The objectives of the article are to reveal the level of students’ awareness of the role of traditions in academic Chinese music, to reveal the attitude of students towards traditional Chinese music, and to present the results of empirical research. The research methodology is based on other methods: content analysis of scientific literature on the research topic; method of sociological survey and method of statistical analysis. An empirical research was carried out in the form of a survey of 3rd year students (bachelors) in three groups of 25 people each (the general sample consisted of 75 respondents). A special software had been used, a Neural Designer program - a tool for advanced analytics. Research materials include sources and data from student questionnaires. The main results of the study are students from the two experimental groups showed an increase in interest in the musical tradition of China and its implementation in modern academic music. After the experimental sessions, the motivation for learning increased from a low to a high level.

**Keywords:** Traditional music. Chinese academic music. Performing arts. Learning motivation. Educational work.
The music of China has several millennia of development and has been influenced by the musical traditions from the Middle East, Central and South Asia, as well as South-East Asia. It also absorbed elements of the music from the peoples who were part of the Chinese state (Uighurs, Tibetans, Mongols, Manchus, etc.), and in turn had a significant influence on the music of Korea, Japan, South-East Asia and the Pacific Ocean islands (YING, 2020, p.18). Since ancient times, Chinese music has developed under the influence of different religious, philosophical and ideological doctrines (YING, 2020, p.9). For example, in the Confucian treatises, the cosmological concept of the nature of music was developed, as well as its social and political role was emphasized. Music in Confucianism was considered as one of the means for successful government and as an essential factor in educating people and achieving social harmony (LEUNG, 2018, p.6-7).

According to the ideas of Taoism, music was supposed to promote the manifestation of natural psycho-emotional reactions of a person, his merging with nature (LEUNG, 2018, p.8).

The Buddhist worldview emphasized the mystical principle in music, helping to comprehend the essence of life, the individual spiritual improvement process (LEUNG, 2018, p.9). In the modern scientific literature, the concept of «Yue» in Chinese culture meant not only music, but also other art forms, as well as something beautiful in general, characterized by a high degree of organization (WONG, 2020, p.105). Multilevel symbolic thinking in Chinese music reflected attempts to establish correspondences of individual musical tones, unique musical instruments, types and genres of music with the universe and socio-political systems (WONG, 2020, p.106).

So, in the traditional sound «Lu-Lu» system, the sounds of the 12-step scale were associated with the periods of the day, with the position of the Sun and Moon, with the months of the year, etc. (PANG, 2022). On this system basis, a pentatonic scale was created, the steps of which were associated with five types of semantic intonation in Chinese language, and were identified with the five elements of nature, the cardinal points, with the ranks of the social hierarchy (MALM, 2021 p.89). The sound of instruments (especially ceremonial orchestras) was maintained in strict accordance with the developed scale for sound heights (MALM, 2021, p.93). The Chinese were convinced that its violation could have catastrophic cosmological and socio-political consequences. The theory of Chinese music based on the principle, widespread in the countries of the Ancient East, - recognizing the decisive role of a single sound, that is, a sound must be taken separately (JIA, 2020, p.64). This is the fundamental difference between the music theory of most countries in the Ancient East and antiquity, in which the dominant role is given to the melodic turn (JIA, 2020, p.65).

The twelve-step scale, corresponding to the twelve months of the year, consists of two interpenetrating scales - «Yin» (minor) and «Yang» (major). The five musical tones that make up the Chinese pentatonic scale correspond to the five elements, five constancies, five planets and five colors (BAER, 2020, p.59). When performing music, the five constancies must be in the balance (BAER, 2020, p.60).

For a long time, a meaning understanding lack of Chinese music led to its rejection by European musicians (TABUENA, 2020, p.77). In the Evenings in the Orchestra (1853), Hector Berlioz wrote about Chinese music: «The chant, grotesque and even very unpleasant, ended, as in any of our most vulgar romances, on a keynote; he never deviated from the key and scale set at the very beginning. Fractional, rhythmically monotonous accompaniment was performed in complete dissonance with the notes. The music of the Chinese and Indians, if they had it at all, would be like ours; but in this area they are in the utter darkness of barbarism and infantile ignorance, through which scarcely numbered, clumsy and insecure sprouts make their way. The peoples of the East call music what we would call noise» (WHITENER, 2018, p.18).

Since the beginning of the XX century, Chinese musicians receive special education in European cities, and in China, music educational institutions (music departments at universities) and orchestras of the Western European type are being created. Such musicians as Xiao Yumei, Tsai Yuanpei, Huang Guangxi, Liu Tianhua made a special contribution to the development of Chinese music of this period. In the 1920s, on the initiative by Xiao Yumei and Tsai Yuanpei, a conservatory was founded, and a symphony orchestra was created (MALM, 2021, p.144). In connection with the growth of the national liberation movement, forms of patriotic song appeared (from the 1930s against the Japanese invaders), which became widespread, especially among young people (MALM, 2021, p.145).

Since the early 1920s, with the growth of the Chinese communist movement, a popular song culture has emerged (WEI, 2021 p.282). For revolutionary patriotic songs, the ancient Chinese poetic genre and motives of
traditional songs were used (Malm, 2021, p.146). Among the composers of this period, several important names should be mentioned: Nie Er, the author of the «March of Volunteers» which became the anthem of the People’s Republic of China; Tian Han, Zhang Shu, An Eh, Meng Bo, Sha Mei (Malm, 2021, p.146 - 147).

After the formation of the PRC in 1949, the state cultural policy was aimed at strengthening the role of literature and art among the general population (Xin, 2013, p.134). The All-China Association of Literary and Art Workers and the Union of Music Workers (since 1959, the Union of Chinese Musicians) were organized in Beijing (Xin, 2013, p.135). With the assistance of specialists from the USSR, a system of music education was formed: Conservatories (Beijing, Shanghai, Tianjin), musical institutes (Wuhan, Shenyang, Xian, Chengdu), the Institute of Chinese Folk Music (Beijing), and musical schools in various cities were opened (Boyu, 2017, p.4).

Wonderful musicians and composers - Huo Luting, Zhao Feng, Yu Yixuan, Miao Tianrui, Li Ling, Chen Hong, Zeng Liyan and others, taught students of new music universities (Malm, 2021, p.266).

In this period the work on the study of traditional Chinese music began. Folklore ensembles were organized, the Beijing Musical Drama was popular, associated with the activities of the actor Mei Lanfang (Lian, 2016, p.4), and the genres of mass song developed by Ma Ke, Li Huanzhi (Wong, 2020, p.112). Also, chamber instrumental and symphonic works were created by such composers as Ma Xitsun, Qu Wei, Zhu Qianer; Chinese musicians-performers, in particular – by the pianists Liu Shikun, Li Mingqiang (Malm, 2021, p.104).

From the early 1960s, and then during the Cultural Revolution, music served as an illustration for the political slogans of the Beijing leadership. The performance of traditional Chinese music was forbidden and Chinese composers written persecuted compositions by foreign composers until to 1966. The collectively created so-called «exemplary musical dramas» in the «Jìngju» genre («Red Lantern», «Shajiaban», etc.) were staged, while the orchestral music included only Chinese national instruments (Mezentseva, 2013, p.2). Musical groups were disbanded, musical educational institutions were closed. Since the 1980s, amateur creativity has become active again, new professional ensembles and orchestras had been created, research work on modern and traditional music had been established, and musical education had slightly improved (Mezentseva, 2013, p.3).

From 1979 to 1987 the publication of Bulletins and academic journals continued in all conservatories. An unprecedented flourishing of music education and music science marked this period (Malm, 2021, p.176). The nine major conservatories in China expanded, and the number of branches in them increased from four or five in the initial period to eight or ten afterwards.

In the 1990s, the admission of students to all departments of the conservatories was expanded, and in some of them the number of students reached several tens of thousands, even in the smallest educational institutions there were several thousand people (Malm, 2021, p.177).

Music gradually became part of a full-fledged, high-quality education (Lia, 2020, p.67). After the 1980s of the twentieth century, music departments opened in a number of multidisciplinary universities in the country, which subsequently grew into conservatories (Whitener, 2013, p.22). The training of qualified personnel ensured the functioning of the continuous education system: musical training carried out in primary and secondary schools, and then at universities in bachelor, master and postgraduate programs, which were introduced in nine main conservatories in China (Whitener, 2013, p.22).

Nowadays, about 40 professional music journals are published in the PRC, and music festivals are held annually. Since 1988, 8 higher musical educational institutions, the Union of Musicians, the Central State Opera Theater, the Chinese Opera House, symphony orchestras in many large cities, the Chinese Song and Dance Theater, the Central Orchestra of Chinese Folk Instruments have functioned in China (Malm, 2021, p.168).

The Chinese influence on the classical Western musical tradition was reflected in the work of two famous composers - Gustav Mahler, who wrote «Song of the Earth» on the theme of seven poems by four Chinese poets (Li Bo, Zhang Ji, Meng Haojan and Wang Wei), and in the work of the American composer and music theorist John Cage (Lian, 2016, p.4). In both cases, we are talking about the influence on the musical thinking by composers of Chinese philosophy (Yijun, 2020, p.137).

With the entry into globalization era, many commercial genres of Western European and American music began to take root in China - rock with all its varieties, hip-hop, rap, etc. Some traditional Chinese musicians take part in recordings of new age music, which willingly exploits oriental melodies and instrumentation, as well as jazz music genres based on the improvisation art (Yijun, 2020, p. 139). In the 1980s, Chinese academic music actively mastered new themes, plots, stylistics, and compositional techniques (Yijun, 2020, p.140). This period of «accumulation of strength» culminated in the first half of the 1990s with a qualitatively new form of interaction
between cultures: Chinese operas successfully staged on the world’s leading stages, moreover in Chinese (for example, the Jin Xiāng’s «Cloud», the Guo Wenjīng’s «Diary of a Madman» etc.) (XIN, 2018, p.149).

In connection with the qualitative growth of Chinese academic music and its success on the world stage, the evolution of European views on Chinese musical culture began. These views arose as a superficial fascination with Chinese exoticism in the 18th century, went through a stage of active rejection, and then a deep interest in the expressive possibilities of Chinese music (XIN, 2018, p.151). The development culmination of the Chinese tradition by European composers fell on the first decades of the XX century: the musical and theatrical works by Stravinsky, Bartok and Puccini confirmed the intrinsic value and artistic beauty of Chinese traditional music in the European cultural consciousness, and paved the way for the perception of a new Chinese musical academic culture ((XIN, 2018, p.152).

At the turn of the XX and XXI centuries, a creative boom began in academic music in China, facilitated by a number of economic and cultural factors (BOYU, 2017, p.28). Firstly, there has been a steady economic growth in the country and many investors have appeared who have begun to develop the main structure of show business. Secondly, creative boundaries have expanded. As a rule, performers try to fulfill their potential in a wide variety of genres. Therefore, no strict genre classification is possible in contemporary music. Only a few bands attributed to one genre or another. Lyrics often use the principle of linguistic mixing. Quite often, English phrases and sentences are included in the lyrics. Most of the performers use English-language creative pseudonyms (BOYU, 2017, p.35).

Based on the analysis of scientific literature, historical and chronological comprehension of Chinese academic music correlates with three periods that showed the predominance of new or old trends and the acquisition of professional skills by Chinese musicians that brought Chinese musical art closer to global achievements. The first - from 1840 to 1949 - is closely related to China’s acquaintance with the West and the first steps in the development of European romantic techniques (MALM, 2021, p.194).

From 1949 to 1976, the second period characterized by significant changes in the social structure and, consequently, in the art of music, which puts in the forefront the romance of the revolution and the realistic vitality of themes and plots (MALM, 2021, p.199).

The third period, lasting from the end of the Cultural Revolution in 1976 to the present, is associated, in our opinion, with the policy of reforms and opening up of China and the active assimilation of the innovative experience accumulated over the XX century from the West (WONG, 2020, p.119).

It was the last period that turned out to be more fruitful and interesting for a detailed analytical study: mastering innovations and combining them with traditional features at this time most intensively and artistically fully. By this time, symphonic genres, most indicative of professional composer’s creativity, are ripening, the Chinese musical academic art is developing rapidly, overcoming locality and going beyond the borders of China. In addition, Chinese composers bring their own ideas to the world, living in other countries of the world (in the USA, Germany, France, and Switzerland). In musicology, including Chinese, the time has come to comprehend the period associated with the concepts of «new modernity» in the music art (MEZENTSEVA, 2018, p.2).

In this sense, our work has a topical message and an unusual perspective for posing the problem. Academic Chinese music, formed in the «period of openness» after 1976, is considered in the interaction of 4 techniques and techniques of Western avant-garde writing and minimalism, as well as elements of traditional culture that have become part of the means of expressiveness of the renewed musical language. Their presence connects contemporary composers with many generations of predecessors - artists, poets, philosophers, folk singers and songwriters for instruments. The study of the synthesis of the Western style and features of traditional culture in music of this period has not yet taken place in either Chinese or Russian musicology, which also determines the relevance of the work. For the first time, contemporary works by Chinese composers were compared with traditional music techniques (MALM, 2021, p.205).

The Chinese universities establish their curriculum by themselves, and includes listening to music, performing music, musical aesthetics, choral singing, music theory, music literature and other professional disciplines (YIJUN, 2020, p.119). According to university regulations, music is a compulsory subject in the system of full-fledged high-quality education; without passing it, it is impossible to get a diploma of graduation from an educational institution (YIJUN, 2020, p.120).

In recent years, there has been a trend towards an increase in the number of music departments at universities. The level of music education is assessed by a rating point system; for a successful graduation from the university,
it is necessary to get six points (in some universities this figure reaches eight or more points, including points in
fine arts, art design, etc.). For example, at the People’s University of China, three subjects of the art cycle are
compulsory for selection, for each of which you can get two points (YIJUN, 2020, p.122). Such art education
allowed not only to expand students’ knowledge in the field of art and to look at the world in a new way, but it
also contributed to the diversified development of students, in particular, to improve their imagination. Students
enjoy attending art classes. After graduating from universities, they often become active and become organizers
of various artistic events held at their working place (YIJUN, 2020, p.124).

Thus, the modern musical academic culture of China is a unique phenomenon that organically combines two
differently traditions - Chinese and European. This work made it possible, on the hand, to consider
the studied phenomenon as a kind of universal model of mastering «someone else experience», on the other, to
reveal the specific features of mastering inherent in Chinese culture. The theses put forward in our work
were correlated with many studies on East-West interactions in other national cultures, as well as in other genres,
which makes it possible to represent the perception of cultural experience in the form of three levels: borrowing,
active influence and absorption (YIJUN, 2020, p.128).

METHODS AND MATERIALS

The research methodology is based on a systematic approach and includes the methods of the general scientific
group (analysis, synthesis, induction, deduction), as well as a group of special methods: content analysis of
scientific literature on the research topic; method of sociological survey and method of statistical analysis. To
process the results of the empirical research, special software Neural Designer, a tool for advanced analytics,
was used. Research materials include sources and data from student questionnaires. The first group of materials
includes the most important and illustrative compositions presented by Li Shutong, Ma Xitsun and Tan Xiaolin, Li
Qinhui, symphonic works by Jiang Wenye, Ma Ke, Zhang Lu, Qu Wei, San Tong, Ma Ke, and others. These works
vividly demonstrate the achievements of modern Chinese musical culture and rely as much as possible on the
various elements of tradition - musical and non-musical. All works distributed by the indicated periods are given
in comparison with the monuments of traditional culture, such as folk songs (for example, «Jasmine»),
instrumental tunes (the play «Laobaban»), musical drama (Chinese opera «Mudantin»), ancient rites (in particular,
«Wear»).

The second part of the materials consists of the results of a survey of 3rd year students (bachelors). The survey
was conducted among three groups of 25 people. The general sample consisted of 75 respondents. Of these,
two groups took part in a series of experimental exercises, and the third group was chosen as the control. The
aim of the survey was to identify motivation for teaching traditional examples of Chinese academic music. The
survey included two questionnaires with questions about the research topic. Three criteria of motivation were
identified: understanding, self-improvement, aesthetic perception. On the basis of these criteria, students
evaluated Chinese traditional academic music on a 10-point scale, at which - a low grade from 1 to 3, an average
grade from 4 to 6, a high grade from 7 to 10 points. According to the results of the survey using the Neural
Designer program, an average score was revealed for all three criteria. Empirical research conducted in March
2021.

RESULTS

At the first stage of the study, it was revealed that the majority of students assess the influence of traditions in
the academic musical culture of China at an average level, with the lowest of the average being identified by the
criterion of «understanding» (Figure 1).
The data in Figure 1 shows that the majority of students did not understand the value of traditional performance elements in contemporary academic music prior to class. In their comments to the survey, 48 out of 75 (82%) surveyed students (including the control group) noted that they do not understand why knowledge of traditional music is required to understand the modern musical culture of China. After 10 lessons on the analysis of traditional musical performance techniques, a comparative study of traditional and modern academic music in China, the situation changed in two experimental groups of students. However, the control group, in which classes were not conducted, remained at their previous positions in all three criteria (Figure 2).
Figure 2. Assessment by 3rd year students (bachelors) of the influence of traditions on the modern musical and academic culture of China after the experimental classes (compiled by the author using the Neural Designer program, in 10-point scale)

Source: Search data.

As the data in Figure 2 show, among the students of the two experimental groups, all three criteria of motivation (understanding, self-improvement of performance skills and assessment of the aesthetic quality of traditional music) increased after conducting classes on a comparative analysis of tradition and modernity in the musical academic culture of China. This means that in the student environment, the most important role educational work played in highlighting the traditions in the modern academic culture of China. Such work is necessary for understanding the traditions of musical culture, understanding the aesthetic qualities of traditional music in comparison with modern musical academic practice, as well as for self-improvement of the performing skills of the students themselves.

DISCUSSION

The results of the study are confirmed in the works by such authors as Xiaojuan Chen (2019), Xing Xin (2018), Yao Yijun (2020). In particular, the thesis that the study of the traditions of Chinese academic music leads to self-improvement of students in their performing skills is confirmed in the works by J. L. Whitener and Feiqun Shu (2018), Zhang Boyu (2017).

The results we have obtained on motivating students to learn by introducing samples of traditional academic music of China into the curriculum are confirmed in the works by Bell Yung (2019) and Chen Shuyun (2019). At the same time, the authors note the importance of acquiring new skills for modern musicians by referring to the traditions of Chinese musical culture.

The results of this empirical study are also confirmed by the works by such authors as Joseph Wong (2020) and Kelly Pang (2021), who believe that contemporary academic music in China is a synthesis of traditional Chinese
and classical Western musical cultures. This, in turn, allows contemporary Chinese academic music performers to present their own musical style (LIAN, 2016, p.4).

Our results on the quality of the performing arts after conducting a series of introductory sessions on the techniques of traditional academic music in China are confirmed in the works by such authors as W.P. Malm (2021) and S.V. Mezentseva (2020).

We also agree with theses by Qiuping Jia (2020) and Sum Baer (2020), who in their works express the idea of the need to preserve traditional performance techniques for a number of modern academic instruments.

However, the results of this study need to be further verified through a broader program of introducing samples of traditional Chinese music into the curriculum of universities.

CONCLUSION

Based on the results of the empirical research carried out in three groups of bachelor students, the following conclusions can be drawn:

1. The phenomenon of modern Chinese academic music is characterized by the organic absorption of the European tradition, creating a new synthesis of the two cultures.

2. Successfully mastered such important discoveries of European culture as: symphonization and leitmotif system, originating in Wagner's operas; compactness of forms and dynamism of action; psychologies and depth of characteristics of the French lyric; scale; plasticity of vocal melody; colorfulness and expressiveness of orchestral writing.

3. One of the main aspects of the new synthesis is a special manner of performance that combined European and Chinese musical traditions.

4. In the modern Chinese academic music culture, a new type of universal performer is emerging who is good at not only vocals, but also body plastic, dancing skills and even skills in traditional martial arts.

The theoretical significance of the work lies in the fact that the existing ideas about the modern Chinese academic musical culture are significantly expanded and supplemented. The results and conclusions of the work can become the basis for further research of contemporary Chinese academic music from the perspective of a dialogue with Chinese tradition.

The practical significance of the research lies in the fact that the materials of the article can be used in educational courses on cultural studies, the history of musical art and the history of Chinese music; the results can also be used in the practical activities of composers and performers of academic music in China.

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Received in: 2021-03-10
Approved in: 2021-04-26