with Yunnan province in economic, social, cultural and artistic aspects [3]. As far as national music is concerned, the national music of Cambodia has typical southeast Asian characteristics, including the ethnic characteristics of the Khmer, as well as the links between southern and southern Buddhism. The special combination of national music and music of religion makes the music type in Cambodia more complex, more diverse and more artistic.

Similarly, it is well known that in the sui and tang dynasties, Buddhism was introduced into the Xishuangbanna area of China's Yunnan province through Myanmar. To this day, the southern Buddhism of xishuangbanna still maintains good development momentum, ethnic minorities such as dai, blang, and drung have a deep belief in southern Buddhism, and there are many Buddhist temples in xishuangbanna. With the matching, Cambodia is a country where more than 80% of the population believes in Buddhism, and the belief in Southern Buddhism has a great cultural connection to music in Yunnan and Cambodia. Many countries in Southeast Asia, including Cambodia, are in the radiation range of the "greater China cultural circle", and the worship and learning of Chinese culture have kept many Chinese cultural factors in their cultural genes, which naturally includes the art aspects of music. As already mentioned, although China's Yunnan province has no direct border with Cambodia, exchanges and interactions between the two countries have been extremely frequent, and have contributed to the diversity of music innovations. So, a similar cultural background has led to a lot of convergence in Cambodia's music and national music in China's Yunnan province, and it has enhanced understanding and cognition, and it has driven the development of music in both countries.

3.2 The complicated relationship between the local customs and the national music

Yunnan is located in the southwest border of China, which has been the frontier of communication between China and Southeast Asian countries and regions in the past dynasties, which has formed an extremely close internal relationship with the Southeast Asian region. As an important country in Southeast Asia, Cambodia is located in the central and Indochina that not only has obvious geographical advantages, but also has some typical customs. Indochina area, for example, mostly belongs to the tropics, especially in Cambodia, which is a typical tropical monsoon climate, annual average temperature around 30°. Many areas in southern Yunnan, such as Xishuangbanna, Honghe and Wenshan, are also hot spots. The convergence of this climate makes music, especially the national music, a great interleaving point in the development context. Needless to say, the ethnic music of Yunnan province is originated from the original ecological creation of many ethnic minorities, while the Cambodian national music is the main body of the Khmer tradition music, and the complicated relationship between them is obvious.

For Yunnan province and Cambodia of similar climatic conditions and geographical location, the tacit understanding between the creation and development of national music is very deep. Especially rainy, wet and humid climate makes the traditional flavor of the Cambodian national music euphemistic sorrow at the same time there is no lack of positive strength and vitality, this is in the music of many ethnic minorities in Yunnan has a similar mark [4]. Therefore, it is the great fit and similarity of the customs, which makes the national music of the two places more closely connected." Art is often the same." Especially in Yunnan and Cambodia have extremely close relation between humanity and geography, the music types and interconnectedness of both sides is more complex, also contributed to their unique music form, which can bring a person of good art experience.

3.3 The relationship between the two national music themes and techniques

As Southeast Asian country dominated by the Khmer people, on the one hand it attaches great importance to the influence of the Buddhism in the economic and social development, on the other hand it attaches great importance to the traditional art of the khmers themselves. From the perspective of music, symphonies belong to light music and are generally used for drama accompaniment. And Cambodia's bingo rhythm is fast, usually dance accompaniment, at the same time, Cambodia's Khmer music is a very cheerful music, usually played on festive occasions such as celebrations or weddings. In particular, Khmer music is known for its low spin and soft singing, and the female voice version has a deep sense of hearing and can even feel the deep and extensive of Buddhism music. In this regard, some ethnic areas in Yunnan, especially in Xishuangbanna in the south, have similar themes and techniques for the spread of southern Buddhism, which means that music has a more pure theme, and music technique is mainly based on a single type, which reflects the simple and good nature of the minority people and the purity of the mind.

In addition, from the aspects of the accompaniment of music in Cambodia and music of Yunnan, they also have a sophisticated art connection. For example, there is a lot of Khmer music in Cambodia, accompanied by a unique type, such as the famous Wei Gong is the characteristic of the instrument, to pluck instruments sound by man to turn around. At the same time, the Musical Instruments play an extremely important role in the traditional music in Cambodia, bringing to the national music a more beautiful atmosphere. In addition, Cambodia's common wooden harps are made of bamboo, with bamboo weaving techniques combined with musicians' flapping and making a beautiful sound [5]. In China's Yunnan province, there are also many traditional instruments belonging to ethnic minorities. For example, the kongs are the folk percussion instruments of the dai, hani, jingpo, wa and longhong ethnic groups, which are popular in southern and western of Yunnan. This musical instrument has a deep, soft and three-dimensional feeling, which is very characteristic. Again, three-stringed is an instrument that was loved by han, yi, hani, white, zhuang, miao, yao, and dai, lisu, wa nationality, and it has the advantages of beautiful melody and strong narrative. Yueqin is a popular plucked instrument among ethnic minorities such as yi, hani and Mongolia, which has a long history and is deeply loved by the masses. The timbre of the Yueqin is

clear and bright, and can play a large role in solo performance or even accompaniment.

So, there is certain artistic fit between traditional Cambodian instruments and Yunnan ethnic instruments. The native eco-creation instrument adds to the glow of music, which makes music more powerful and more artistic.

4. Conclusions

To sum up, traditional Cambodian national music has the typical characteristics of Indochina peninsula countries, particularly the combination of Khmer music and theravada Buddhism music for the greatest characteristics, which are the most distinctive features. The Yunnan province of China is a region that is widely populated by ethnic minorities, and the minority has created a glorious national music, created a good artistic atmosphere. The relationship between Cambodia and Yunnan province of china is closely related to the cultural background, local customs and even the music type, showing both the convergence of the artistic development and the beauty and individuality of music, creating a beautiful picture of music art, bringing the unique music experience.

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