

Research on the Status Quo of the Study of Western Music History in China

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Abstract: The study of music in China has the subjectivity of ontological attribute research, the narrowness of cultural attribute research, and the political nature of social attribute research. Western music history has continued from the ancient Greek period to the 21st century today, in its ontology, culture, society, etc. The dimensions are all maturing, which is in stark contrast to the relatively monotonous music research in China. The paper analyzes the characteristics of Western music historiography, expounds the current research situation of Chinese music, points out the enlightenment of Western music historiography on Chinese music research, and aims to provide a theoretical reference for music research academia.

1. Introduction

Western music historiography has continued from the ancient Greek period to today, and has matured in its ontology, culture, and social dimensions, which is in stark contrast with the relatively monotonous music research in China. In the new era, exploring the enlightenment of Western music historiography on Chinese music research is of great significance for perfecting Chinese music research, consolidating the theoretical basis of music, and even promoting the cultural essence of Chinese traditional music [1].

2. Characteristics of Western Music History Studies

The first is the study of the ontological attributes of Western music history. The study of the ontological attributes of Western music history originated in the Middle Ages and gradually developed under the religious background of Christianity. It has a strong religious color. Boileau's "Principles of Music" is the first study of the attributes of music ontology. It elaborates on the basic theories of music from three aspects: cosmic music, human music, and applied music. Dink Torres's "Music Terminology" summarizes and generalizes the musical terms of ancient Greece, the Middle Ages, and the Renaissance, and presents his views on musical terms. Since the 18th century, rationalism has played an important role in the ontology research of music history. Hawkins and Bernie used rationalism as the basic principle, and combed the ontology of music history before the 18th century from the perspective of historiography, and formed his own theory. In the 19th century, positivism became the mainstream in the study of music history, emphasizing the testimony and analysis of the ontological attributes of music history, linking music with social sciences and natural sciences, and combining philosophy, phenomenology, structure, and aesthetics. In the 20th century, the study of music ontology presented the characteristics of "practicalization". Scholars combined music ontology research with social background, emphasizing the origin and soil of music, from harmony, genre, structure, polyphony, etc. The characters explore the development of music history from a number of individual elements.

The second is the study of the cultural attributes of Western music history. If the study of the ontological properties of Western music history is to reveal the essence and elements of music and explain the question of music, then the study of music culture attributes is to explain what music is expressing [2]. Therefore, in addition to ontology research, another feature of Western music historiography is the combination of religion, literature, philosophy, aesthetics and music research. Western music is deeply influenced by Christianity. The Bible is an important masterpiece that combines music, religion, and literary and artistic forms. The combination of music and literature is

reflected in Dante's Divine Comedy and Boccaccio's Ten Days. Aristotle once said: "Music is the art that reflects people's quality and disposition. In music works, rhythm and tone are imitation according to the closest reality, reflecting people's gentleness, anger, courage and restraint." Bernie's "General History of Music" explores the history of music from a cultural perspective, synthesizing music culture according to music, viewpoint and time, and conducting an overall study of music culture. The third is the study of the social attributes of Western music history. Music has social attributes. Music, as an aesthetic art form, breeds on a certain social, economic, and political background. Paul's "Music in Western Civilization" combines economy, politics and music to explore the influence of social politics, economics and other elements on music creation in a capitalist social environment.

3. Characteristics of music research in China

The first is the subjectivity of the study of music ontology attributes. Compared with the western music ontology, the comprehensive study of music from the aspects of tone, structure, harmony, rhythm, rhythm, timbre, etc., the study of music history in China is based on "ritual music", and the music research works left in ancient times basically have this. A feature. Because most of the people who studied music in ancient China were feudal literati, influenced by feudal ideology, they were confined to social status and class, only recognized the "official" music works, but not enough for folk music research. Different from the study of Western music history, Western music research combines the "cultural" attribute of music with religion, while in Chinese music research, it is the tone, structure, harmony, rhythm, rhythm and tone of the "ontology" of music. The combination of Taoism and Confucianism and other religious propaganda led to a strong subjectivity. For example: "Zuo Chuan • Zhao Gong Yuan Nian" contains the view that "there is a gas of six, the birth of five flavors, the five colors, the five sounds" emphasizing the integration of Taoism and music [3].

Second, the study of music culture attributes is narrow. The cultural culture and the feudal ruling class have strong cultural convergence and are a manifestation of the will of the feudal rulers. Compared with Western Dante, Boccaccio, Aristotle, Wagner and other scholars, the emphasis is on the combination of music and philosophy, aesthetics, emotions, etc. In ancient China, music was regarded as a reflection of the will of the heavens, then the ruling class also It represents the will of the gods, emphasizes the "rule and ruling the country", and uses music to reflect the meaning of "education."

The third is the political nature of the study of the social attributes of music. The political nature of the study of music social attributes in China is closely related to Western music research. The political nature of music has, to a certain extent, enhanced the instrumentality of music and has become a tool for the ruling class to bind people's minds.

In the study of the history of Western music in China, it is often only the one that plunges in and lacks the ability to integrate. The result is that we are limited to a certain aspect in academic research, which is reflected in our teaching, that is, the knowledge transfer to students is simply explained from a certain aspect. In order to change this situation, it is necessary to Improve our research on the history of Western music. When we study the history of Western music, most scholars tend to choose from a historical stage that is familiar to the world, or start research from more famous musicians. However, this often leads many people to concentrate on the history of music in a certain field, and for other valuable musical history, few people will study it, causing the existence of research gaps. Therefore, we must change our research ideas. We should not study the history of Western music solely on the basis of personal interests and preferences. From the actual considerations, what other research directions are valuable, or which directions are rarely involved? These occasional readings can serve as a good research direction [4]. Only in this way can we break the monotonous content and form in order to realize our own research value.

4. The Enlightenment of Western Music History on Chinese Music Research

The first is to establish a macroscopic concept and grasp the three attributes of music, culture,

and society. The three attributes of music's ontology, culture and society are not separated from each other, but are mutually infiltrated and interconnected. At present, Chinese scholars' research on Chinese music mainly involves some limited data such as existing literature and music scores. The research method is generally to study the ontology of ancient Chinese music. Through the study of the history of Western music and music, it can be seen that in the study of music, not only must we grasp the macro from the whole, but also carry out micro-in-depth analysis from the local part of each work, combine traditional culture, pay attention to the evolution of history and the change of ontology. Study music in the political and cultural environment of the entire society. Establishing "big aesthetics" and abandoning the limitations of the class, based on the analysis of the melody, rhythm, and tonality of the music, combined with the author's life, situation, historical and cultural background, political factors, etc., can be obtained More objective and effective research results.

The second is to vigorously carry out discipline integration and innovate music research methods. Throughout the study of music historiography in China and the West, most of them are not purely "music" artistic expressions, but a combination of philosophy, culture, music and other disciplines. Each work and each stage of research is a flexible and complete ideology, which requires that the study of Chinese music must combine philosophy, religion, literature, psychology, phenomenology, semiotics, anthropology, etc. Examine ancient music works from a more complete perspective. In addition to researching "ritual music", it is necessary to dig deep into all aspects of folk works and innovative research methods. For example, it is possible to carry out in-depth excavation of ancient myths and historical works, combined with archaeological and cultural relics research, to find historical data that provides music research literature unloading or literature lacking, and provides evidence for music research. Another example: from the perspective of literature as a breakthrough, combining literature with music, studying the musical characteristics of the Book of Songs [5].

The third is to integrate into the globalization of the art landscape and enrich the carrier of music research in China. Today, as the global art integration pattern continues to deepen, China's music research should actively integrate with global music, abandon China's national limitations, and draw on the "Music History Handbook", "Oxford Music History", "Style Music History Handbook", and "Ge The relevant experience of Western music research, such as Ligaoli Shengyu, puts Chinese music research into a global vision, and analyzes ancient music works with the ideas of structuralism, deconstruction, feminism and neo-criticism. For example, when studying the music of the Sui and Tang Dynasties, we can use the "Silk Road" as a carrier to study the influence of Western music on Chinese music, so as to better locate the music works of Sui and Tang Dynasties. Another example: using Western New Criticism to examine China's "Historical Records and Music Books", "Han Shu, Li Le Zhi" and other works.

5. Conclusion

The study of music in China has the subjectivity of ontological attribute research, the narrowness of cultural attribute research, and the political nature of social attribute research. Western music history has continued from the ancient Greek period to the 21st century today, in its ontology, culture, society, etc. The dimensions are all maturing, which is in stark contrast to the relatively monotonous music research in China.

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