



THE TRANSCULTURATION OF CHINESE MUSIC IN THE PHENOMENA OF WESTERN  
FLUTE INFLUENCED



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THE TRANSCULTURATION OF CHINESE MUSIC IN THE PHENOMENA OF WESTERN  
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A Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of DOCTOR OF ARTS  
(D.A. (Thai and Asian Music))

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THE DISSERTATION TITLED  
THE TRANSCULTURATION OF CHINESE MUSIC IN THE PHENOMENA OF WESTERN  
FLUTE INFLUENCED

BY  
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HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT  
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS  
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The purpose of this dissertation is to research musical cultural phenomena from the point of view of musical transculturation. More specifically, the dissertation will concentrate on the study of Western flute instruments in China, taking into consideration globalization and nationalism as social factors. The researcher conducted a comprehensive investigation through the development of Western flute playing techniques, and music repertoire in China, which have adapted to Western musical concepts through literature reviews, interviews, questionnaire, and participant observation of performances and rehearsals. According to the study, the integration of globalization and nationalism concepts led to social and musical transformations in China. The representation of the performance and instruction of Western flutes in China exemplifies a musical identity that merges traditional Chinese and Western music by incorporating Chinese popular songs with a Western influence and style. Furthermore, it displays China's acceptance of the global trend of musical nationalism.

Keyword : Western flute, Chinese song, Transculturation, Globalization

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# CHAPTER 1

## INTRODUCTION

### 1.1 Background

In China, music has always been a key domain for cultural exchange and transformation. With the introduction and influence of Western music culture, particularly the increasing prominence of the Western flute in Chinese music, the phenomenon of cross-cultural transformation has become increasingly prominent. This paper aims to conduct an in-depth study of the influence of the Western flute on Chinese music, examining its process of cross-cultural transformation, influencing factors, and its significance within Chinese music culture. This study encompasses historical exploration, cultural exchange, technological innovation, and pedagogical development. By deepening the analysis of the flute as an instrument and its cultural background, researchers and practitioners can enrich their musical practices. Furthermore, this endeavor can lead to a better understanding of the development and evolution of Chinese music culture, the impact of cross-cultural exchange on music composition and performance, and contribute to the global development of flute music. (Wang, 2006)

Within a cross-cultural context, the evolution of Chinese music is a complex process deeply influenced by historical, geographical, and cultural factors. Over thousands of years, Chinese music has continuously evolved and developed, incorporating a multitude of ethnic, regional, and cultural elements. Forms such as ancient court music, religious music, and folk music have all profoundly influenced the development of Chinese music. However, in recent times, Chinese music has undergone significant changes, most notably the acceptance and absorption of Western music. Since the 19th century, with the spread and influence of Western culture in China, Western musical elements have gradually integrated into Chinese music, opening up new directions for its development. In this process, the introduction of Western instruments such as the flute has had a significant impact on Chinese music, propelling its steps onto the world music stage.

The introduction of the Western flute to China can be traced back to the late Ming Dynasty (1368-1644) and early Qing Dynasty (1644-1912), during which Western missionaries and traders brought Western musical instruments, including flutes, to China. However, the arrival of Western flutes brought new tonal possibilities and playing techniques that gradually influenced Chinese music. Initially, the interaction between Chinese musicians and Western performers led to an exchange of musical ideas and techniques. Chinese musicians started to incorporate Western flute techniques, such as the use of keys and a Boehm-system fingering, into their playing. This integration resulted in the emergence of hybrid flute styles that combined elements of both Chinese and Western traditions.

The transculturation of Western flute influences in China gained momentum in the 20th century, particularly during the Republican era (1912-1949) and the following decades. Western classical music became more widely studied and performed in China, and the flute played a prominent role in this development. Chinese musicians began to embrace Western flute repertoire, adopting Western flute compositions and adapting them to Chinese musical aesthetics.

Nationalism has been one of the important factors influencing the evolution of music in China. In modern China, nationalist sentiments have risen, leading to a consensus in society regarding the identification and protection of traditional culture. This nationalist sentiment has also affected the field of music, sparking a series of activities aimed at the exploration, preservation, and revival of traditional music. In this context, traditional music has become a hot topic in the Chinese music scene, while the influence of Western music has also been scrutinized and challenged. However, it is within this atmosphere of cultural identity and consciousness that Chinese music has found more opportunities for development, and the fusion of traditional and modern music, as well as the integration of ethnic and Western music, has presented new vitality and possibilities.

Furthermore, Chinese composers started to compose original music for Western flute, incorporating elements from traditional Chinese music. They explored various tonal qualities, ornamentation techniques, and melodic patterns that were characteristic of Chinese music, blending them with Western flute-playing techniques. This fusion resulted in a distinctive Chinese flute style, sometimes referred to as "Chinese-flavored Western flute music." (Fujii, 1992)

In recent decades, the transculturation of Western flute influences in China has continued to evolve. Chinese flutists have achieved international recognition, winning awards and participating in prestigious flute competitions around the world. They have also collaborated with Western musicians, further enriching the cross-cultural exchange of flute music.

In summary, the transculturation of Western flute influences in China represents the ongoing exchange and integration of Western flute techniques, repertoire, and musical ideas into Chinese music. This phenomenon has led to the development of a unique and vibrant flute tradition that fuses elements of both Chinese and Western musical styles.

Currently, the globalization of music has resulted in a diverse and complex landscape of fusion and exchange in Chinese music. On one hand, Chinese music is increasingly showcasing its influence and appeal on the international stage, garnering widespread attention and recognition from the global music community. On the other hand, the fusion and exchange between Chinese traditional music and Western music are deepening, giving rise to many innovative and uniquely charming works and performance forms. However, despite certain achievements, Chinese music fusion and exchange still face some challenges and issues. For example, the preservation and inheritance of some traditional music have not received sufficient attention, leading to the loss and decline of traditional music resources. Additionally, there is still a lack of theoretical research and practical exploration in the field of fusion music, which needs further strengthening and deepening of relevant studies.

In summary, Chinese music has undergone a colorful evolution under the influence of cross-cultural exchange and nationalism, while the current state of globalization and fusion exchange presents diversity and complexity. This paper aims to deeply explore the influence of the Western flute on Chinese music and its process of cross-cultural transformation, in order to provide theoretical and practical insights and support for the development of Chinese music fusion and exchange.

## **1.2 Objectives of the Study**

1.2.1 To study the influence of globalization and nationalism on Chinese music

1.2.2 To study the transculturalization process of the western Flute influences phenomenon in China

1.2.3 To arrange a Chinese song influenced by the western Flute

## **1.3 The Hypothesis of the Study**

It is hypothesized that the practice of Western flute in China is a dynamic and evolving cultural phenomenon that highlights the need for performers and educators to embrace cultural diversity and promote a holistic understanding of music performance.

The practice of Western flute in China has undergone significant modifications in design, performance techniques, and musical repertoire, and these modifications have been influenced by various cultural factors such as Chinese traditional music, Western classical music, and popular music. Globalization has facilitated the dissemination of Western flute performance and teaching practices to China, while nationalization has encouraged the incorporation of Chinese cultural elements into Western flute playing.

Ultimately, these factors have contributed to a unique and evolving practice of Western flute in China, which incorporates elements of both Western and Chinese music traditions.

#### 1.4 Definition of Terms

Transculturalization: the process of cultural exchange and transformation whereby elements from different cultures interact and blend together, leading to the emergence of new cultural forms or practices. Unlike "transculturation," which emphasizes the mutual exchange and adaptation of cultural elements between cultures, "transculturalization" often implies a more complex and dynamic process where cultural boundaries are transcended or surpassed, resulting in the creation of hybrid or syncretic cultural expressions. This term highlights the fluidity and interconnectivity of cultures in a globalized world, where cultural identities and practices are constantly evolving through interactions and influences from diverse cultural sources.

Musical Identity: The unique combination of musical preferences, practices, and traditions that individuals or communities associate with their cultural or national identity.

Cultural influences: the factors that shape the values, beliefs, customs, and practices of a particular culture, including history, religion, language, art, music, and politics.

Modification: changes made to the original design, structure, or function of an object or practice, often in response to cultural or technological factors.

Performance techniques: the physical and musical skills required to play a particular instrument or sing, including breathing, articulation, phrasing, and expression.

Soring : A flute solo piece adapted by the author based on the Mongolian Morin Khuur music.

Chinese traditional music: a diverse and complex musical tradition that includes various regional styles and genres, such as folk music, court music, and opera, that have been developed and refined over centuries.

Western classical music: a broad category of music that includes compositions and styles developed in Europe and North America from the Middle Ages to the present day, characterized by a focus on harmony, melody, and instrumentation. (Knights, V. 2016)

### 1.5 Scope of the Study and Conceptual framework

The study focuses on the practice of the Western flute in China, examining the modifications that have been made to the instrument and its performance techniques, as well as the cultural influences that have shaped these modifications. The study explores the historical development of the Western flute in China, including the introduction of the instrument and its adoption into the Chinese musical tradition. It also investigates the current state of Western flute practice in China, including the repertoire of music that is played, the techniques used, and the cultural and social context in which it is performed. The study may involve interviews and surveys with flute players and educators in China, as well as analysis of musical scores, recordings, and other relevant sources.

The study may use a conceptual framework that draws on theories of globalization and nationalization to analyze the cultural influences on the practice of Western flute in China. The framework may include an analysis of how globalization has facilitated the dissemination of Western flute practices to China, as well as the impact of this process on the development of the instrument in the country. The study may also examine how nationalization has encouraged the incorporation of Chinese cultural elements into Western flute playing, as well as the challenges and opportunities that this presents for performers and educators in China. The framework may also incorporate theories from the fields of ethnomusicology and cultural studies to provide a broader perspective on the cultural and social context of Western flute practice in China.



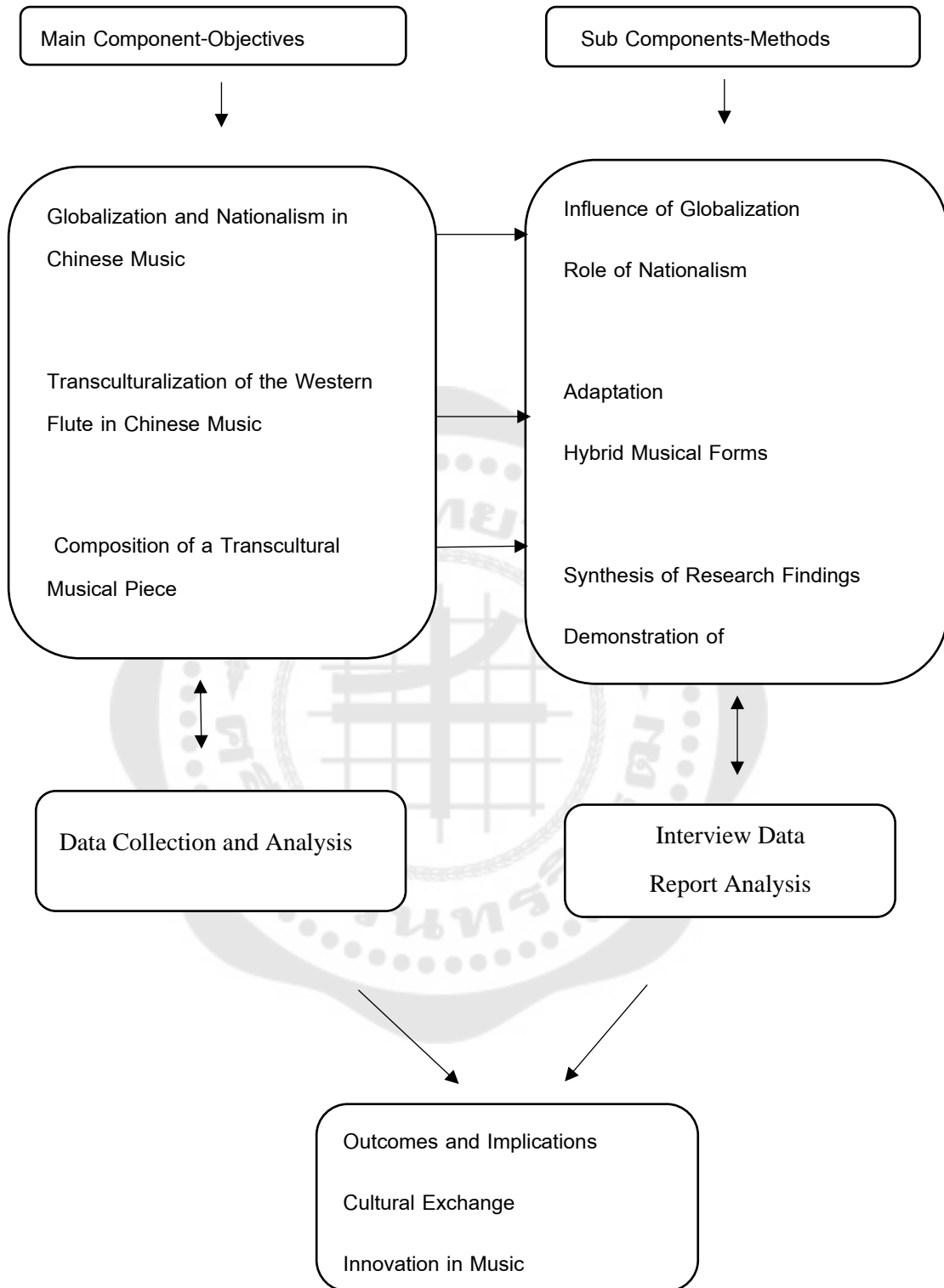


Figure 1 Conceptual framework

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Historical and Cultural Context of Western Flute in China

The introduction of the Western flute in China can be traced back to the early 20th century when China underwent a period of cultural exchange with the West. At this time, Western music was seen as a symbol of modernization, and Chinese musicians who were interested in learning it started to adopt Western instruments (Chen, 2009).

Before the introduction of the Western flute, the most commonly used wind instrument in traditional Chinese music was the bamboo flute. The introduction of the Western flute offered a new tonal range and playing technique for Chinese musicians. Initially, Chinese musicians primarily used the Western flute to play Western classical music. However, over time, they began to integrate it into traditional Chinese music, adapting the instrument to suit the unique characteristics of Chinese music.

The development of the Western flute in China can also be attributed to the efforts of pioneering musicians and educators. For example, the establishment of the Central Conservatory of Music in Beijing in 1950 helped to cultivate a new generation of musicians who could integrate Western music into Chinese culture. These musicians went on to become influential teachers and performers, shaping the development of the Western flute in China (Lin, 1988).

##### **a. Historical Context:**

Qing Dynasty (1644-1912):

During the Qing Dynasty, China experienced increased contact with the Western world through trade and diplomatic missions.

Jesuit missionaries, such as Matteo Ricci, brought Western musical instruments, including the flute, to China during this period.

Late 19<sup>th</sup> to Early 20<sup>th</sup> Century:

The late 19th century saw a surge in Western influence in China, partly due to the Opium Wars and the subsequent treaty ports.

Western-style music and instruments, including the flute, gained popularity among the Chinese elite and urban population.

**b. Cultural Context:**

Crossover of Musical Traditions:

Chinese musicians and composers began to integrate Western instruments, like the flute, into traditional Chinese music.

This fusion of musical traditions resulted in the creation of new and unique compositions that blended Eastern and Western elements.

Musical Education and Institutions:

Western-style music education and conservatories were established in major Chinese cities, contributing to the spread of Western musical instruments.

The flute, with its versatility and expressive capabilities, found a place in these educational institutions, influencing a generation of Chinese musicians.

**c. 20<sup>th</sup> Century:**

Chinese Composers and Flute Music:

Chinese composers started incorporating the flute into their compositions, adapting it to Chinese scales and tonalities.

Works by composers like He Luting and Ma Sicong featured the flute prominently, showcasing a synthesis of Western and Chinese musical elements.

Cultural Revolution (1966-1976):

The Cultural Revolution had a profound impact on the arts in China. Western classical music and instruments were criticized, and many musicians faced persecution.

After the Cultural Revolution, there was a gradual resurgence of interest in Western music, and the flute regained its place in the Chinese musical landscape.

**d. Contemporary Context:**

Globalization and Cross-Cultural Collaborations:

With the increasing globalization of music and cultural exchanges, Chinese musicians collaborate with their Western counterparts, exploring new genres and styles that feature the flute prominently.

Education and Performance:

The flute is now an integral part of music education in China, and Chinese flutists have gained recognition on the international stage, contributing to the global flute community.

## **2.2 Evolution of the Western Flute in China, from its Introduction to Modern Times:**

Globalization has played a significant role in shaping the practice of Western flute in China. One aspect of globalization that has influenced the practice of Western flute is the increasing access to Western music education and resources. The growing number of music schools and conservatories in China offering Western music education has led to an increase in the number of Chinese musicians learning and playing Western instruments such as the flute. The availability of Western music resources, such as sheet music and instructional materials, has also made it easier for Chinese musicians to learn and perform Western music.

The Western flute has gone through significant changes in China over the years. Initially, Chinese musicians primarily used the Western flute to play Western classical music. However, over time, they began to integrate it into traditional Chinese music, adapting the instrument to suit the unique characteristics of Chinese music. In the early 20th century, Chinese musicians began to experiment with incorporating the Western flute into traditional Chinese ensembles. They adopted the playing technique and repurposed the Western flute to fit in with the tonalities of Chinese music. The

combination of the Western flute with traditional Chinese instruments created new musical expressions, leading to the development of a unique style of Chinese music. In modern times, the Western flute is widely used in Chinese music, from traditional to contemporary. Many Chinese composers have also written music specifically for the Western flute, incorporating traditional Chinese elements into their compositions. As a result, the Western flute has become an essential instrument in Chinese music, and its versatility has allowed it to adapt to various styles. Another aspect of globalization that has influenced the practice of Western flute in China is the increasing international exchange of musicians and music performances. This has provided Chinese musicians with opportunities to learn from and collaborate with

Western musicians, as well as to showcase their musical traditions to international audiences. The exchange of musical ideas and techniques between Chinese and Western musicians has led to the development of hybrid practices that combine elements of both traditions. (Brahmstedt, & Brahmstedt, 1997).

## 1. Access to Western Music Education and Resources

### 1.1 Music Education Institutions

The proliferation of music schools and conservatories in China offering Western music education has significantly contributed to the increased adoption of the Western flute. This has led to a growing number of Chinese musicians proficient in Western instruments.

### 1.2 Availability of Resources

The accessibility of Western music resources, such as sheet music and instructional materials, has facilitated the learning and performance of Western music by Chinese musicians. This has lowered barriers and broadened the exposure of Western flute music in China.

## 2. Evolution of the Western Flute in Chinese Musical Practices

### 2.1 Integration into Traditional Chinese Music

While initially used for Western classical music, the Western flute has undergone adaptation to integrate into traditional Chinese music. Musicians have modified playing techniques and repurposed the instrument to align with the tonalities and nuances of Chinese music.

### 2.2 Experimentation in the Early 20th Century

In the early 20th century, Chinese musicians began experimenting with incorporating the Western flute into traditional Chinese ensembles. This fusion of Western flute with traditional Chinese instruments gave rise to a unique musical expression, contributing to the development of a distinct Chinese musical style.

### 2.3 Contemporary Usage

In modern times, the Western flute is not only widely used in traditional Chinese music but has also found a place in contemporary compositions.

Many Chinese composers create music specifically for the Western flute, blending traditional Chinese elements with Western influences.

3. International Exchange and Cross-Cultural Collaboration (Shi-guang, C.,1990).

### 3.1 Learning Opportunities

Increased international exchange of musicians and music performances has provided Chinese musicians with valuable opportunities to learn from and collaborate with Western counterparts. This exchange of ideas has enriched the musical landscape in China.

### 3.2 Hybrid Practices

The interaction between Chinese and Western musicians has led to the development of hybrid practices that incorporate elements from both musical traditions. This cross-cultural exchange has fostered a diverse and innovative approach to musical composition and performance.

## 2.3 Cultural and Social Factors that Have Shaped the Practice of Western Flute in China

The practice of the Western flute in China has been shaped by various cultural and social factors, including the influence of traditional Chinese music, the desire to modernize and incorporate Western culture, and the availability of training and education opportunities.

Traditional Chinese music has had a significant impact on the development of the Western flute in China. Musicians have drawn inspiration from traditional Chinese melodies and incorporated them into their Western flute performances. This has created a unique blend of Western and Chinese musical styles. Nationalization has also played a role in shaping the practice of Western flute in China. Nationalization refers to the promotion of Chinese cultural heritage, including music, by the Chinese government.

This has led to the development of policies and initiatives aimed at preserving and promoting traditional Chinese music. One example of these initiatives is the establishment of the China National Traditional Orchestra, which performs traditional

Chinese music on Western and Chinese instruments, including the Western flute. The integration of Chinese cultural elements into Western music practices in China has led to the development of a unique style of Western flute playing that incorporates Chinese musical techniques and aesthetics. This has resulted in modifications to the instrument's design and playing techniques, as well as the development of a new repertoire of music that combines elements of both Chinese and Western traditions. Another example of this trend is the rise of the Chinese Western Flute Society, which was established in 1992 to promote the use of the Western flute in Chinese music. The society has organized workshops, concerts, and competitions, and has helped to develop a community of Chinese musicians who specialize in playing the Western flute (Garfias, 2004).

Osaka: National Museum of Ethnology.

The modernization of China has also had a profound effect on the practice of the Western flute. As China opened up to the West, there was a desire to incorporate Western culture into Chinese society. This led to the adoption of Western instruments such as the Western flute and the integration of Western music into Chinese culture.

The availability of training and education opportunities has also played a critical role in the development of the Western flute in China. Institutions such as the Central Conservatory of Music in Beijing have provided a platform for musicians to learn and develop their skills. This has helped to cultivate a new generation of musicians who can perform and compose music for the Western flute.

Overall, the globalization and nationalization trends have had a significant impact on the practice of the Western flute in China. While there is a growing interest in Western music and instruments, there is also a strong desire to preserve and promote traditional Chinese music. As a result, the Western flute has become an essential instrument in Chinese music, and Chinese musicians have developed a unique style of playing the instrument that reflects their cultural heritage.

Several studies have explored the modifications made to the Western flute in China, including changes to the instrument's design, construction, and playing techniques. For example, some studies have examined the use of different materials,

such as bamboo, in the construction of Western flutes in China. Other studies have explored the use of different playing techniques, such as the use of vibrato and the incorporation of Chinese ornamentation, in Western flute playing in China.

The incorporation of Chinese musical elements into Western flute playing in China has also led to the development of a new repertoire of music that combines elements of both Chinese and Western traditions. This repertoire includes compositions by Chinese composers that incorporate Chinese musical elements, as well as arrangements of traditional Chinese music for Western instruments, including the flute.

In conclusion, the literature suggests that the practice of Western flute in China is a complex and dynamic field that is shaped by a range of cultural and historical factors, including globalization and nationalization. The modifications made to the instrument and its performance techniques reflect a hybrid practice that draws on both Chinese and Western musical traditions. Further research is needed to explore the specific modifications made to the Western flute in China and to understand the impact of these modifications on the instrument's practice and performance, as well as its broader cultural significance.

#### **2.4 Transculturation / Contact Zone / Third Space**

Transculturation, as conceptualized by Mary Louise Pratt, refers to the cultural processes that occur when different cultures come into contact and interact with each other. Pratt developed the concept of transculturation as an alternative to the traditional notions of cultural assimilation or acculturation, which imply a one-way process of the dominant culture absorbing or erasing the subordinate culture. In contrast, transculturation emphasizes the mutual exchange and transformation of cultural practices, beliefs, and identities that result from intercultural encounters.

Pratt's concept of transculturation is closely linked to the idea of the "contact zone," which she defines as "social spaces where cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power." The contact zone represents a site of cultural negotiation, conflict, and hybridity, where individuals or



groups from different cultures confront each other and engage in various forms of cultural exchange.

Within the contact zone, power dynamics play a crucial role, as cultural encounters often occur within contexts of colonialism, imperialism, or other forms of unequal power relations. Pratt argues that it is essential to recognize and understand the complexities and tensions within the contact zone, including the unequal distribution of power, language barriers, and conflicting interpretations of history, to grasp the transformative processes that take place (Kramsch, & Uryu, 2020).

In the context of Chinese music, the concept of transculturation and the contact zone can be applied to explore the interactions and influences between Chinese musical traditions and external cultural forces. For example, the introduction of Western musical styles and instruments to China during the late 19th and early 20th centuries created a contact zone where Chinese musicians encountered Western musical practices. This encounter led to a process of transculturation, as Chinese musicians adopted and adapted elements of Western music into their musical traditions, resulting in new hybrid forms of music.

Furthermore, the contact zone and transculturation can be observed in contemporary Chinese music as well, where globalization has facilitated cultural exchange on a global scale. Chinese musicians today engage with diverse musical genres, styles, and technologies from around the world, resulting in the creation of unique musical expressions that fuse elements of Chinese tradition with global influences.

The concept of the contact zone also highlights the complexities and power dynamics involved in these transcultural encounters. In the context of Chinese music, unequal power relations between different cultures and the influence of dominant global music industries can shape the processes of transculturation. It is important to critically examine how these power dynamics influence the appropriation, commodification, and representation of Chinese music in the global cultural landscape.

By employing Mary Louise Pratt's concept of transculturation and the contact zone, scholars and musicians can gain a deeper understanding of the intricate processes of cultural exchange, negotiation, and transformation that occur within the realm of Chinese music. This perspective allows for a more nuanced exploration of how different cultures interact, influence each other, and shape the evolution of musical traditions in a globalized world (Pratt, 2007).

#### **Transculturation in Chinese Music:**

##### **1. Historical Interactions:**

Late 19th and Early 20th Centuries: The introduction of Western musical styles and instruments to China created a contact zone where Chinese musicians engaged with Western practices. Transculturation occurred as elements of Western music were adopted and adapted into traditional Chinese musical expressions.

##### **2. Contemporary Dynamics:**

Globalization and Cultural Exchange: In contemporary Chinese music, globalization has expanded the contact zone on a global scale. Chinese musicians interact with diverse genres, styles, and technologies, leading to the creation of music that combines Chinese traditions with global influences.

##### **3. The Contact Zone in Chinese Music:**

Unequal Power Relations: Power dynamics play a crucial role in the contact zone, especially within the historical context of colonialism and imperialism. Understanding these power relations is essential for comprehending the processes of transculturation in Chinese music.

#### **Application of Pratt's Concept:**

##### **1. Understanding Hybridity:**

Pratt's concept helps explain the emergence of hybrid musical forms resulting from the interaction between Chinese and Western musical traditions. It highlights the dynamic nature of cultural practices and identities within the contact zone.

## 2. Power Dynamics in Transcultural Encounters:

Pratt's emphasis on power dynamics is crucial in the context of Chinese music. Examining unequal power relations, language barriers, and conflicting interpretations of history provides insight into the complexities of transcultural processes.

## 3. Contemporary Global Dynamics:

Applying Pratt's concept to contemporary Chinese music reveals ongoing transcultural processes influenced by global power structures. This includes examining how dominant global music industries shape the representation and commodification of Chinese music.

### **Importance of Critical Examination:**

#### 1. Appropriation and Representation:

Pratt's framework prompts scholars and musicians to critically examine how transcultural encounters influence the appropriation, commodification, and representation of Chinese music in the global cultural landscape.

#### 2. Nuanced Exploration:

Pratt's concept allows for a nuanced exploration of how different cultures interact, influence each other, and shape the evolution of musical traditions. It encourages a deeper understanding of the complexities involved in cultural exchange.

## CHAPTER 3

### METHODOLOGY

The research will use a mixed-methods approach, which includes both quantitative and qualitative data collection methods.

The research population: This study incorporated a sample of 500 Western flute musicians who were residents of China.

Research sample: One hundred Western flute musicians in China were selected using the qualifications determination method. This method requires musicians to possess at least five years of experience playing Western flute instruments, knowledge of Western music as determined by the National Orchestra Player Qualification Exam, and a minimum grade point average of 2—additionally, music teachers at the middle or higher level of civil service rank in China. The sample size criterion was twenty percent of the total population.

#### **Research tools:**

The semi-structured interview form, the researcher must undertake the subsequent procedures.

- Review the procedures involved in constructing a semi-structured interview form.
- Analyze the research objectives and divide them into simpler parts.
- Construct an interview form to be semi-structured
- Submit the interview form for review by three experts to ensure the content and tools align with the research objectives in an in-depth way.
- Provide a validated semi-structured interview for the purpose of calculating the Index of Conformity (IOC).
- Following the experts' examination of the content consistency, objective, and coverage of the questions, proceed with conducting a trial run (Try Out) of the interview form with a group before employing it for the actual interview.

- Semi-structured interviews form will be employed to gather data from selected groups for data analysis.

### **Questionnaire**

The processes necessary for the researcher to develop a questionnaire are as follows:

- Study the procedure for constructing a questionnaire.
- Analyze research objectives and classified into smaller parts
- In accordance with the Likert method, develop an assessment questionnaire in the format of a five-tiered rating scale (Rating Scale) (Bunchom Srisa-at. 2002:103), using the evaluation criteria as scores as follows: average score interpreted as 4.51–5.00 is the most appropriate 3.51–4.50 is the very appropriate, 2.51–3.50 is the moderately appropriate, 1.51–2.50 is the slightly appropriate, and 1.00–1.50 is the least appropriate
- Construct a questionnaire
- Submit the questionnaire for review by three experts to ensure the content and tools align with the research objectives in an in-depth way.
- Provide a validated a questionnaire for the purpose of calculating the Index of Conformity (IOC).
- Questionnaire will be employed to gather data from selected groups for data analysis.

### **Data collection**

The researcher employed the subsequent procedures to conduct semi-structured interviews with the sample group over a duration of three months:

- Conduct interviews with five Western flute experts to collect information.
- The data relating to a sample of one hundred individuals will be gathered and analyzed via a questionnaire.
- Analyze the musical dynamics of Western flutes within Chinese musical society using the collected data.
- Utilize the information to create new musical compositions.

### 3.1 Research Design

Develop a set of research questions that will guide the study. These should focus on how cultural influences have shaped the practice of the western flute in China, and how globalization and nationalization have impacted its evolution.

Main Research questions that should guide the study:

What is the history of the Western flute in China, and how have cultural influences shaped its practice over time?

How has the globalization of music impacted the practice of the Western flute in China, and what new influences have emerged as a result?

What role has nationalization played in shaping the practice of the Western flute in China, and how has it impacted the evolution of the instrument?

How have Chinese musicians adapted the practice of the Western flute to fit within their cultural context, and what unique approaches have emerged as a result?

What challenges have emerged as a result of cultural differences between Western and Chinese musical traditions, and how have musicians navigated these challenges?

How have advancements in technology and communication impacted the practice of the Western flute in China, and what new opportunities have emerged as a result?

What is the current state of the practice of the western flute in China, and what does the future hold for the evolution of the instrument in this context?

### 3.2 Ethical Consideration

**Informed Consent:** It is important to obtain informed consent from all participants involved in the study. This means that participants should be fully informed about the nature of the study, including its purpose, potential risks and benefits, and their rights as participants. They should also be allowed to ask questions and withdraw from the study at any time.

**Respect for Cultural Differences:** When conducting research in a different cultural context, it is important to be aware of and respect cultural differences. This

includes understanding cultural norms and values and being sensitive to potential cultural misunderstandings or misinterpretations.

**Confidentiality and Anonymity:** Participants' privacy and confidentiality should be respected throughout the study. Participant's personal information should be kept confidential and their identities should be anonymized to the extent possible.

**Power Imbalances:** When conducting research, there may be power imbalances between the researcher and the participants. It is important to be aware of these power dynamics and to take steps to minimize any potential harm to participants.

**Data Ownership:** The ownership and use of data collected during the study should be clearly defined and agreed upon by all parties involved in the research.

**Researcher Bias:** Researchers should be aware of their own biases and potential influence on the study. It is important to strive for objectivity and to avoid imposing personal beliefs or values on the study.

### **3.3 Participants in the Study**

Professional Western flute players who are currently based in China or who have performed extensively in China.

Chinese musicians have incorporated the Western flute into their traditional music, such as those who play the dizi or xiao.

Music scholars or ethnomusicologists have studied the history and evolution of the Western flute in China.

Music educators who teach the Western flute in China, particularly those who have developed innovative pedagogical approaches to adapting the instrument to Chinese musical traditions.

Musicians and cultural leaders who are actively promoting and preserving traditional Chinese music, and who may have insights into how the Western flute fits into this broader cultural context.

Concert promoters and organizers who have booked Western flute performances in China, and who may have insights into the reception of the instrument among Chinese audiences.

It would be important to include participants from different regions of China and different cultural backgrounds, to capture a diverse range of perspectives on the topic. Participants could be recruited through various channels, such as professional networks, music schools, and online forums. The study would need to ensure that participants are willing to participate and that their anonymity and confidentiality are protected.

### 3.4 Research Instruments

**Interviews:** Semi-structured interviews could be conducted with participants who have knowledge and experience with the practice of Western flute in China. The interviews could be conducted in person, over the phone, or online, depending on the preferences of the participants. The interviews would be designed to elicit detailed and nuanced responses to the research questions.

**Surveys:** Online surveys could be administered to participants who have experience with the practice of Western flute in China. The surveys could include both closed-ended and open-ended questions, allowing for a combination of quantitative and qualitative data collection.

**Observations:** Participant observations could be conducted by attending Western flute performances and practices in China, such as concerts, rehearsals, and music lessons. Detailed field notes could be taken to capture observations and insights.

**Document analysis:** Historical and cultural documents related to the practice of Western flutes in China could be analyzed, such as musical scores, historical records, and cultural artifacts. This would provide insight into the evolution of the instrument and its place within Chinese music traditions.

**Audio and video recordings:** Audio and video recordings of Western flute performances in China could be collected and analyzed. This would provide insight into the stylistic and technical approaches used by musicians, as well as the reception of the instrument by Chinese audiences.



By using a combination of these research instruments, the study can provide a comprehensive understanding of the practice of the Western flute in China, and how cultural influences, globalization, and nationalization have impacted its evolution.

### 3.5 Data Collection

One potential data collection method that could be used for the study is semi-structured interviews. This method would involve conducting in-depth interviews with participants who have knowledge and experience with the practice of Western flute in China. The interviews would be semi-structured, meaning that the interviewer would have a set of pre-determined questions to guide the conversation, but would also have the flexibility to explore follow-up questions and topics that arise during the interview.

Semi-structured interviews can provide a rich and detailed understanding of the participants' experiences and perspectives, allowing for the exploration of complex and nuanced topics related to the practice of Western flute in China. Additionally, the interviews can be conducted in person, over the phone, or online, depending on the preferences of the participants, allowing for a flexible and accessible data collection method.

To conduct semi-structured interviews, the researcher would first identify potential participants who have experience with the practice of Western flute in China, using various recruitment methods such as professional networks, music schools, and online forums. Once participants have been identified and recruited, the researcher will conduct the interviews, either in-person, over the phone, or online. The interviews would be recorded and transcribed for analysis.

The data collected through semi-structured interviews can be analyzed using qualitative data analysis methods such as thematic analysis, which involves identifying recurring themes and patterns in the data. By using this method, the researcher can identify common cultural influences and practices related to the Western flute in China, and how globalization and nationalization have impacted its evolution.

### 3.6 Data Analysis

**Thematic analysis:** This method involves identifying recurring themes and patterns in the data collected through interviews, surveys, and other qualitative research instruments. Thematic analysis can help identify common cultural influences and practices related to the Western flute in China.

**Content analysis:** This method involves analyzing written or recorded materials, such as historical documents or audio recordings of performances, to identify key themes and patterns. Content analysis can help identify changes in the practice of the Western flute over time and across different cultural contexts.

**Statistical analysis:** This method involves analyzing numerical data collected through surveys or other quantitative research instruments. Statistical analysis can help identify trends and patterns in the data, such as changes in the popularity of the Western flute in China over time.

**Comparative analysis:** This method involves comparing data from different sources or contexts to identify similarities and differences in the practice of the Western flute in China. Comparative analysis can help identify the impact of globalization and nationalization on the evolution of the instrument in China.

By using a combination of these data analysis methods, the study can provide a comprehensive and nuanced understanding of the practice of the Western flute in China, and how cultural influences, globalization, and nationalization have impacted its evolution. The findings can be used to inform future research, music education practices, and policy decisions related to the Western flute in China. The researcher has determined the following direction for data analysis:

#### 3.6.1 The Influence of Globalization and Nationalism on Chinese Music:

3.6.1.1 Understanding the Globalization Impacts on Chinese Music.

3.6.1.2 The Role of Nationalism on the Development of Chinese Music.

3.6.1.3 Investigating the Preservation of Traditional Chinese Music through Nationalization.

3.6.1.4 Exploring the Incorporation of Traditional Elements in Modern Chinese Music.

3.6.1.5 Assessing the Influence of Government Policies on the Development of Chinese Music.

3.1.1.6 Identifying the Interaction between Globalization and Nationalization in Shaping Chinese Music.

3.6.1.7 Principles and supporting factors affecting the current development of Chinese music.

3.6.2 The transculturalization process of the western Flute influences phenomenon in China.

3.6.2.1 The transculturalization process of the western Flute in China.

3.6.2.1.1 The introduction of Western music into China.

3.6.2.1.2 The introduction of the Western flute to China.

3.6.2.1.3 The role of the flute in Chinese music.

3.6.2.1.4 The comparison of the Tuning Systems in Chinese Music and Western Flute.

3.6.2.1.5 The elaboration of flute technique for Chinese songs.

3.6.2.2 Investigating the Cultural Significance of Modified Western Flute in China.

3.6.2.3 Evaluating the Artistic Merit and Commercial Viability of Modified Western Flute Music.

3.6.2.4 Identifying the Key Players in the Development of Modified Western Flute in China.

3.6.2.5 The Adaptation of Chinese Music to Global Audiences.

3.6.3 The arrangement of Chinese song influenced by the western Flute:

3.6.3.1 An Overview of the Soring Song

3.6.3.2 The Soring Song Notation.

3.6.3.3 The song "Soring" exemplifies the concept of arranging.

3.6.3.4 The Soring Song Analysis

- 3.6.3.4.1 Examining the Use of Western Elements in the Song.
- 3.6.3.4.2 Examining the Use of Chinese Elements in the Song.
- 3.6.3.4.3 Identifying the Cultural Context in Song Composition.
- 3.6.3.4.4 Providing Strategies for Successful Songwriting in a Globalized and Nationalized Music Industry.



## CHAPTER 4

### FINDINGS

The title of the dissertation is "The Transculturation of Chinese Music in the Phenomena of Western Flute Influence, Edition." This is an analysis that examines the effects of globalization and nationalism on Chinese music. It involves understanding how globalization has impacted Chinese music, the role of nationalism in the development of Chinese music, and investigating how traditional Chinese music has been preserved through nationalization. It also explores how traditional elements have been incorporated into modern Chinese music through nationalization. Additionally, it assesses the influence of government policies on the development of Chinese music, identifies the interaction between globalization and nationalization in shaping Chinese music, and examines the principles and supporting factors that affect the current development of Chinese music through the process of transculturalization, specifically focusing on the influence of western flute phenomena in China.

Subsequently, the purpose of this study is to create a revised rendition of a Chinese song that incorporates elements of Western flute-influenced music. This will serve as a means to develop effective songwriting skills within the context of a globalized and nationalized music business according to the research objectives as follows 1) to study the influence of globalization and nationalism on Chinese music 2) to study the transculturalization process of the western Flute influences phenomenon in China and 3) to arrange a Chinese song influenced by the western Flute. The research results are as stated:

#### **4.1 The Influence of Globalization and Nationalism on Chinese Music**

##### **4.1.1 Understanding the Globalization Impacts on Chinese Music**

Globalization has had a profound impact on Chinese music, both in terms of its development and its international reach.

Cross-Cultural Exchange: Globalization has facilitated the exchange of musical ideas and styles between China and other parts of the world. This has led to the

incorporation of foreign musical elements into Chinese music, resulting in new hybrid genres that blend traditional Chinese sounds with global influences. The influence of globalization and cross-cultural exchange on Chinese classical music has been profound, impacting both composition and performance. Western classical music, in particular, has had a significant impact on the development of Chinese classical music. Many Chinese composers have studied Western music theory and composition techniques, incorporating these elements into their own works. This has led to the creation of a unique style of Chinese classical music that blends Western harmonic language with traditional Chinese melodies and instruments. (Wu, 2020).

Collaborations between Chinese and Western classical musicians and orchestras have become increasingly common, leading to performances that showcase a blend of musical traditions. These collaborations provide opportunities for artists to learn from each other and explore new musical possibilities, enhancing the global appreciation of Chinese classical music.

Several Chinese composers, such as Tan Dun, Chen Yi, and Bright Sheng, have gained international recognition for their compositions that merge Chinese musical elements with Western classical forms. Their works are frequently performed by major orchestras around the world, contributing to the global appreciation of Chinese classical music.

The incorporation of traditional Chinese instruments, such as the Erhu, Pipa, and Guzheng, into classical music compositions and orchestras has also become more common. These instruments add a distinct Chinese flavor to classical music, creating a unique sound that appeals to global audiences.

Educational exchange programs focusing on classical music have seen significant growth, with Chinese students studying at prestigious Western music conservatories and vice versa. This exchange of knowledge and expertise has contributed to the development of a more interconnected global classical music community.

Additionally, the cross-cultural exchange has led to the creation of fusion genres that combine elements of Chinese classical music with Western classical music, jazz, and other styles. These genres offer innovative ways to explore musical traditions and create new sounds.

Overall, globalization and cross-cultural exchange have enriched Chinese classical music, fostering a vibrant and dynamic musical landscape that continues to evolve and captivate audiences worldwide. The blend of Eastern and Western musical traditions has led to the creation of innovative compositions and performances that celebrate the diversity and richness of global musical heritage.

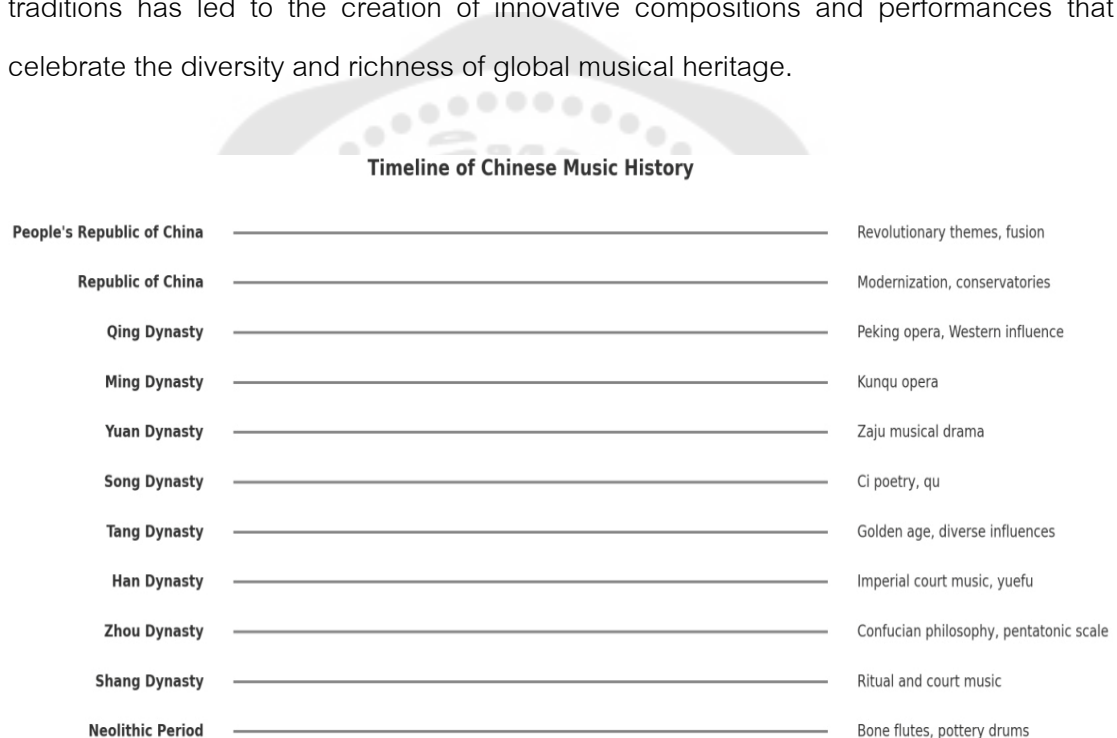


Figure 2 Timeline of Chinese Music History

Source: "History of Chinese Music" Writing Team. (2022). *History of Chinese Music*. Higher Education Press. ISBN 9787040576610

Neolithic Period (c. 7000–2000 BCE): Earliest forms of music, evidenced by bone flutes and pottery drums discovered in archaeological sites.

Shang Dynasty (c. 1600–1046 BCE): Emergence of ritual music and court music, with bronze bells and stone chimes used in ceremonial contexts.

Zhou Dynasty (c. 1046–256 BCE): Development of the Confucian philosophy of music, emphasizing music's moral and social functions. The introduction of the pentatonic scale.

Han Dynasty (206 BCE–220 CE): Flourishing of imperial court music and the creation of the yuefu, a repository for collected folk songs and poetry.

Tang Dynasty (618–907 CE): Golden age of Chinese music, with diverse musical influences from Central Asia, India, and Persia. The pipa (lute) and guqin (zither) became popular.

Song Dynasty (960–1279 CE): Development of ci poetry, which influenced the lyrical and melodic aspects of music. The emergence of qu, a form of sung poetry.

Yuan Dynasty (1271–1368 CE): Introduction of zaju, a form of musical drama, and the integration of Mongolian musical elements.

Ming Dynasty (1368–1644 CE): Continued development of traditional music forms, including kunqu, an early form of Chinese opera.

Qing Dynasty (1644–1912 CE): Peking opera emerged as a prominent musical and theatrical form. Western music began to influence Chinese music, especially in the late 19th and early 20th centuries.

Republic of China (1912–1949): New Culture Movement sought to modernize Chinese music. Introduction of Western musical instruments and the establishment of conservatories.

People's Republic of China (1949–present): Socialist and revolutionary themes dominated music during the Cultural Revolution (1966–1976). Post-reform era (1980s–present) has seen a revival of traditional music and the fusion of Chinese and Western musical styles.



This timeline provides an overview of the major developments in Chinese music history, highlighting the rich and diverse musical heritage that has evolved over millennia. (Zhou, 2003)

Technology and Digitalization: The advent of digital technology and the internet has transformed the way music is produced, distributed, and consumed. Chinese musicians and producers have access to global platforms and digital tools, enabling them to reach a wider audience and experiment with new sounds and production techniques. Technology and digitalization have significantly transformed the music industry globally, and Chinese music is no exception. The advent of digital technology and the internet has revolutionized the way music is produced, distributed, and consumed, providing Chinese musicians and producers with new opportunities and challenges.

One of the major impacts of digitalization is the democratization of music production. With affordable digital audio workstations (DAWs) and a wide range of software instruments and effects, aspiring musicians and producers in China can create professional-quality music in their home studios. This has led to an increase in independent music production and a surge in creativity, as artists can experiment with new sounds and production techniques without the need for expensive studio equipment. (Zhang, 2023)

The internet has also transformed the distribution and consumption of music. Streaming services, social media platforms, and online music stores have become the primary channels for music distribution in China. Platforms like QQ Music, NetEase Cloud Music, and Kugou Music have millions of users, making it easier for artists to reach a wide audience. Additionally, social media platforms like Weibo and Douyin (TikTok) have become powerful tools for promoting music and engaging with fans.

Digitalization has also enabled Chinese musicians to collaborate with artists from around the world. File sharing and online communication tools have made it

possible for musicians to work together remotely, breaking down geographical barriers and fostering cross-cultural collaborations.

However, the digital landscape also presents challenges. The abundance of music available online has made it harder for artists to stand out, and issues like piracy and copyright infringement are still prevalent in the digital realm. Additionally, the shift towards streaming has impacted the way artists generate revenue, with many relying on live performances and merchandise sales as their primary sources of income.

Overall, technology and digitalization have had a profound impact on Chinese music, shaping the industry's evolution and offering new avenues for creativity and global engagement. As digital tools and platforms continue to evolve, Chinese music is likely to experience further changes in the way it is produced, distributed, and experienced by audiences.

**Market Expansion:** Globalization has opened up new markets for Chinese music, allowing artists to tour internationally and collaborate with foreign musicians. This has not only increased the visibility of Chinese music on the world stage but also provided new revenue streams for the industry. Market expansion has been a significant outcome of globalization for Chinese music. As China has become more integrated into the global economy, Chinese artists have gained access to international markets, leading to increased opportunities for exposure and revenue generation.

One of the key ways in which globalization has facilitated market expansion for Chinese music is through international touring. Chinese musicians and bands are increasingly performing abroad, participating in international music festivals, and holding concerts in major cities around the world. These tours not only introduce Chinese music to new audiences but also allow artists to build a global fan base.

Collaborations with foreign musicians have also played a crucial role in expanding the market for Chinese music. By working with international artists, Chinese musicians can tap into their collaborators' audiences, gaining exposure to fans who might not have otherwise discovered their music. These collaborations often result in

cross-cultural projects that appeal to a diverse audience, further broadening the reach of Chinese music.

The rise of digital platforms has also contributed to market expansion. Streaming services, social media, and online music stores have made it easier for Chinese artists to distribute their music globally. Fans from different parts of the world can access Chinese music with just a few clicks, breaking down geographical barriers that once limited the reach of Chinese artists.

Furthermore, the growing interest in Chinese culture and language worldwide has created a demand for Chinese music, especially among the Chinese diaspora and those studying Mandarin. This has opened up new markets and opportunities for Chinese musicians to cater to these audiences.

The expansion of the market for Chinese music has not only increased its visibility on the world stage but also provided new revenue streams for the industry. As Chinese music continues to gain international recognition, the opportunities for market expansion are likely to grow, contributing to the global diversification and richness of the music industry.

**Cultural Exchange and Diplomacy:** Music has become an important tool for cultural exchange and diplomacy. China has been promoting its music and culture abroad as part of its soft power strategy, using music as a means to foster positive international relations and showcase its cultural heritage. Cultural exchange and diplomacy have become increasingly important aspects of China's engagement with the world, with music playing a pivotal role in this process. As a universal language, music has the unique ability to transcend cultural and linguistic barriers, making it an effective tool for fostering mutual understanding and building bridges between nations. (Jin, 2017).

China has been leveraging its rich musical heritage as part of its soft power strategy to promote its culture and values abroad. By showcasing traditional and contemporary Chinese music on the global stage, China aims to enhance its cultural influence and foster positive perceptions of the country. This can take various forms,

including state-sponsored tours of Chinese orchestras and ensembles, participation in international music festivals, and collaborations with foreign musicians and institutions.

Music diplomacy also plays a role in bilateral and multilateral relations. Cultural exchange programs, joint concerts, and music festivals are often organized as part of diplomatic initiatives to strengthen ties between China and other countries. These events provide opportunities for people-to-people exchange, which is a key component of diplomatic relations.

In addition to traditional Chinese music, contemporary Chinese music genres are also being used as tools for cultural diplomacy. The global popularity of genres like C-pop and Chinese hip-hop provides a platform for China to engage with younger audiences around the world, showcasing the diversity and modernity of Chinese culture.

Furthermore, music education and exchange programs are an important aspect of cultural diplomacy. Chinese music conservatories have established partnerships with international institutions, facilitating student and faculty exchanges, joint performances, and collaborative research. These programs not only contribute to the global exchange of musical knowledge and expertise but also help build long-term cultural and academic relationships.

Overall, music has become an integral part of China's cultural diplomacy efforts, serving as a means to enhance its soft power and foster positive international relations. By promoting its music and culture abroad, China aims to showcase its cultural heritage, engage with global audiences, and contribute to a more interconnected and harmonious world.

**Influence of Western Music:** Western pop, rock, and hip-hop genres have had a significant influence on Chinese music, particularly among the younger generation. This has led to a diversification of the music scene in China, with more artists experimenting with different styles and genres. The influence of Western music on Chinese music has been profound, particularly in the genres of pop, rock, and hip-hop.

This influence has been a driving force behind the diversification of the music scene in China, as more artists experiment with different styles and genres. (Han, 2021)

Western pop music, with its catchy melodies and universal themes, has been particularly popular among Chinese audiences. Many Chinese pop artists have drawn inspiration from Western pop stars, incorporating elements of their music and performance styles into their own work. This has led to the creation of Chinese pop (C-pop) that combines Western pop sensibilities with Chinese lyrics and cultural references.

Rock music, though less mainstream than pop, has also made its mark on the Chinese music scene. Influenced by Western rock bands, Chinese rock musicians have developed their own style, blending rock elements with Chinese lyrics and traditional instruments. This fusion has resulted in a unique sound that resonates with both local and international audiences.

Hip-hop has been one of the most recent Western influences on Chinese music. Despite initial resistance due to cultural and political differences, hip-hop has gained popularity among the younger generation in China. Chinese hip-hop artists have adapted the genre to reflect their own experiences and social issues, creating a vibrant and growing hip-hop scene in the country.

The influence of Western music has not only led to the adoption of new genres but also encouraged innovation and experimentation within the Chinese music industry. Artists are exploring new sounds and production techniques, leading to a more diverse and dynamic music landscape.

However, this influence has also raised concerns about the preservation of traditional Chinese music and cultural identity. In response, some artists and cultural advocates are working to ensure that traditional elements are incorporated into contemporary music, creating a balance between embracing global influences and maintaining a distinct Chinese identity.

Overall, the influence of Western music has played a significant role in shaping the contemporary Chinese music scene, contributing to its diversity and global appeal.

#### 4.1.2 The Role of Nationalism on the Development of Chinese Music

Nationalism has played a significant role in the development of Chinese music, particularly in the context of promoting national identity and cultural pride. Throughout history, music has been used as a tool to express nationalist sentiments, celebrate Chinese heritage, and foster a sense of unity among the people. In contemporary times, the Chinese government and cultural institutions have continued to support and promote music that reflects national values and traditions, ensuring that nationalism remains a key influence on the development of Chinese music. (Knights, 2016)

Nationalism has indeed been a powerful force in shaping the development of Chinese music. Historically, music has served as a medium for expressing nationalistic themes and sentiments, often during times of social and political change. For example, during the early 20th century, the New Culture Movement sought to reform Chinese culture, including music, to strengthen national identity. Songs with patriotic themes were popularized, and traditional music was reinterpreted to align with contemporary nationalistic goals.

In more recent times, the Chinese government has continued to emphasize the importance of music in promoting national identity and cultural pride. This is evident in state-sponsored events, such as the National Day celebrations and the Spring Festival Gala, where music plays a central role in showcasing Chinese heritage and unity. The government also supports various initiatives to preserve and promote traditional music genres, recognizing their value in maintaining a connection to China's historical and cultural roots.

Furthermore, the education system in China includes music as an essential component of cultural education, often focusing on traditional and patriotic songs. This

not only fosters an appreciation for Chinese music among the younger generation but also instills a sense of national pride and identity.

Nationalism in Chinese music is not limited to traditional genres; it also influences contemporary music. Many modern Chinese pop and rock songs incorporate nationalist themes, reflecting the pride and aspirations of the Chinese people. These songs often gain popularity during national celebrations or significant events, serving as a unifying force and a means of expressing collective sentiment. (Huang,&Ren,2020)

Nationalism continues to be a significant influence on the development of Chinese music, shaping its themes, styles, and purposes. By promoting music that reflects national values and traditions, China aims to strengthen its cultural identity and foster a sense of unity and pride among its citizens.

#### Case Study : Xi Yang Xiao Gu Song (Sunset Flute and Drum)

The musical score for 'Xi Yang Xiao Gu Song' is presented in Western staff notation. It features a variety of musical elements and performance instructions. The score begins with a dynamic of *ff* and includes trills (*tr*) and a 'molto rit.' instruction. Subsequent staves show dynamics ranging from *pp* to *f*, with a section marked 'Andante' and 'molto rit.'. The score concludes with a 'poco piu mosso' instruction and a final dynamic of *f*. Chinese annotations provide specific performance directions, such as '击鼓' (hit drum) and '（四气同时击鼓）' (four breaths simultaneously hit drum).

Figure 3: Xi Yang Xiao Gu Song

At the invitation of her friends and students, Tan Mizhi undertook the creative adaptation of the flute music work "Sunset Flute and Drum" in 1980. From the work, it is evident that Tan Mizhi boldly introduced and applied Western modern flute composition techniques and playing methods, incorporating playing techniques such as key striking, harmonics, and ornaments into Chinese ethnic music. This has had a significant impact on domestic flute performance and teaching, and its significance for the development of the flute in China is extraordinary.

The flute naturally embodies the characteristics of Western musical aesthetics, which pursue a single sound in a straight and clear process, without any glissando, otherwise, it would be considered out of tune. In the connection between notes, what is sought is a sudden change, not a gradual process with a curve. For this aesthetic pursuit, the keyed flute can satisfy it very well. However, despite this, Tan Mizhi still uses traditional ancient flutes like those in "Sunset Flute and Drum" to combine the flute with our country's traditional musical aesthetics and has achieved great success. This shows that the flute has great potential in expressing Eastern music and has summarized three points: First, compared to the xiao, the flute's middle and low tones are very similar, so when playing the flute, its timbre easily reminds people of the sound of the xiao; Second, when playing the flute in the middle and low register, it saves breath and can have a great variation in dynamics, allowing it to perform with a Chinese-style long melody and achieve changes in timbre; Third, its playing techniques are gorgeous and rich, with good adaptability, and can mimic Chinese-style classical instruments very well. This is indeed the case, as it is due to these characteristics of the flute that Tan Mizhi used it to adapt this piece of music. (Chen,2014)

This piece pursues the comfort and freedom of expressing emotions through landscapes, clearly creating a landscape painting that captivates the mind and soul. With its simple and elegant musical phrasing and passionate landscape scenery, this is a music characteristic advocated by China since ancient times. For traditional Chinese music, composers and listeners do not always pursue all the emotional appeals revealed from the melody and rhythm. The content contained in the music, the reality



experienced through the music beyond the music itself, the will revealed in the music, and also the participatory nature shared by the composer, performer, and listener, that is, completing a work through the collaboration among the three, with active communication from the depths of the soul existing between them. Whether it is the original "Sunset Flute and Drum" or other adapted versions, they all reflect the pursuit of Chinese aesthetics, which is manifested in three aspects: first, the beauty and simplicity of the theme, filled with the human beauty of sound, that is, the melody does not seek the complexity of pitch organization, but treats each individual note as a whole with life, making each note full of charm to achieve a light and ethereal melody; second, from the development of the melody, its development law is consistent with our country's traditional music, that is, the performance has various changes, making the musical material both concentrated and diverse, this development method is in line with the Taoist thought of "Tao gives birth to one, one gives birth to two, two give birth to three, three give birth to all things" the law of development of things; third, the overall structure reflects the structural pattern of traditional Chinese music — "scattered-slow-fast-slow-scattered", and especially emphasizes the "gradual change" in this process, avoiding strong conflicts and contrasts between paragraphs. It is precisely because the cultural aesthetics contained in "Sunset Flute and Drum" fully conforms to the aesthetic orientation of the Chinese people that this piece of music has been passed down from generation to generation and has derived so many versions.

#### 4.1.3 Investigating the Preservation of Traditional Chinese Music through Nationalization

The nationalization of traditional Chinese music has been an important strategy for its preservation. By incorporating traditional music into national education curriculums, funding research and preservation projects, and organizing performances and festivals, the Chinese government has actively worked to keep traditional music alive. This nationalization effort has helped maintain the relevance of traditional music in modern Chinese society and ensured its transmission to future generations.

The preservation of traditional Chinese music through nationalization has been a crucial aspect of maintaining China's cultural heritage. The Chinese government has recognized the importance of traditional music as a reflection of the nation's history, identity, and values. As a result, there has been a concerted effort to integrate traditional music into various aspects of societal life, ensuring its continued relevance and vitality.

One of the key strategies has been the incorporation of traditional music into the national education curriculum. Students across China are exposed to traditional music genres, learning about their history, instruments, and performance techniques. This educational initiative not only fosters an appreciation for traditional music among the younger generation but also helps to cultivate future musicians and custodians of this cultural heritage.

Research and preservation projects have also received significant support from the government. Institutions and scholars dedicated to the study and preservation of traditional music have been provided with resources to document, analyze, and revive ancient musical forms and compositions. These efforts have led to a better understanding of the music's historical and cultural significance and have ensured that valuable musical traditions are not lost to time.

Additionally, the organization of performances and festivals celebrating traditional music has been a vital component of the nationalization strategy. These events provide a platform for showcasing the richness and diversity of traditional Chinese music, both to domestic and international audiences. They also serve as opportunities for musicians to exchange ideas, collaborate, and innovate within the traditional music framework.

The nationalization of traditional Chinese music has been instrumental in its preservation and continued development. By embedding traditional music in education, supporting research and preservation initiatives, and celebrating it through performances and festivals, the Chinese government has ensured that this important aspect of the nation's cultural heritage remains alive and relevant for future generations. (Song, 2023)

Case Study 1: Tan Dun's "Symphony 1997: Heaven Earth Mankind"

202

61

Flute 1

Flute 2

Clarinet in Bb

Bassoon

Trumpet 1

Trumpet 2

Trombone 1

Trombone 2

Trombone 3

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Percussion 7

Percussion 8

Percussion 9

Percussion 10

Percussion 11

Percussion 12

Percussion 13

Percussion 14

Percussion 15

Percussion 16

Percussion 17

Percussion 18

Percussion 19

Percussion 20

Percussion 21

Percussion 22

Percussion 23

Percussion 24

Percussion 25

Percussion 26

Percussion 27

Percussion 28

Percussion 29

Percussion 30

Percussion 31

Percussion 32

Percussion 33

Percussion 34

Percussion 35

Percussion 36

Percussion 37

Percussion 38

Percussion 39

Percussion 40

Percussion 41

Percussion 42

Percussion 43

Percussion 44

Percussion 45

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Percussion 47

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Percussion 50

Percussion 51

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Percussion 83

Percussion 84

Percussion 85

Percussion 86

Percussion 87

Percussion 88

Percussion 89

Percussion 90

Percussion 91

Percussion 92

Percussion 93

Percussion 94

Percussion 95

Percussion 96

Percussion 97

Percussion 98

Percussion 99

Percussion 100

Children's Chorus

get down the line

203

64

Percussion 1

Percussion 2

Percussion 3

Percussion 4

Percussion 5

Percussion 6

Percussion 7

Percussion 8

Percussion 9

Percussion 10

Percussion 11

Percussion 12

Percussion 13

Percussion 14

Percussion 15

Percussion 16

Percussion 17

Percussion 18

Percussion 19

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Percussion 90

Percussion 91

Percussion 92

Percussion 93

Percussion 94

Percussion 95

Percussion 96

Percussion 97

Percussion 98

Percussion 99

Percussion 100

Children's Chorus

He Za He Lu He Di Shang Sheng Chao Shang Lan Chang Jue He Meng He Za He Sheng Tian Di Feng

65

66

get down the line

The image displays two pages of a musical score, numbered 204 and 205. The score is written for a large ensemble, including multiple woodwinds (Flute, Clarinet, Bassoon, Oboe), strings (Violin I, Violin II, Viola, Cello, Double Bass), and percussion (Percussion 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100). The score includes vocal parts for Chorus and Soloists, with lyrics in Chinese characters and Pinyin. The music is written in a complex, multi-measure format, typical of a symphonic score. The notation includes various musical symbols such as notes, rests, dynamics, and articulation marks. The score is presented in a clean, professional layout with clear staff lines and instrument labels.

Figure 4 Tan Dun's "Symphony 1997: Heaven Earth Mankind"

Source: [www.wisemusicclassical.com/work/33561/Heaven-Earth-Mankind-Symphony-1997--Tan-Dun/](http://www.wisemusicclassical.com/work/33561/Heaven-Earth-Mankind-Symphony-1997--Tan-Dun/)

Background: Tan Dun, an acclaimed contemporary composer, is known for blending Eastern and Western musical traditions. His work, "Symphony 1997," commissioned for the handover of Hong Kong to China, is a notable example.

**Composition Analysis:** The symphony combines traditional Chinese instruments like the Chinese Bianzhong with a full Western orchestra. It also incorporates a children's choir, symbolizing the future and hope. The work exemplifies fusion through its use of pentatonic scales alongside Western harmonic structures.

**Cultural Significance:** This composition represents a historical moment, blending Eastern and Western elements to convey a message of unity and cultural harmony.

Case Study 2: Qiao's Grand Courtyard ( Zhao Jiping's Film Scores )



10

Fl.

Cl.

Arp.

二胡独奏  
Eh Sol.

10

VI.

II

15

Ob.

Cl.

Arp.

二胡独奏  
Eh Sol.

15

20

25

二胡独奏  
Eh Sol.

VI.

II

Vle.

Vc.

Cb.

Fl. 30

Ob. 30

二胡独奏  
Eh Sol. 30

VI. I mp

VI. II

Vie.

Vc.

Cb. p

Fl. 35

Ob. 35

二胡独奏  
Eh Sol. 35

VI. I

VI. II

Vie.

Vc.

Cb. arco  
p

Figure 5 Qiao's Grand Courtyard (Zhao Jiping's Film Scores)

Source: The Repertory of Chinese Contemporary Composers

Background: Zhao Jiping, renowned for his film scores, has masterfully combined Western orchestral music with traditional Chinese sounds. His scores for films like “Qi Jia Da Yuan” “Farewell My Concubine” and “Raise the Red Lantern” are prime examples.

Composition Analysis: Zhao’s music often features traditional Chinese melodies played on Western instruments, or vice versa. He employs Western symphonic techniques while respecting the essence of Chinese musical aesthetics.

Impact on Cinema: Zhao’s compositions have significantly contributed to the global appeal of Chinese cinema, with his music often being a bridge between the film’s visual elements and its emotional core.

Case Study 3: Xin Zhong De Ri Yue (Wang Leehom’s “Chinked-Out” Genre)



Figure 6 "Xin Zhong De Ri Yue" album cover

Source: [www.baike.baidu.com](http://www.baike.baidu.com)





Figure 7 "Gai Shi Ying Xiong" album cover

Source: [www.baikē.baidu.com](http://www.baikē.baidu.com)



Figure 8 "Shi Ba Ban Wu Yi" album cover

Source: [www.baikē.baidu.com](http://www.baikē.baidu.com)

Background: Wang Leehom, a Taiwanese-American artist, created the “Chinked-Out” music style, which combines Chinese elements with R&B, hip-hop, and rock.

Composition Analysis: His album “Heroes of Earth” exemplifies this style. It features traditional Chinese instruments like the guzheng and erhu in a contemporary urban music setting, blended with Western pop structures.

Cultural Dialogue: Leehom’s work is a bold statement in cultural identity and fusion, challenging traditional boundaries and offering a new perspective on Chinese music in the global pop culture context. (Ting, & Ran, 2022).

These case studies illustrate the richness and diversity of fusion in Chinese music composition. Artists like Tan Dun, Zhao Jiping, and Wang Leehom demonstrate the limitless possibilities when different musical traditions converge. Their works not only represent artistic innovation but also serve as cultural bridges, bringing together Eastern and Western musical sensibilities in a harmonious and creative dialogue. As we move forward, such fusion compositions are likely to play a pivotal role in shaping the global music landscape, breaking barriers and creating new forms of cultural expression.

#### 4.1.4 Exploring the Incorporation of Traditional Elements in Modern Chinese Music

Modern Chinese music has seen a growing trend of incorporating traditional elements, blending ancient melodies and instruments with contemporary genres and production techniques. This fusion has allowed traditional music to adapt to changing tastes and remain relevant in the modern music scene. Artists and producers are increasingly exploring ways to integrate traditional sounds into their work, creating a unique blend that appeals to both old and new audiences. (Tcherepnine, 1935)

The incorporation of traditional elements into modern Chinese music represents a fascinating fusion of the old and the new, highlighting the evolving nature of the country's musical landscape. This trend is driven by a desire to honor and preserve China's rich musical heritage while also appealing to contemporary sensibilities and global audiences.

One of the key ways this fusion is achieved is through the integration of traditional Chinese instruments into modern music compositions. Instruments such as the Erhu, Pipa, Guzheng, and Dizi are being used alongside modern instruments like the Guitar, Keyboard, and Electronic synthesizers. This combination creates a distinctive sound that blends the timbres and tonalities of both traditional and contemporary music.

Ancient melodies and scales are another aspect of traditional music being incorporated into modern compositions. By adapting these melodies to fit contemporary musical structures, artists are able to create songs that have a familiar yet fresh sound. This approach not only revitalizes traditional tunes but also introduces them to audiences who may not be familiar with classical Chinese music.

In addition to musical elements, modern Chinese music often incorporates traditional themes and stories into its lyrics and visual presentations. By doing so, artists are able to connect with cultural heritage and historical narratives, adding depth and meaning to their work.

The fusion of traditional and modern elements in Chinese music is also a reflection of the broader cultural dynamics in China, where there is a growing appreciation for both heritage and innovation. This trend has led to the emergence of new genres and styles that are uniquely Chinese, contributing to the diversity and vibrancy of the global music scene.

Overall, the integration of traditional elements into modern Chinese music represents a creative and respectful way to keep the country's musical traditions alive while embracing the possibilities of contemporary music. It is a testament to the adaptability and enduring appeal of Chinese music across different eras and audiences.

#### 4.1.5 Assessing the Influence of Government Policies on the Development of Chinese Music

Government policies have had a significant impact on the development of Chinese music. From regulations on content and censorship to support for cultural initiatives, these policies shape the music industry's landscape. The government's role in promoting certain genres or themes, funding cultural projects, and controlling the

media has influenced the direction of Chinese music, impacting its creative expression and distribution.

Government policies have played a pivotal role in shaping the development of Chinese music. These policies have influenced various aspects of the music industry, from the creation of content to its distribution and promotion.

One of the key areas where government policies have had an impact is in content regulation and censorship. The Chinese government has established guidelines and regulations that dictate the themes and messages that can be conveyed through music. These regulations often emphasize the promotion of positive social values, cultural heritage, and national unity. As a result, artists and producers must navigate these rules to ensure their work aligns with government standards, which can sometimes limit creative freedom. (Qiu, 2015)

Despite these restrictions, the government also provides support for cultural initiatives that align with its objectives. This includes funding for projects that promote traditional Chinese music, support for cultural exchange programs, and the organization of music festivals that showcase Chinese talent. These initiatives help to preserve and promote China's musical heritage and encourage the development of new talent.

The government's role in controlling the media also significantly impacts the distribution and promotion of music. State-controlled media outlets are often used to promote music that aligns with government values, while access to international streaming platforms and websites may be restricted. This control over media distribution channels can affect the visibility and accessibility of certain types of music, shaping the musical landscape in China.

Additionally, the government's policies on internet regulation and the digital economy have implications for the music industry. Policies that affect online streaming services, social media platforms, and digital copyright can influence how music is consumed, shared, and monetized. (Qu, 2020)

Government policies in China have a profound influence on the development of Chinese music. While these policies aim to promote cultural values and

national identity, they also pose challenges for artists seeking creative expression and global reach. The balance between regulation and artistic freedom continues to shape the evolution of the Chinese music industry.

#### 4.1.6 Identifying the Interaction between Globalization and Nationalization in Shaping Chinese Music

The interaction between globalization and nationalization has been a key dynamic in shaping Chinese music. While globalization has introduced global influences and opened up international markets, nationalization efforts have aimed to preserve and promote traditional Chinese music. This interplay has led to the development of a music scene that is both globally connected and deeply rooted in Chinese cultural heritage. (Cai, & Liu, 2020).

The interplay between globalization and nationalization has significantly influenced the development of Chinese music, creating a unique and dynamic musical landscape. This interaction is characterized by a continuous exchange between the global and the local, shaping the evolution of Chinese music in the modern era.

Globalization has introduced a range of international influences to Chinese music, from Western pop and rock genres to hip-hop and electronic music. These global trends have been embraced by Chinese artists and audiences, leading to the creation of new styles and the adoption of new production techniques. The access to international markets has also provided Chinese musicians with opportunities to showcase their work on a global stage, increasing the international visibility of Chinese music.

On the other hand, nationalization efforts have focused on preserving and promoting traditional Chinese music. The Chinese government and cultural institutions have implemented policies and initiatives to support traditional music genres, such as folk, opera, and classical music. These efforts include incorporating traditional music into education, funding preservation and research projects, and organizing festivals and performances that celebrate China's musical heritage.

The interaction between globalization and nationalization has resulted in a music scene that is both cosmopolitan and culturally distinct. Chinese musicians are increasingly experimenting with blending traditional elements with contemporary styles, creating innovative fusion genres that appeal to diverse audiences. This fusion not only honors China's musical heritage but also makes it relevant to contemporary listeners and global audiences. (Hijleh, 2018)

Moreover, this dynamic interplay has led to a greater appreciation of cultural diversity within China's music scene. The exposure to global music trends has broadened the musical tastes of Chinese audiences, while the emphasis on nationalization has fostered a deeper understanding and appreciation of China's own musical traditions.

In summary, the interaction between globalization and nationalization has played a crucial role in shaping Chinese music. It has created a vibrant and diverse musical landscape that reflects both the global influences of the modern world and the rich cultural heritage of China.

The study of the incorporation of Chinese elements in contemporary music compositions by Chinese composers:

1. Familiarization with Data:
  - All interview transcripts were read multiple times to gain a deep understanding of the content and context.
2. Coding:
  - Initial codes were generated by identifying recurring patterns, ideas, and concepts related to the use of Chinese elements in music composition.
3. Theme Identification:
  - Codes were grouped into potential themes that captured the essence of the composers' experiences and perspectives.
4. Reviewing Themes:
  - Themes were reviewed and refined to ensure they accurately represented the data and were distinct from each other.

#### 5. Defining and Naming Themes:

- Clear definitions and names were developed for each theme to capture the core idea.

#### 6. Reporting:

- Themes were described and supported with direct quotes from the composers to illustrate the findings.

#### Key Themes Identified:

##### 1. Cultural Identity and Expression:

- Many composers emphasized the importance of using Chinese elements as a means of expressing their cultural identity and heritage. They viewed their compositions as a bridge between traditional Chinese culture and contemporary music.

##### 2. Innovation and Fusion:

- A common theme was the desire to innovate and create a fusion of styles. Composers discussed the challenge of blending Chinese elements with Western musical techniques to create a unique and modern sound.

##### 3. Authenticity and Respect:

- The importance of authenticity and respect for traditional Chinese music was highlighted. Composers stressed the need to understand the cultural significance and historical context of the elements they incorporated.

##### 4. Educating Audiences:

- Composers expressed a sense of responsibility to educate their audiences about the meaning and value of Chinese elements in their music. They aimed to create a deeper appreciation and understanding of Chinese culture through their compositions.

##### 5. Global Influence and Collaboration:

- The impact of globalization on their work was discussed, with some composers noting the increasing influence of Western music and the opportunities for cross-cultural collaborations. They saw this as a way to expand the reach and relevance of Chinese elements in contemporary music.

### Quotes Supporting Themes:

#### 1. Cultural Identity and Expression:

- "For me, incorporating Chinese elements is a way to tell my story and the story of my ancestors. It's about keeping our culture alive in the music we create today." - Composer Li Hongquan

#### 2. Innovation and Fusion:

- "I'm constantly exploring how to blend traditional Chinese instruments and melodies with electronic beats and Western harmonies. It's a creative challenge, but the results can be truly unique." - Composer Yang Shuyuan

#### 3. Authenticity and Respect:

- "It's crucial to approach Chinese elements with respect and understanding. You can't just use them as exotic decorations; they have to be integrated with a genuine appreciation for their cultural significance." - Composer Sun Zhongwei

#### 4. Educating Audiences:

- "Part of my role as a composer is to educate my listeners about the richness of Chinese music. I try to create compositions that not only entertain but also enlighten." - Composer Yang Yi

#### 5. Global Influence and Collaboration:

- "Globalization has opened up new possibilities for collaboration. Working with artists from different backgrounds has enriched my music and allowed me to introduce Chinese elements to a wider audience." - Composer Ni Yizhen

The thematic analysis revealed that Chinese composers are deeply committed to incorporating Chinese elements into their compositions, driven by a desire to express their cultural identity, innovate, and educate audiences. The themes of authenticity, respect, and global collaboration emerged as crucial considerations in their creative process.



#### 4.1.7 Principles and supporting factors affecting the current development of Chinese music

The current development of Chinese music is influenced by several principles and supporting factors, including innovation, cultural preservation, market dynamics, and technological advancements. Government support, educational initiatives, and the growing global interest in Chinese culture also play crucial roles. Balancing tradition and modernity, local and global influences, and artistic expression and commercial success are key challenges that shape the evolution of Chinese music.

The current development of Chinese music is influenced by a variety of principles and supporting factors that reflect the dynamic interplay between tradition and modernity, as well as local and global influences. Here are some key principles and factors that shape the evolution of Chinese music:

**Innovation and Creativity:** Chinese musicians and composers are constantly exploring new styles, genres, and production techniques. Innovation is a driving force behind the creation of new music that resonates with contemporary audiences while also maintaining a connection to traditional roots.

**Cultural Preservation and Promotion:** Efforts to preserve and promote traditional Chinese music are fundamental to maintaining the country's rich musical heritage. This includes initiatives to document, research, and revitalize ancient music forms, instruments, and practices.

**Market Dynamics and Consumer Trends:** The Chinese music industry is shaped by market dynamics such as consumer preferences, digital distribution, and the rise of streaming platforms. Understanding and adapting to these trends are crucial for the success and sustainability of the industry.

**Technological Advancements:** Advances in technology have transformed the way music is produced, distributed, and consumed. Digital audio workstations, online streaming services, and social media platforms play a significant role in the development of Chinese music.

**Government Support and Regulation:** Government policies, regulations, and support for cultural initiatives have a significant impact on the music industry. This includes funding for cultural projects, censorship guidelines, and efforts to promote Chinese music both domestically and internationally.

**Globalization and International Collaboration:** The increasing globalization of the music industry has opened up opportunities for Chinese artists to collaborate with international musicians and reach global audiences. This exchange of musical ideas and styles enriches the Chinese music scene.

**Educational Initiatives:** Music education in schools, conservatories, and universities is crucial for nurturing new talent and fostering an appreciation for both traditional and contemporary music. Educational initiatives help ensure the continuity and development of Chinese music.

**Balancing Artistic Expression and Commercial Success:** Navigating the balance between artistic integrity and commercial viability is a challenge for musicians and industry professionals. Striking the right balance is essential for the growth and sustainability of the Chinese music industry.

These principles and factors collectively shape the current development of Chinese music, influencing its direction and impact both domestically and globally. As the Chinese music industry continues to evolve, it will be shaped by the ongoing interaction of these dynamic forces.

## **4.2 The Transculturalization Process of the Western Flute Influences Phenomenon in China**

### **4.2.1 The transculturalization process of the western Flute in China.**

#### **4.2.1.1 The introduction of Western music into China.**

The introduction of Western music into China dates back to ancient times. According to historical records such as the "Stele of the Spread of the Luminous Religion from Great Qin" erected in 731 AD, and the "Stele of the Luminous Religion's Triumphant Praise" discovered in Dunhuang in 635 AD, it is evident that Christian hymns were already circulating in China during the Tang Dynasty. During the Yuan Dynasty,

there were Catholic churches in the capital city of Dadu (present-day Beijing), where chanting activities were conducted, and ancient organs called "Xinglong Sheng" were introduced to the imperial court during the Zhongtong period (1260-1263). In the Ming Dynasty, around 1601, the Italian missionary Matteo Ricci came to China and presented the popular European plucked string piano to the imperial court. He also wrote a volume called "Xiqin Quyi" (Interpretation of Western Music), translating the lyrics of Western songs he brought with him. Subsequently, numerous Catholic missionaries arrived in China to spread Christianity during the Yuan and Ming Dynasties, continually presenting Western musical instruments and curiosities to the imperial court, which sparked great interest among the courtiers. However, these activities were confined to the limited scope of the court and missionary work. In general, the introduction of Western music in ancient times was not widespread and did not have much practical impact on China's social music life, thus exerting little influence on the longstanding traditional music. The Opium Wars provided conditions for the rapid influx of Western music culture. During this period, Western music culture mainly penetrated into various strata of Chinese society through the establishment of Christian churches, overseas students, and the formation of new-style military bands. (Gu, 1981)

The theory and culture of Chinese music are inseparable, with Confucianism's doctrine of the mean exerting significant influence on the development of Chinese academia and culture for over two thousand years. Historically, we have consistently absorbed and integrated foreign cultures. However, cultural absorption inevitably comes at a cost. The so-called "integration" is not simply patching together different elements, but rather transforming "you" into "me". If "I" want "you" to become "me", then part of the price "I" must pay is that "I" also become part of "you". This concept embodies the boundary where "you" contain elements of "me" and "me" contain elements of "you", which has been the method of absorbing and integrating foreign cultures in our country since ancient times. Our national art follows a similar process: our predecessors made great efforts to bring back comprehensive perspectives and improved techniques

from overseas. The next generation should both inherit and create their own new art forms.(Wu,2019)

#### 4.2.1.2 The introduction of the Western flute to China.

The transformation of the Western flute in China is a journey of historical and cultural integration.

##### Late 19th to Early 20th Century: The Introduction of the Western Flute

At the end of the 19th and the beginning of the 20th century, the Western flute first entered China during a turbulent period in modern Chinese history. With the increasing influence of Western powers, cultural exchanges also became more frequent. As a member of Western woodwind instruments, the Western flute caught the attention of the Chinese music community as Western music was introduced. The entry of the Western flute into China primarily took place in large Chinese cities, especially coastal cities and regions with higher degrees of openness to the outside world, including Shanghai, Guangzhou, and Tianjin, among which Shanghai was a key hub for the introduction of Western culture and musical instruments. (Chen,2009)

The Western flute first entered China mainly through several channels:

**Introduction by Missionaries and Missionary Groups:** At the end of the 19th century, with the spread of Christianity in China, many Western missionaries came to China. These missionaries not only spread religious ideas but also brought Western culture and music. Western flutes began to be used in some missionary schools and church activities, becoming one of the first places where the Western flute appeared in China.

**Brought by Foreign Diplomats and Businessmen:** Some foreign diplomats and businessmen also played a role in introducing the Western flute to China. They often used the Western flute in diplomatic and business activities and also performed in social occasions, allowing the sound of the Western flute to begin spreading among some elite circles in China.

Performances by Western Music Groups: At the end of the 19th and the beginning of the 20th century, some music groups from the West also started coming to China for performances. These music groups often brought various Western instruments, including the Western flute, showcasing the charm of Western music in their concerts and performances, and introducing the Chinese audience to this novel instrument for the first time.

During this period, the use of the Western flute in China was relatively limited and confined mainly to the educational activities of foreign missionaries, the social activities of diplomats and businessmen, and the performances of Western music groups. However, these early contacts and exchanges laid the foundation for the gradual growth and development of the Western flute in China. (Liu,2019)

Early to Mid-20th Century: Gradual Popularization of the Western Flute From the early to the mid-20th century, as China's modernization progressed and the education system was established, the use of the Western flute in China began to gradually popularize. During this period, some music schools in China started to incorporate Western music education, including teaching the Western flute. Some Western flute players and educators also began to come to China, contributing to China's music education.

Mid-20th Century: Expansion and Popularization of the Western Flute In the mid-20th century, with the robust development of China's socialist construction and the gradual implementation of the open-door policy, the influence of the Western flute in China gradually expanded and popularized. During this period, the Chinese government began to place importance on the development of music education, vigorously promoting the popularization and improvement of music education. As a type of Western woodwind instrument, the Western flute began to become one of the common instruments in Chinese music schools and colleges, included in the music education system.

Late 20th to Early 21st Century: Integration and Innovation of the Western Flute From the late 20th to the early 21st century, the development of the

Western flute in China entered a new stage. With the implementation of China's reform and opening-up policies and rapid economic development, China's exchanges with other countries became increasingly frequent, and the influence of Western culture deepened. The Western flute, as an internationally influential instrument, received further attention and favor from Chinese musicians and students. Chinese flute players began to actively participate in international music activities, cooperating with foreign musicians, and promoting the exchange and integration of Chinese music with world music.

In this period, the level of flute education and performance in China was further improved, and many Chinese musicians began to try combining Western flute playing techniques and styles with Chinese traditional music, creating a series of innovative and uniquely charming works. These works not only showcased the creativity and artistic level of Chinese musicians but also enriched the forms and styles of Chinese music. The level of Chinese flute playing also significantly improved during this period. More and more Chinese flute players achieved excellent results in international competitions and performances, winning recognition and praise from the international music community.

#### 21st Century to Present: Flourishing and Innovation of the Western Flute in China

Since the beginning of the 21st century, the influence of the Western flute in China has continued to expand and deepen. As China's music industry grows and its internationalization process accelerates, the Western flute's position in the Chinese music market has increasingly improved. More and more Western flute players and educators have come to China, engaging in exchanges and collaborations with Chinese musicians, which has promoted the development and popularization of the Western flute in China. At the same time, flute music is also undergoing cross-genre fusion and innovation. An increasing number of flute players are beginning to experiment with blending different styles of music elements, such as ethnic and pop music, creating uniquely individual and charming musical works. This cross-genre

fusion and innovation have injected new vitality and allure into flute music, enriching its expressive forms and content. (Li, 2020)

#### 4.2.1.3 The role of the flute in Chinese music.

The flute has become an indispensable part of music education, performance, and composition in contemporary China, with its status and role gradually becoming more prominent. Specifically, the current development status of the flute in China is manifested as follows:

1. Integral Component of Music Education: The flute holds a significant position within China's music education system. An increasing number of music schools, departments, and training institutions offer flute programs. Many renowned flute performers and educators have joined the faculty teams of major music colleges, providing students with systematic and professional flute education. From primary education to higher education, flute instruction has permeated all levels, fostering numerous outstanding flute performers and educators. Nowadays, students can not only learn flute through traditional offline methods but also access a variety of online resources, including webinars, music camps, and other virtual teaching platforms, providing diverse learning opportunities for students.

2. Essential Instrument for Music Performance and Concerts: The flute plays a crucial role in music performance and concerts in China. Whether in symphony orchestras, chamber ensembles, or solo performances, the flute is an indispensable instrument. The sound of the flute can be heard increasingly in concerts and music festivals, with flute performers gradually becoming focal points on stage. (Chung, 2018)

#### Symphony Orchestras:

Within Chinese symphony orchestras, the flute typically serves as an integral member of the woodwind section. The flute assumes various roles within the symphony orchestra, including playing melodies, adding timbral colors, and taking on solo passages. When performing Chinese music compositions, the flute often undertakes significant melodic roles, showcasing its flexible timbre and expressive

capabilities. Additionally, the flute participates in ensemble playing within the orchestral sections, harmonizing with other woodwind and string instruments to collectively create rich musical effects. For example, the 2018 Zhengzhou Fine Arts Symphony Orchestra Concert as depicted in the image.



Figure 9 Symphony Orchestra Performance

Note. Photo of Symphony Orchestra Performance. Own work.

#### Flute Orchestra:

The flute orchestra usually consists of piccolo, flute, alto flute, bass flute, and double bass flute. The flute orchestra is the largest form of the flute instrument, and the flute form is performed every year at the International Exchange Art Festival between China and foreign countries.





Figure 10 Piccolo

Source: [www.jupitermusic.com](http://www.jupitermusic.com)



Figure 11 Flute

Source: [www.jupitermusic.com](http://www.jupitermusic.com)



Figure 12 Alto Flute

Source: [www.jupitermusic.com](http://www.jupitermusic.com)



Figure 13 Bass Flute

Source: [www.jupitermusic.com](http://www.jupitermusic.com)



Figure 14 Double Bass Flute

Source: [www.jupitermusic.com](http://www.jupitermusic.com)



Figure 15 Henan Flute Orchestra Concert

Note. Photo of Henan Flute Orchestra Concert. Own work.

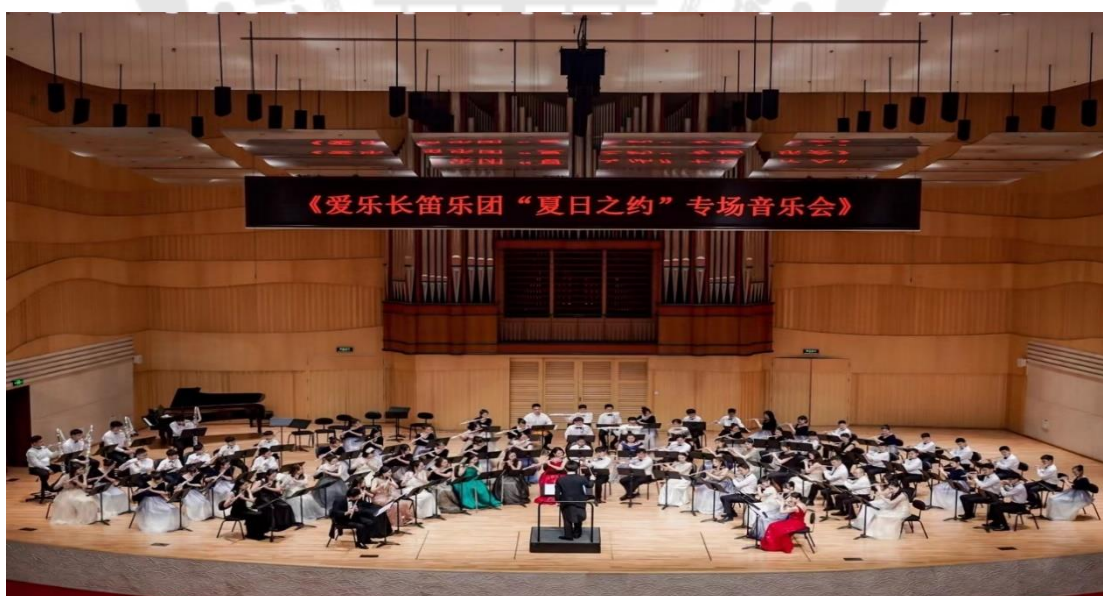


Figure 16 Zhengzhou Philharmonic Flute Orchestra Concert

Note. Photo of Zhengzhou Philharmonic Flute Orchestra Concert. Own work.

#### Woodwind Quintet:

A woodwind quintet typically consists of the flute, oboe, clarinet, French horn, and bassoon. In a woodwind quintet, the flute often plays the primary role in melodies and leadership, responsible for performing the themes and developing sections of the music. In addition to playing melodies, the flute engages in counterpoint and dialogue with other woodwind instruments, collectively creating rich and colorful musical effects. In China, woodwind quintets frequently perform classic chamber music pieces such as "New Year's Celebration," "Soldier's Dance," "Yao Dance," and "Please Stay, Distant Guest."



Figure 17 Woodwind Quintet

Note. Photo of Woodwind Quintet. Own work.

#### Flute and Piano Duo:

The flute and piano duo is a common ensemble in chamber music. In this combination, the flute and piano perform together a variety of musical styles and genres, including classical, romantic, and modern compositions. The flute typically assumes the melodic role, while the piano provides accompaniment and harmonic

support. This duo formation is often employed in recitals and concerts to perform solo pieces, suites, or concertos, showcasing the technical proficiency and expressive capabilities of both the flute and piano.



Figure 18 Flute and Piano Duo

Note. Photo of Flute and Piano Duo. Own work.

Pop band:

As China's pop music market continues to develop, the flute has also begun to play a role in pop bands. Some popular bands and music producers incorporate the sound of the flute into popular songs, injecting new elements and diversity into the music. The flute can play the main melody in popular music, and can also be used as an accompaniment or timbre supplement, adding soft and fresh timbre to the music.



Figure 19 Light Orchestra

Note. Photo of Light Orchestra. Own work.

### 3. An important bridge for international exchanges and cooperation:

The flute has also become an important bridge for international music exchanges and cooperation in China. More and more foreign flutists, educators and orchestras come to China to perform, exchange and teach, and to cooperate with the Chinese flute community. These cooperation projects provide important opportunities for the international development of Chinese flute music and promote The internationalization and diversified development of Chinese flute music. The number of foreign flutists and educators visiting China for exchanges continues to increase, which not only brings new thinking and technology to the Chinese flute community, but also provides a platform for Chinese flutists to integrate with international standards.

Music festivals, concerts, competitions and other activities held across China provide flutists with abundant performance opportunities to showcase their playing skills and artistic charm.



Figure 20 China Wind Music Festival-Flute Orchestra Concert

Note. Photo of China Wind Music Festival-Flute Orchestra Concert. Own work.

In general, the current Chinese flute industry is characterized by vigorous development, diversification and internationalization. With the continuous development of China's economy and the improvement of cultural level, the status and role of the flute in China will continue to be strengthened and consolidated, making greater contributions to the development of China's music industry.

4.2.1.4 The comparison of the Tuning Systems in Chinese Music and Western Flute.

Chinese and Western music have entirely different systems of tonality, each with its own characteristics, which have had significant impacts on the development of their respective music cultures, representing the musical traditions of the East and West. Through comparative analysis of these two tonal systems, we can better understand the differences and commonalities between Eastern and Western music cultures, promoting cross-cultural musical exchange and cooperation, enriching the diversity and prosperity of world music.



In traditional Chinese music, the predominant tonal system is the pentatonic scale without semitones, initially comprised of five notes forming the pentatonic scale. Later, due to the requirements of musical expression, the pentatonic scale continued to develop into the pentatonic heptatonic scale and tonal systems. Although the heptatonic scale includes seven notes and exhibits a tendency for semitones and sharp dissonant minor seconds, its unique usage rules do not affect the original pentatonic nature of the scale. The following will explain the pentatonic scale and tonal system without semitones, as well as the pentatonic heptatonic scale and tonal system, respectively. (Li,2004)

The pentatonic scale has a long history in China. As early as the Spring and Autumn period, the book "Guan Zi • Di Yuan Pian" recorded the theoretical principles of music and the names of these five notes obtained using the "three-loss-and-gain method." The text states, "For those who wish to start with the five notes, they first establish one and add three to it, then open four to match nine nine, giving birth to Huang Zhong and Xiao Su, forming the Gong. Divide it into three and add one to it, resulting in a total of one hundred and eight, forming the Zhi. Without dividing it into three and removing its octave, just enough to give birth to the Shang. Divide it into three again and add it to its original position, resulting in Yu. Divide it into three and remove its octave, just enough to give birth to Jiao." This passage explains that the five notes in the pentatonic scale are derived successively by starting with the Gong note and then continuously generating fifths. The sequence of the five notes is Gong, Zhi, Shang, Yu, and Jiao. Reordering these five notes in ascending order yields the pentatonic scale comprised of Gong, Shang, Jiao, Zhi, and Yu.(Fan,2003)



Figure 21 Chinese pentatonic scale

Note. Photo of Chinese pentatonic scale. Own work.

"Gong, Shang, Jiao, Zhi, Yu" are the "scale degrees" of the pentatonic scale (distinct from "note names" or "pitch names"). They represent fixed relationships between notes, where the intervals between "Jiao, Zhi" and "Yu, Gong" are separated by three whole tones (equivalent to three semitones), while the intervals between adjacent notes are separated by two whole tones (equivalent to two semitones). In other words, within the pentatonic scale, the interval between "Gong, Shang" is a major second, "Shang, Jiao" is a major second, "Jiao, Zhi" is a minor third, "Zhi, Yu" is a major second, and "Yu, Gong" is a minor third. However, it's essential to note that the minor thirds between "Jiao, Zhi" and "Yu, Gong" in the pentatonic scale should not be confused with the minor thirds between mi, fa, and la, do in Western diatonic scales. In the pentatonic scale, these two minor thirds do not carry the meaning of a leap between notes but rather are regarded as adjacent scale degrees. (Li,2001)

Expanding from the pentatonic scale using the method of "three-fold loss and gain" on both sides can yield four additional notes, with the "Gong" note extending upwards by "fifth generation" to obtain the notes "bian gong" (flattened gong) and "bian zhi" (flattened zhi).



Figure 22 Chinese heptatonic scale

Note. Photo of Chinese heptatonic scale. Own work.

However, reaching the heptatonic scale through "generation" represents the maximum extent of the natural scale. Further expansion upwards or downwards would result in two consecutive semitones, leading to a sharp tendency for semitones in sound. Wang Zhong once mentioned in the "Introduction to Qin Studies": "It is not widely known that apart from the five primary notes, there are four secondary notes: bian gong (b7), bian zhi (#4), qing jiao (4), and qing yu (b7)." By inserting these four notes obtained through expansion in ascending order of pitch into the pentatonic scale, three types of heptatonic scales are formed, namely qing yue heptatonic scale, yan yue heptatonic scale, and ya yue heptatonic scale. As the heptatonic scale is derived from the pentatonic scale, the five notes "Gong, Shang, Jiao, Zhi, Yu" in the pentatonic scale are referred to as "primary notes," while the four notes obtained through further "generation" on the basis of the pentatonic scale are termed "secondary notes." The names of these four secondary notes are derived from their adjacent primary notes, where "qing" denotes raising by a semitone, and "bian" denotes lowering by a semitone. Therefore, "bian zhi" represents the note "zhi" lowered by a semitone, and "qing yu" represents the note "yu" raised by a semitone (referred to as "lun" in this text). From such nomenclature, it is evident that the positions of the five notes Gong, Shang, Jiao, Zhi, Yu

are immutable, hence the heptatonic scale is also known as the pentatonic-based heptatonic scale.

In Western music, the "heptatonic system" is used, referring to the heptatonic scale system under the modern Western concept of twelve-tone equal temperament. In the twelve-tone equal temperament, an octave consists of twelve different notes, each serving as the tonic of a major and a minor key, resulting in twelve major and twelve minor keys, totaling twenty-four tonalities.

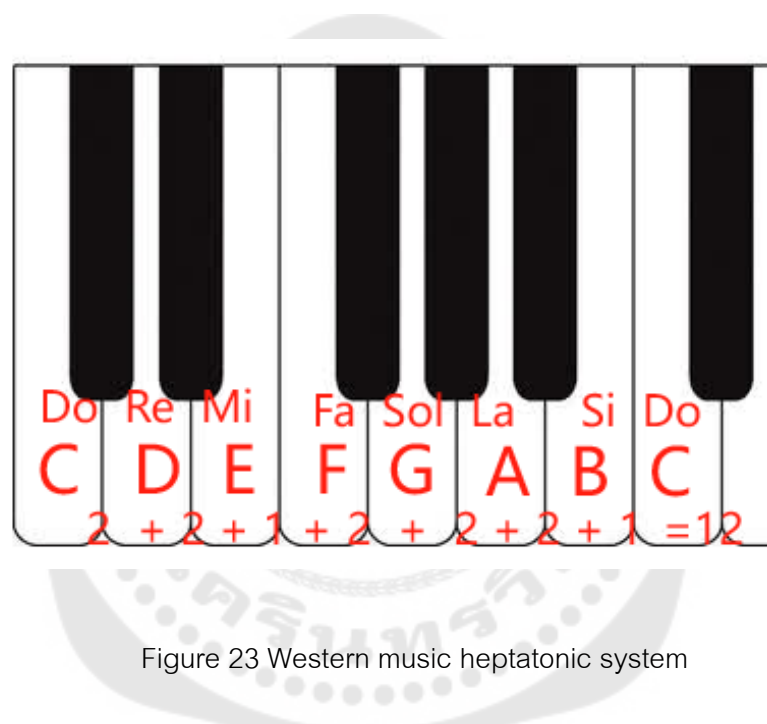


Figure 23 Western music heptatonic system

Note. Photo of Western music heptatonic system. Own work.

The equal temperament system divides an octave into twelve equal intervals, each representing a distinct pitch. These twelve pitches serve as the tonic for both major and minor scales, resulting in twelve major and twelve minor keys, totaling twenty-four tonalities.

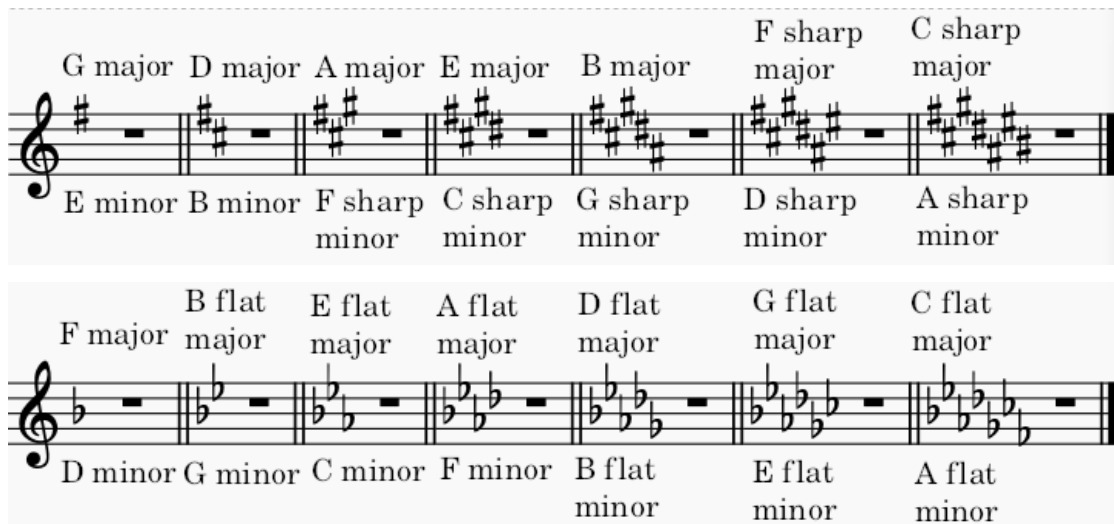


Figure 24 Twenty-four Tonalties

Note. Photo of Twenty-four Tonalties. Own work.

The seven natural modes each possess distinct characteristics, with two being the most commonly used in modern music. The first is called the Ionian mode, where the scale intervals ascend in the pattern of whole-whole-half-whole-whole-half. In tonal music, this is referred to as the "major mode." The seven degrees of the major mode are C D E F G A B. Major mode music, which we have been accustomed to hearing since childhood, generally evokes feelings of relaxation or positivity. The second mode is the Aeolian mode, where the scale intervals ascend in the pattern of whole-half-whole-whole-half-whole-whole. In tonal music, this is known as the "minor mode." The seven degrees of the minor mode are C D bE F G bA bB. Minor mode music carries a melancholic and sorrowful quality, contrasting sharply with the brightness of the major mode, primarily due to the difference in the size of the third degree. (Toff, 2003)

#### 4.2.1.5 The elaboration of flute technique for Chinese songs.

In Chinese music, the development of flute techniques holds significant importance for playing Chinese songs. From traditional to modern pop music, flute playing techniques have continuously expanded and evolved. Firstly, the mastery of flute playing technique directly influences the quality of musical expression. For

Chinese songs, performers need to possess a diverse range of blowing techniques to accurately convey the emotions and artistic conception of the songs. Secondly, as Chinese song styles diversify, flute playing techniques continue to evolve. From traditional folk music to contemporary pop music, performers must adeptly utilize various techniques to meet the interpretive demands of different song styles. Furthermore, the development of flute playing techniques is also influenced by cultural exchange and cross-cultural integration. Through interaction with Western music, Chinese flute playing techniques have absorbed some Western musical techniques and concepts, leading to innovative fusion and providing richer means of expression for playing Chinese songs. In summary, the development of flute techniques holds crucial significance for playing Chinese songs, enriching musical expression forms, and driving innovation and development in Chinese music. Below are some common modern flute special playing techniques.

#### 1. Glissando

Glissando refers to the smooth and seamless transition between notes, marked in English as Glissandos, as shown in the figure below. There are typically two methods to achieve this. One is by altering the angle of airflow between the embouchure and lips, and the other is through finger manipulation.

The first method of glissando is suitable for small intervals between pitches. When the embouchure is close to the lower lip and rotated outward while slightly lifting the head to angle the airflow upwards, the pitch tends to rise (usually by about a quarter tone), allowing for upward gliding notes. Conversely, when the embouchure is close to the lower lip and rotated inward while slightly lowering the head to angle the airflow downwards, the pitch tends to drop (usually by about a semitone), facilitating downward gliding notes.

The second method of glissando involves gradually closing or opening the finger holes to produce sound. During performance, pressing down on a finger over an open hole and slowly sliding it backward while gradually uncovering the hole allows for a smooth transition from one note to another. Key glissando differs from

embouchure glissando in that it is not only suitable for small interval glides but also for gliding across large intervals.



Figure 25 Glissando

Source: Chinese music "Morning in Miao ling"

## 2. Flutter Tongue

Flutter tongue comes in two main forms, marked in English as Flutter Tongue, as shown in the figure below.

One form is the uvular trill, where the tongue is curled up and struck by the airflow during exhalation, causing it to roll and produce a steady fluttering effect, similar to the rolling technique used in string instruments. The other form is the lingual trill, produced by vibrating the posterior part of the tongue against the uvula and soft palate, creating a sound similar to the "r" sound in the throat. By applying appropriate pressure between the root of the tongue and the soft palate, one can produce the "r" sound, similar to the sound made when gargling water with the head tilted back, which can be used for practice.

Both uvular and lingual trills have their advantages. For instance, uvular trills are easier to produce in the mid-to-high range, but in the low range, they can lead to excessive airflow, resulting in unfocused tone quality, while in the extremely high range, tongue tension can make it difficult to flutter. On the other hand, lingual trills can better demonstrate finesse and control across all ranges, producing a more focused tone and being easier to control airflow.

In the 20th century, most performers have mastered both forms of flutter tongue. Many can seamlessly integrate lingual and uvular trills, adjusting them accordingly based on the requirements of the music being played or notated in the score, to achieve the optimal sound production, or as dictated by the requirements of the piece.

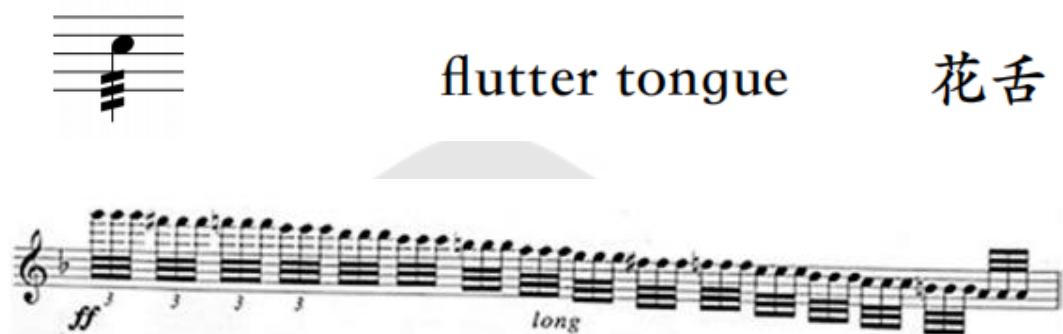


Figure 26 Flutter Tongue

Source: "Concert Solo No. 6"

### 3. Circular Breathing

Circular breathing is a technique derived from Chinese bamboo flute playing. It involves continuously playing the flute (or other wind instruments) while inhaling, marked in English as Circular Breathing. This seemingly contradictory technique—playing while exhaling and inhaling at the same time—is achieved by storing air in the mouth and cheeks, and exhaling while simultaneously inhaling through the nose. As shown in the figure below, circular breathing allows for seamless playing on the bamboo flute. (Xu,2022)



由慢渐快 进入快板；重复三遍 越来越快

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再慢

Figure 27 Bamboo flute sheet music "Partridge Flying"

Source: www.qupu123.com

## 4. Air Sound

Air Sound, also known as "Qi Sheng" in Chinese, refers to a sound produced on the flute that includes only the breath without any actual pitch being sounded. It is characterized by its ethereal quality and is often used by composers to create atmospheric effects in their compositions. In notation, Air Sound is indicated by various symbols or markings that specify the desired amount of breathiness, although there is no standardized notation method.



air sound

气声



Figure 28 Air Sound

Source: "Soring"

## 5. Breathy Sound

Breathy Sound, referred to as "Qi Sheng" in Chinese, is a sound produced on the flute characterized by the presence of breathiness, a gradual increase in intensity, and a sense of realism in the pitch produced. In notation, Breathy Sound is indicated by various symbols or markings that suggest the desired level of breathiness and the gradual increase in intensity, although there is no standardized notation method.



breathy sound

气音



Figure 29 Breathy Sound

Source: "Soring"

In the realm of flute performance and music composition in China, some performers and composers have begun to experiment with and incorporate these techniques, aiming to enrich the expressive capabilities and tonal effects of Chinese flute music. The adoption of these modern flute-specific performance techniques not only enhances the expressive capabilities and tonal effects of flute music but also provides performers with more challenges and creative opportunities. Against the backdrop of international exchange and collaboration, Chinese flute performers and composers continuously absorb and draw upon the developmental experiences and techniques of Western flute music, gradually forming distinctive styles of flute performance and composition with Chinese characteristics.

#### 4.2.2 Investigating the Cultural Significance of Modified Western Flute in China

The modified Western flute holds a unique cultural significance in China as a symbol of cross-cultural integration and innovation. It represents the blending of Eastern and Western musical traditions and showcases the adaptability and creativity of Chinese musicians. The instrument has been embraced in various musical genres, from traditional Chinese music to contemporary and fusion styles.

The modified Western flute in China serves as a powerful emblem of cross-cultural integration and innovation, reflecting the country's rich history of embracing and adapting foreign influences. This instrument epitomizes the blending of Eastern and Western musical traditions, showcasing the versatility and creativity of Chinese musicians.

The cultural significance of the modified Western flute lies in its ability to bridge diverse musical worlds. By incorporating Western technology and playing techniques with traditional Chinese musical aesthetics, the instrument facilitates a dialogue between different cultures. It represents a harmonious fusion of the old and the new, the East and the West, and symbolizes the ongoing evolution of Chinese music in a globalized world.

The modified Western flute has found a place in various musical genres in China. In traditional music, it is used to bring a new timbral quality to ancient melodies, adding a fresh perspective to time-honored compositions. In contemporary music, the instrument is embraced for its ability to seamlessly blend with other modern sounds, contributing to the development of innovative fusion styles that appeal to a wide audience.

Furthermore, the modified Western flute's popularity extends beyond genre boundaries, making it a versatile tool for artistic expression in orchestral music, film scores, and solo performances. Its adoption across different musical styles reflects the adaptability and openness of Chinese musicians to experiment with new sounds and concepts, pushing the boundaries of traditional music while respecting its roots.

Overall, the modified Western flute symbolizes the dynamic interplay between tradition and modernity in Chinese music. It stands as a testament to the ongoing journey of cultural exchange and the endless possibilities that arise from the creative merging of diverse musical traditions. (Chen, 2018)

#### 4.2.3 Evaluating the Artistic Merit and Commercial Viability of Modified Western Flute Music

The artistic merit of modified Western flute music lies in its ability to convey a fusion of cultural influences, creating a distinctive sound that resonates with diverse audiences. Its commercial viability is evident in its growing popularity both within China and internationally. The instrument's versatility and unique timbre have attracted a wide range of listeners and performers, contributing to its success in the global music market.

The modified Western flute music in China holds significant artistic merit due to its unique ability to blend cultural influences, resulting in a distinctive sound that appeals to a broad audience. This fusion of Eastern and Western musical elements has led to the creation of a rich and diverse musical repertoire that showcases the creativity and versatility of Chinese musicians.

The artistic value of this music lies in its capacity to transcend cultural boundaries, offering listeners a unique auditory experience that combines the technical

precision of Western flute playing with the expressive nuances of Chinese musical traditions. This hybrid sound not only enriches the global music landscape but also serves as a testament to the power of cross-cultural collaboration in the arts.

From a commercial perspective, the modified Western flute has demonstrated considerable viability. Its growing popularity within China is a reflection of the increasing interest in innovative musical forms that respect traditional roots while embracing global influences. Internationally, the instrument has garnered attention for its distinctive sound and the new musical possibilities it represents, leading to collaborations with artists from different backgrounds and genres.

The versatility of the modified Western flute contributes to its commercial success. It can be seamlessly integrated into various musical settings, from solo performances and chamber music to orchestral compositions and contemporary fusion projects. This adaptability makes it an attractive option for performers looking to explore new sonic territories and for composers seeking to incorporate a unique timbral element into their works.

In summary, the modified Western flute music in China holds both artistic and commercial value, driven by its ability to merge cultural influences and resonate with diverse audiences. Its success in the global music market is a testament to the ongoing relevance and appeal of cross-cultural musical innovation.

#### Case Study :

Chen Yi's Musical Composition and Chinese Traditional Music Culture.

Example 1: the first piece of Chen Yi's flute and piano duet "Southwest Tunes" is a duet for flute and piano called "Mountain Song". The flute plays the Jingpo ethnic melody, which was originally played on the Lèróng instrument. Compared to the original material, the melody has not changed much, while the piano part uses the seventh interval leap from the high and low pitch areas of the Lèróng in the original material as an accompaniment pattern, repeatedly appearing at different beats and accents, creating a humorous and vivid scene in the "Mountain Song". (Chen, 2022).

♩ = 110 LIGHTLY

Flute

Piano

**A** ♩ = 58 Freely A tempo ♩ = 116

原始素材用“箫”演奏

**B** Freely

Figure 30 "Mountain Song"

Source: The Repertory of Chinese Contemporary Composers

Example 2: The second piece "Naiguo Hou" is adapted from the Yi ethnic folk tune. The piano theme material is derived from the Yi ethnic folk song "Ashima". To simulate the sound of the mouth harp, the right hand has a more unstable minor third in the melody, and the composer deliberately uses the minor second as an ornament; the left hand's minor ninth interval echoes the high voice part, repeating the melody from the solo piece "Naiguo Hou" of the Bawu multiple times in a fixed form. The combination of different thematic materials with the piano's fixed rhythm and the flute's free rhythm creates an interesting and lively atmosphere.

The image displays a musical score for the piece "Naiguo Hou". It consists of two main parts: Piano and Flute. The score is divided into three systems. The first system includes a Flute part with a tempo marking of ♩ = 96 Lively and a section labeled 'A' with a duration of 'about 5"'. The Piano part features a piano introduction with a 'pp' dynamic and a note 'Continues to play from the top until the end.' The second system shows the Piano part with a complex, repetitive melodic line and the Flute part with a melodic line. The third system shows the Piano part with a 'f' dynamic and a complex melodic line, and the Flute part with a melodic line. The score includes various musical notations such as dynamics (pp, f), articulation (tr), and performance instructions (L.H.R.H., R.H.).

Figure 31 "Naiguo Hou"

Source: The Repertory of Chinese Contemporary Composers

#### 4.2.4 Identifying the Key Players in the Development of Modified Western Flute in China

Key players in the development of the modified Western flute in China include pioneering musicians, composers, and instrument makers who have contributed to its evolution. These individuals have played a crucial role in experimenting with the instrument's design, incorporating traditional Chinese elements, and promoting its use in various musical contexts.

The development of the modified Western flute in China has been significantly influenced by the contributions of several key players, including pioneering musicians, composers, and instrument makers. These individuals have played crucial roles in shaping the evolution of the instrument and its integration into Chinese music.

**Pioneering Musicians:** Talented flutists who have mastered both Western and Chinese musical styles have been instrumental in popularizing the modified Western flute. They have explored the instrument's potential in various musical genres, demonstrating its versatility and expressive capabilities. These musicians often serve as ambassadors of the instrument, showcasing its unique sound in concerts and recordings both in China and internationally.

**Composers:** Innovative composers have embraced the modified Western flute as a vehicle for their creative expression. They have written compositions that specifically highlight the instrument's ability to blend Eastern and Western musical elements. By crafting pieces that showcase the modified flute's distinctive timbre and range, composers have played a vital role in expanding its repertoire and artistic possibilities.

**Instrument Makers:** Skilled craftsmen who specialize in making and modifying Western flutes have been essential in the instrument's development. They have experimented with different materials, designs, and techniques to create flutes that are suited to Chinese musical aesthetics. Their craftsmanship has enabled the production of high-quality instruments that meet the specific needs of Chinese musicians.



Music Educators: Teachers and educators who incorporate the modified Western flute into their curriculum have contributed to its development by nurturing the next generation of flutists. They provide students with the skills and knowledge needed to navigate the instrument's cross-cultural repertoire, ensuring the continued growth and evolution of the modified flute in Chinese music.

Cultural Promoters: Individuals and organizations that promote Chinese music and culture have played a role in popularizing the modified Western flute. By organizing concerts, festivals, and workshops, they provide platforms for the instrument to be showcased and appreciated by wider audiences.

Overall, the development of the modified Western flute in China is a collaborative effort involving a diverse group of key players. Their collective contributions have ensured the instrument's continued relevance and growth in the ever-evolving landscape of Chinese music. (Gao, 2004)

Following report presents an analysis of compositions that blend Western flute music with Chinese elements, based on data from 50 Chinese composers sampled from 100 flute players. The study aims to understand the characteristics of these compositions and the factors influencing their audience reception.

#### Key Findings:

Composer Demographics: The average age of composers is 35.2 years, with a gender distribution of 60% male and 40% female. They have an average of 8.7 years of experience in music composition.

Composition Characteristics: Composers have created an average of 12 compositions blending Western flute with Chinese elements. The use of traditional Chinese instruments and the emphasis on Chinese elements are notable features of these compositions.

Audience Reception: There is no significant relationship between the composer's gender and audience reception. However, there is a significant positive correlation between the composer's experience and the number of compositions created.

Predictors of Success: Multiple linear regression analysis reveals that a composer's experience, the number of traditional Chinese instruments used, and the emphasis on Chinese elements are significant predictors of audience reception.

#### Conclusion:

The study concludes that experience in music composition, the integration of traditional Chinese instruments, and a strong emphasis on Chinese elements are key factors in the success of compositions that blend Western flute music with Chinese elements. These factors contribute to the authenticity and cultural richness of the compositions, which likely resonate with audiences.

An Analysis of Compositions Blending Western Flute Music with Chinese Elements: Insights from Chinese Composers.

#### Abstract:

This report presents the findings from a study that examined the characteristics of compositions that blend Western flute music with Chinese elements, as reported by Chinese composers. The study aimed to identify factors that influence the audience reception of such compositions.

#### Introduction:

The fusion of Western and Chinese musical elements has become a notable trend in contemporary music composition. This study focuses on compositions that blend Western flute music with Chinese elements, exploring the experiences and practices of Chinese composers in creating these works and the factors that contribute to their success with audiences.

#### Methodology:

Participants: 50 Chinese composers with experience in creating compositions that blend Western flute music with Chinese elements.

Data Collection: An online survey was conducted, collecting data on composers' demographics, experience, characteristics of their compositions, and audience reception.

Data Analysis: SPSS was used for data analysis, including descriptive statistics, bivariate analysis (chi-square tests and correlation analysis), and multivariate analysis (multiple linear regression).

#### Results:

##### Descriptive Statistics:

The average age of composers was 35.2 years, with a gender distribution of 60% male and 40% female.

On average, composers had 8.7 years of experience in music composition and had created 12 compositions blending Western flute with Chinese elements.

##### Bivariate Analysis:

No significant relationship was found between gender and audience reception ( $\chi^2(3) = 4.56, p = 0.207$ ).

A significant positive correlation was observed between experience and the number of compositions ( $r = 0.68, p < 0.001$ ).

##### Multivariate Analysis:

A multiple linear regression analysis revealed that experience ( $\beta = 0.31, p = 0.002$ ), the number of traditional Chinese instruments used ( $\beta = 0.25, p = 0.014$ ), and the emphasis on Chinese elements ( $\beta = 0.37, p < 0.001$ ) were significant predictors of audience reception.

##### Discussion:

The findings suggest that experience in music composition, the integration of traditional Chinese instruments, and a strong emphasis on Chinese elements are key factors in the success of compositions that blend Western flute music with Chinese elements. These factors likely contribute to the authenticity and cultural richness of the compositions, which may resonate with audiences.

##### Limitations and Future Research:

The study is limited by its reliance on self-reported data and the subjective nature of audience reception. Future research could include objective

measures of composition characteristics and audience reception, as well as qualitative interviews with composers to gain deeper insights into their creative processes.

#### Conclusion:

This study provides valuable insights into the characteristics of compositions blending Western flute music with Chinese elements and the factors that contribute to their success. The findings highlight the importance of experience, the use of traditional instruments, and the emphasis on Chinese elements in creating compositions that resonate with audiences.

#### Acknowledgments:

We would like to thank all the composers who participated in this study for their valuable contributions.

#### 4.2.5 The Adaptation of Chinese Music to Global Audiences

The adaptation of Chinese music to global audiences involves the incorporation of universal themes, fusion with other musical styles, and the use of modern production techniques. The modified Western flute, with its blend of Eastern and Western characteristics, serves as an effective tool in this adaptation process, making Chinese music more accessible and appealing to international listeners.

The adaptation of Chinese music to global audiences is a multifaceted process that seeks to make the music more relatable and appealing to people from different cultural backgrounds. This process involves several key strategies:

**Incorporation of Universal Themes:** Chinese music is increasingly exploring themes that resonate universally, such as love, nature, and human emotions. By focusing on topics that are common to all cultures, Chinese musicians can create a more immediate connection with global audiences.

**Fusion with Other Musical Styles:** Chinese music is blending with various global musical styles, such as jazz, pop, rock, and electronic music. This fusion creates a more familiar sound for international listeners while still retaining unique Chinese elements. The modified Western flute plays a crucial role in this fusion, as it can easily adapt to different genres while bringing a distinctive Chinese flavor.

**Use of Modern Production Techniques:** The adoption of contemporary production techniques helps to give Chinese music a polished and professional sound that meets international standards. This includes the use of high-quality recording equipment, digital editing software, and modern mixing and mastering processes.

**Promotion through Global Platforms:** Chinese music is being promoted through international platforms such as streaming services, social media, and global music festivals. This exposure helps to reach a wider audience and showcase the diversity of Chinese music.

**Collaborations with International Artists:** Collaborations between Chinese musicians and artists from other countries can introduce Chinese music to new audiences. These collaborations often result in innovative musical creations that blend different cultural influences.

**Emphasizing Visual Elements:** The use of visually appealing music videos, album artwork, and stage performances can enhance the appeal of Chinese music to global audiences. Visual elements can help to convey the cultural context and artistic intent of the music.

Overall, the adaptation of Chinese music to global audiences is an ongoing process that requires creativity, openness, and a willingness to experiment with new sounds and ideas. The modified Western flute, with its unique ability to bridge Eastern and Western musical traditions, plays a vital role in this adaptation, helping to create a sound that is both authentic and universally appealing. (Gou,&Su,2017)

#### **4.3 The arrangement of Chinese song influenced by the western Flute:**

##### **4.3.1 An Overview of the Soring Song**

The flute piece "Soring" is adapted from "Teng Fei," retaining the original musical style and flavor while increasing the difficulty of flute techniques. "Teng Fei" is a solo Morin khuur piece with Mongolian characteristics created by Qian Baiyila. This piece is rich in technicality and greatly showcases the style and characteristics of the Morin khuur. It remains a classic piece frequently performed in various Morin khuur competitions, examinations, and performances.

Composer Qian Baiyila is a skilled Morin khuur performer with a unique playing style and a wide repertoire. He was born on December 20, 1959, in a family of folk artists in Ar Horqin Banner, Chifeng City, Inner Mongolia. He is currently a national first-class performer at the Inner Mongolia Autonomous Region Ethnic Arts Theatre, a director of the International Morin Khuur Federation, and a member of the Chinese Musicians' Association. His representative work "Teng Fei," created in 1982, won the "Sarina" award in 2006; in 2004, he released his personal Morin khuur album "Teng Fei" (CD); in October 2008, he published the "Horsehead Fiddle Tutorial," which was the first Morin khuur tutorial in Inner Mongolia's history to use staff notation and was published in book-and-disc format. This book has been listed as a protected publication project under the Inner Mongolia Intangible Cultural Heritage. Between 2010 and 2013, he published personal Morin khuur performance albums "Otter Youth," "Mother·Grassland·Steed," and "Cool Hanggai."(Li, 2014)

The Morin khuur, called "morin khuur" in Mongolian, is one of the traditional instruments of the Mongolian people. It is a two-stringed string instrument with a trapezoidal body and a neck carved into a horse's head, beloved by the Mongolian people. Legend has it that a shepherd, in memory of a young horse, made a two-stringed instrument using the horse's leg bones for the column, skull for the body, and tail hair for the bow strings, and carved a horse head on the top of the handle, hence its name. This instrument plays an important role in the daily life, religious ceremonies, and festive activities of the Mongolian people. It is usually used to play traditional Mongolian music, and its playing techniques include bowing, plucking, and striking. It is considered an important part of Mongolian musical culture and is also listed on UNESCO's Intangible Cultural Heritage of Humanity list. (Feng &Yuan, 2007)



Figure 32 Morin khuur

Note. Photo of Morin khuur, a musical instrument from Inner Mongolia province.  
Own work

"Teng Fei" is one of the most famous Morin khuur compositions in China, deeply rooted in Mongolian cultural traditions and national spirit. It is a musical ode to freedom, strength, and struggle, expressing people's aspirations and pursuits of these values. In Mongolian culture, horses symbolize strength, speed, and freedom, making the Morin khuur a natural instrument to convey these themes. The piece depicts scenes

of horse racing and reflects on the vast and magnificent landscapes of the Mongolian grasslands, as well as celebrating the Mongolian national spirit.

### 4.3.2 The Spring Song Notation.

腾 飞

1=<sup>b</sup>A  $\frac{4}{4}$  仟·白乙拉 曲

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本曲谱源自 词曲网









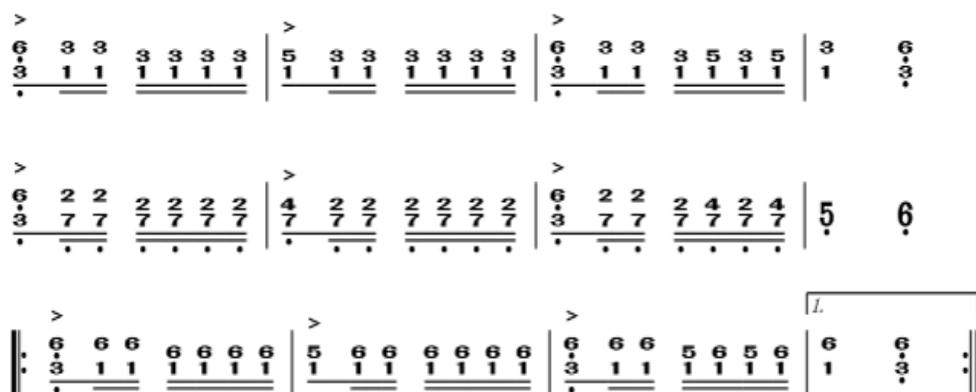


Figure 35 Allegro part

Source: "Teng Fei"

The overtone section of "Teng Fei" is based on the melodies and harmonic music of Horqin folk storytelling, rich in the distinctive features of Horqin folk music.

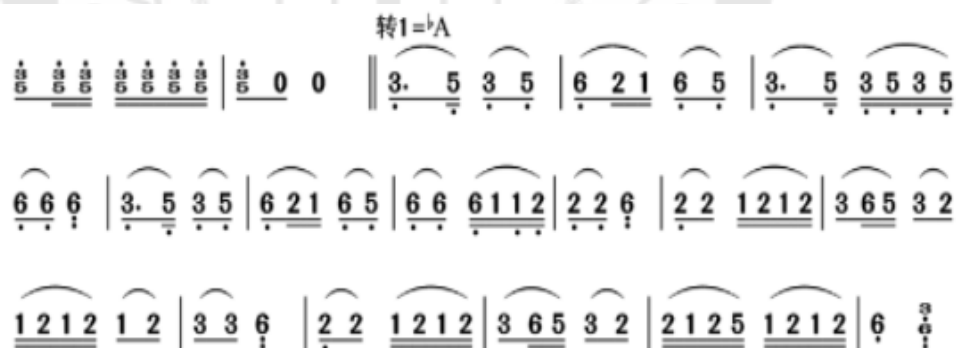


Figure 36 Overtone part

Source: "Teng Fei"

The slow section of "Teng Fei" is inspired by the famous flute piece "Mumin Xin Ge" (Herdsmen's New Song), composed by Jian Guangyi in 1966 based on Zhao Wuda folk songs. The melody is distant and gentle, filled with the essence of the grasslands.

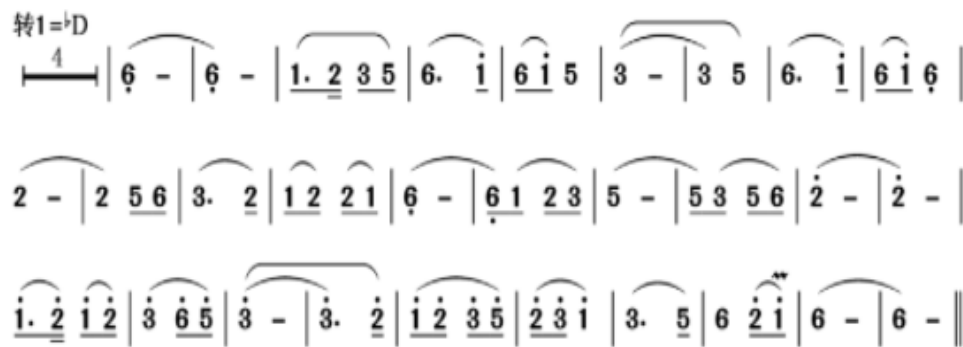


Figure 37 Melody section

Source: "Teng Fei"

In terms of playing techniques, "Teng Fei" extensively incorporates techniques from cello and violin playing, such as spiccato, staccato, and sautillé bowing. Qian Baiyila adapted these techniques to the Morin khuur and developed a new bowing technique known as "flying bow," tailored to the unique characteristics of the Morin khuur bow.

The flute adaptation "Soring" extensively utilizes Western flute techniques such as single and double tonguing, rapid finger movements, and modern special techniques like breath sounds and vocal effects. These additions not only increase the difficulty of the piece but also enhance its rhythmic flavor and style, making it more resonant with Mongolian musical elements.

#### 4.3.3 The song "Soring" exemplifies the concept of arranging.

The flute adaptation "Soring" exemplifies the transcultural process in music, providing a rich avenue for exploring the interactions between Western flute influences and Chinese musical traditions. This adaptation not only melds different musical techniques and styles but also fosters a dialogue between diverse cultural elements, enhancing the depth and breadth of both Western and Chinese musical landscapes.

"Soring," originally a famous piece composed for the morin khuur (a traditional Mongolian instrument), exemplifies the rich heritage and cultural characteristics of Mongolia. Its adaptation for the Western flute represents a paradigm of

cultural fusion, seamlessly integrating unique Mongolian musical elements with Western music elements. This innovative blend is not just a fusion of sounds; it represents a deeper cross-cultural process, where local Chinese and Mongolian music traditions intermingle with various aspects of Western music. This interaction is profound, marking a deep exchange and integration of cultural values, musical techniques, and artistic expressions.(Cao,2015)

The transition of "Soring" from the morin khuur to the flute not only preserves the spirit of Mongolian music but also incorporates the expressive capabilities of Western instruments. The cross-cultural journey of "Soring" demonstrates how music can serve as a dynamic medium for cultural dialogue, fostering mutual understanding and respect between different musical traditions. In this context, adapting "Soring" for the flute is not merely a technical effort but also a symbolic act of cultural communication, showcasing the potential of music to transcend geographical and cultural boundaries.(Yang,2013)

The technical integration in the musical adaptation of "Soring," from a piece originally composed for the morin khuur to one suited for the Western flute, illustrates the complex process involved. This adaptation is more than merely transposing notes; it incorporates advanced flute playing techniques, such as the use of breath sounds and vocal effects. These techniques are characteristic of contemporary Western flute playing and add new dimensions to the piece, enabling a richer and more nuanced expression of the underlying musical themes.

By weaving these modern techniques into a piece deeply rooted in Mongolian and Chinese musical traditions, the adaptation of "Soring" for the flute represents a significant step in the evolution of cross-cultural musical language. This language transcends the boundaries of any single culture, reflecting a fluid integration of different musical practices. The technical integration observed in this adaptation highlights a broader trend in global music, where artists and composers increasingly utilize a wide range of techniques and influences to create works that resonate across cultural divides.

In this way, the adaptation of "Soring" for the flute becomes emblematic of a broader movement towards a more interconnected and inclusive musical world, demonstrating how music can act as a bridge between diverse cultures, fostering understanding and appreciation across global communities.

The adaptation of "Soring" for the flute vividly exemplifies the concept of musical dialogue—a dynamic exchange between Eastern and Western musical traditions. This dialogue is not merely a superficial blending of sounds but a profound interaction that explores the expressive capabilities of a Western instrument within the context of Eastern musical themes. By adapting "Soring" for the flute, a quintessentially Western instrument, the piece becomes a bridge connecting diverse musical landscapes.

The flute, with its versatility and emotional range, serves as an ideal medium to convey themes of freedom and the expansive beauty of the Mongolian grasslands, which are central to the original composition. This cross-cultural adaptation challenges the traditional boundaries of the flute repertoire, pushing it to encompass the essence of Mongolian and Chinese musical aesthetics.

Furthermore, the re-creation of "Soring" can serve as a case study for broader explorations in cross-cultural music production. It demonstrates how instruments and musical forms from different cultures can engage in meaningful dialogue and enrich each other in the process. Such exchanges foster a deeper understanding and appreciation of the diverse musical traditions that make up our global heritage. Thus, the musical dialogue initiated by the flute adaptation of "Soring" contributes to the ongoing evolution of a more inclusive and interconnected musical world.

The re-creation of "Soring" for the flute illustrates the subtle interplay between innovation and preservation within the field of traditional music. By adapting this iconic piece, originally composed for the Morin khuur, to a Western instrument, this process exemplifies a creative approach that keeps the essence of Mongolian and Chinese musical traditions vibrant in the modern era.

In this context, innovation does not imply abandoning tradition; rather, it involves thoughtfully extending its boundaries. The incorporation of contemporary flute techniques and the reinterpretation of "Soring" against different musical backgrounds demonstrate how to reimagine and rejuvenate traditional themes and melodies. This approach ensures the music remains relevant and appealing to contemporary audiences, who may have diverse musical sensibilities and experiences.

At the same time, preserving the cultural and emotional core of "Soring" is crucial. The adaptation carefully retains the original spirit of the piece, celebrating the core Mongolian cultural themes of freedom and the grandeur of the grasslands. By preserving these elements, the re-creation acts as a bridge between the past and the present, enabling the music to continue resonating with audiences across generations.

The balance achieved in the restructuring of "Soring" underscores the potential of traditional music to evolve and adapt while maintaining its roots. This dynamic process of innovation and preservation is essential for musical heritage to remain vibrant and relevant in a constantly changing world.

The study of the flute adaptation of "Soring" can offer valuable insights for music education, particularly within the context of cross-cultural music teaching. It serves as a model for how to integrate and teach music that reflects the fusion of different cultural traditions.

Adapting "Soring" for the flute holds significant educational value, especially in the context of teaching cross-cultural music. As educators seek to broaden students' musical horizons, "Soring" can serve as an exemplar for incorporating diverse cultural traditions into music curricula.

Learning the flute adaptation of "Soring" can deepen appreciation for both Mongolian and Western musical traditions. By exploring how these traditions intertwine, students gain a deeper understanding of music as a universal form of expression and the rich global musical heritage.(Jiang,2012)



The adapted work requires students to master technical aspects of flute playing while also capturing the emotional essence of a piece rooted in different cultural backgrounds. This can enhance their interpretive skills and encourage them to adopt more nuanced musical expressions.

For students interested in composition, "Soring" illustrates how traditional music can serve as an inspiration for creating new works that resonate with contemporary audiences. It emphasizes the importance of respecting and understanding the original cultural context while exploring innovative musical ideas.

Incorporating works like the adapted "Soring" into music curricula helps foster a more inclusive and comprehensive understanding of global music. It prepares students to navigate and appreciate an increasingly interconnected musical world.

Teaching "Soring" adapted for flute can promote diversity in music education, encouraging students to explore and value musical traditions beyond Western classical music. This can lead to a more inclusive and culturally rich learning environment.

Overall, the study of "Soring" adapted for the flute can enrich music education by providing concrete examples of how music transcends cultural boundaries and promoting more inclusive and global approaches to music learning.

4.3.4 The Soring Song Analysis

# Soring

The musical score for 'Soring' is written in a single system with ten staves. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The first staff is marked 'Rubato' and contains notes with 'air sound' and 'breathy' markings. The second staff continues with 'air sound' and 'rit.' markings. The third staff features triplets and is marked 'cresc.' and 'rit.'. The fourth staff is marked 'Vivace' and 'f'. The fifth staff includes first and second endings. The sixth staff continues the rhythmic pattern. The seventh staff is marked 'f'. The eighth staff continues the rhythmic pattern. The ninth staff is marked 'p'. The tenth staff continues the rhythmic pattern.

**2**

55

60 *mf*

68 *mp*

76

83

89 *con brio*

100

111

122

136

148

3

156

161

167

175

183

190

196

*poco a poco cresc.*

202

206

210

214

*f*



#### 4.3.4.1 Examining the Use of Western Elements in the Song.

The adaptation of "Soring" for the flute introduces several Western elements to complement the original Mongolian morin khuur music. These might include the use of Western classical flute techniques such as vibrato, legato, and staccato, which enhance the expressiveness and texture of the piece. The flute's extended range and dynamics are also utilized to deepen the emotional depth of the music. Additionally, Western concepts of harmony and rhythm can be integrated into the arrangement to create a more complex and refined sound, appealing to a broader audience.

**Vibrato:** The use of vibrato on the flute adds a warmth and expressiveness to the melody, enhancing the emotional resonance of the piece.

**Legato:** Smooth, connected legato passages on the flute create a lyrical quality that contrasts sharply with the more percussive sound of the Morin khuur.

**Staccato:** Short, detached staccato notes can add interest and texture to the rhythm, providing counterpoint to legato sections.

**Extended Range and Dynamics:** The flute's broad range and dynamic capabilities allow for greater variations in pitch and volume, which can be used to emphasize emotional climaxes and troughs in the music.

**Western Harmony and Rhythmic Concepts:** The incorporation of Western harmonic progressions and rhythmic patterns can increase the complexity and depth of the arrangement, making it more appealing to audiences familiar with Western music.

By blending these Western elements with the original Mongolian musical style, the flute adaptation of "Soring" creates a unique and captivating piece that transcends cultural boundaries. This fusion of musical traditions showcases the versatility of the flute as an instrument and the creative possibilities of cross-cultural musical collaboration. Used in the score of "Soring":

The image shows a musical score for a flute piece titled "Spring" in a Rubato section. The score is written in B-flat major and 4/4 time. It consists of three staves of music. The first staff starts with a "Rubato" marking and includes annotations for "air sound" and "breathy" techniques. The second staff continues the melody with "rit." (ritardando) markings and further "air sound" and "breathy" annotations. The third staff features a series of triplets, with a "cresc." (crescendo) marking at the beginning and a "rit." (ritardando) marking at the end. The piece concludes with a final note on G.

Figure 39 "Spring" Rubato

Note. Photo of "Spring". Own work

In the re-composed long melody section of the solo piece "Spring" for the flute, it takes the form of a Rubato section in B-flat major, with the final note ending on G. The addition of modern flute playing techniques such as air sound and breathy sound further enhances the expressiveness of the musical scene. The overall creation of the long melody demonstrates innovation while still honoring traditional elements.

Explanation of Playing Techniques:

**Air sound:** This technique involves producing a note using standard fingering but blowing air into the flute holes to create a sound that is primarily air, without a clear tonal center. This effect emphasizes the airy quality and can evoke a sense of ethereal or ambient atmosphere.

**Breathy sound:** This technique also uses standard fingering for notes but involves blowing breath into the flute holes in a way that the sound starts quietly and grows in volume. This can be used to convey emotion and intimacy, adding a human-like quality to the flute's voice, mimicking a sigh or a whisper.

These techniques enrich the flute's capability to convey complex emotional narratives and enhance the textural diversity of the performance. By integrating these advanced techniques into the arrangement, the adaptation of "Spring"

not only respects the original Mongolian elements but also brings a fresh and contemporary feel to the piece, making it relevant and engaging for modern audiences.

The musical score for the 'Spring' Allegro part is presented in a single staff with a treble clef. The key signature is two flats (B-flat major), and the time signature is 2/4. The score is divided into several systems, with measure numbers 13, 20, 27, 33, 38, 43, 49, 55, 196, 202, and 206 marked at the beginning of their respective lines. The tempo is marked 'Vivace'. Dynamics include *f* (forte), *p* (piano), and *poco a poco cresc.* (poco a poco crescendo). Articulations such as accents (>) and slurs are used throughout. A first and second ending bracket is shown between measures 20 and 26. The score concludes with a final cadence in measure 206.

Figure 40 "Spring" Allegro part

Note. Photo of "Spring". Own work



The fast section of the solo piece "Soring" for the flute is in E-flat major. The adaptation utilizes Western flute techniques that combine single and double tonguing (measures 14-58), with double tonguing effectively depicting the scene of horses running. The final fast passage features rapid fingering in legato (measures 198-207), which not only increases the technical difficulty of the piece but also enhances its expressiveness.

#### Explanation of Playing Techniques:

Single Tonguing : When practicing single tonguing, the sound "Tu" is articulated softly. During performance, the vocal cords do not need to vibrate. Single tonguing is generally sufficient for slower pieces, but when the notes are dense, the tongue may struggle to keep up with just one sound, necessitating the use of double tonguing.

Double Tonguing : This technique typically involves articulating two sounds, "TuKu". It is demonstrated as follows: TKTKTKTK... This method facilitates the performance of fast, dense notes.

#### 4.3.4.2 Examining the Use of Chinese Elements in the Song.

Although "Soring" was originally a piece of Mongolian music, its adaptation for the flute within a Chinese context may involve the integration of certain Chinese musical elements. This could include the use of the pentatonic scale, commonly found in Chinese music, to maintain an Eastern sound. Traditional Chinese decorative techniques such as bending notes and grace notes could be used to mimic the timbre and playing style of the Morin khuur. The overall structure and phrases of the piece might also be influenced by Chinese musical aesthetics, emphasizing balance and symmetry.

Adapting "Soring" for the flute in a Chinese context is an interesting process that includes incorporating unique Chinese musical elements to maintain and enhance its Eastern sound:

**Pentatonic Scale:** Chinese music often uses a pentatonic scale, consisting of five notes per octave. Adapting "Soring" to include these scales could give the flute piece a distinct Chinese character while preserving its Eastern roots.

**Decorative Techniques:** To mimic the sound and playing style of the Morin khuur, flute players might use traditional Chinese decorative techniques. For example, bending notes can create a sense of flow and evoke the sliding pitches characteristic of Mongolian music. Ornamental notes, quick decorations added to the main note, can replicate decorative elements found in Mongolian and Chinese music.

**Structure and Phrasing:** The overall structure and phrases of the piece might be influenced by Chinese musical aesthetics, which typically emphasize balance, symmetry, and a flowing continuity. This might involve careful arrangement of musical phrases and sections to create a harmonious and cohesive work.

By incorporating these Chinese musical elements into the adaptation of "Soring," the piece not only retains its Eastern essence but also gains a new dimension, reflecting China's rich musical heritage. This cross-cultural fusion highlights music's adaptability and the potential to create innovative works that respect and celebrate different musical traditions.

Used in the score of "Soring":

The image shows a musical score for the 'Overtone part' of 'Soring'. It consists of three staves of music in G major (one sharp) and 4/4 time. The first staff starts at measure 55 and ends with a double bar line. The second staff starts at measure 60 and includes a mezzo-forte (mf) dynamic marking. The third staff starts at measure 68 and includes a mezzo-piano (mp) dynamic marking. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

Figure 41 "Soring" Overtone part

Note. Photo of "Soring". Own work

The overtone section of the solo piece "Spring" (measures 59-74) is derived from the melody of Urtiin Duu, a traditional long song from the Horqin region. In adapting this section for the flute, the original melody is preserved but played with actual notes instead of overtones. This approach ensures that the flute sound carries a rich Horqin musical flavor, maintaining the authentic feel and spirit of the original music while adapting it to the capabilities and characteristics of the Western flute. This adaptation not only respects the traditional source material but also enhances it by utilizing the expressive potential of the flute to convey the unique qualities of the Horqin musical style.



Figure 42 "Spring"melody section

Note. Photo of "Spring". Own work

In the slow movement of "Teng Fei," Qian Baiyila drew inspiration from the famous flute piece "Herdsman's New Song," composed by the renowned flutist Jian Guangyi in 1966 after his field research in the Zhao Wuda League. This piece, known for its rich grassland essence and naturally melodious tune, has been recognized as one of the top ten Chinese national golden songs. It is also the only flute piece included in the UNESCO music education materials, highlighting its esteemed status in the repertoire of flute music.

Due to the song's origins in Zhao Wuda folk music and Qian Baiyila's upbringing in the Zhao Wuda area, he was particularly moved to adapt the melody of

"Herdsman's New Song." As a result, the slow movement of "Teng Fei" is melodious and fluid, conveying a sense of tranquility, happiness, and serene beauty. Furthermore, the slow melody incorporates a rhythmic trotting motif that enhances the depiction of the beautiful grassland scenery, imbuing it with a distinct Zhao Wuda folk song flavor.

In adapting "Soring" for the flute, the slow movement section (measures 92-120) retains the musical rhythmic characteristics of Qian Baiyila's "Teng Fei" slow movement. This adaptation ensures that the essence of the original music is preserved in the flute version, maintaining the emotional depth and cultural resonance of the piece while utilizing the expressive capabilities of the Western flute to bring these themes to a new audience.

#### 4.3.4.3 Identifying the Cultural Context in Song Composition.

"Soring" is deeply rooted in Mongolian culture, reflecting the nomadic lifestyle and the vast landscapes of the region. The morin khuur, also known as the Morin khuur, is a symbol of Mongolian identity and is often used to evoke the sound of galloping horses and the serene beauty of the Mongolian grasslands. When adapting this piece for the flute, it's crucial to preserve these cultural connotations while incorporating new elements. The cultural background of the song is essential for ensuring that the adaptation respects and celebrates its Mongolian origins.

#### Cultural Context and Mongolian Heritage Interwoven in "Soring":

**Evoking the Nomadic Lifestyle:** The music of "Soring" should capture the essence of the Mongolian nomadic lifestyle, characterized by a deep connection with nature and a sense of freedom. This can be achieved through musical themes that suggest the expansiveness of the grasslands and the rhythm of life on the move.

**Symbolism of the Morin Khuur:** The morin khuur is not just a musical instrument but also a symbol of Mongolian identity. Its sound is often associated with the thundering of horses, a central element of Mongolian culture. When adapting "Soring" for the flute, it's important to find ways to replicate or suggest these characteristic sounds, possibly through fast passages or the use of specific articulations that mimic the movement of horses.

Conveying the Tranquil Beauty of the Grasslands: The vast, open landscapes of the Mongolian grasslands are a source of inspiration for this piece. The goal of the adaptation should be to convey this tranquility and beauty, using the lyrical qualities of the flute to evoke the calm and grandeur of the natural environment.

Respecting and Celebrating Mongolian Heritage: Throughout the adaptation process, ensuring that the cultural essence of "Soring" is preserved and respected is crucial. This means being mindful of the piece's roots and ensuring that any new elements added to the arrangement complement and enhance its original characteristics.

By navigating these considerations, the adaptation of "Soring" for the flute not only maintains its connection to Mongolian culture but also opens up new avenues for artistic expression, demonstrating the power of music to transcend cultural boundaries while honoring its origins.

4.3.4.4 Providing Strategies for Successful Songwriting in a Globalized and Nationalized Music Industry.

To succeed in the music industry, which is increasingly influenced by both globalization and nationalism, songwriters should consider the following strategies:

Embrace Fusion of Musical Traditions: In today's diverse musical landscape, blending elements from different musical traditions can inject a unique charm into songs. This means integrating rhythms, instruments, tones, or lyrics from various regions to create layered and novel musical pieces. For instance, combining traditional ethnic instruments with modern pop elements, or Western instruments with Chinese opera music, are effective ways to embrace fusion. Through this innovative approach, songwriters can create captivating and distinctive sounds that appeal to a broader audience.

Maintain Cultural Authenticity: Despite the global reach of music, maintaining cultural authenticity is crucial. Songwriters should strive to preserve and perpetuate the unique allure of their culture while aiming for international appeal. This requires a deep understanding of local musical traditions, history, and cultural context,

and incorporating these elements into their compositions. By reflecting their culture's values, emotions, and stories in their songs, songwriters can resonate with listeners and establish emotional connections.

**Understand Local and International Audience Preferences:** Knowing the needs and preferences of both local and international audiences is key to successful songwriting. This involves thorough research into the characteristics of different cultural backgrounds and music markets, and engaging closely with audiences. Songwriters can gather feedback and gauge audience reactions through concerts, music festivals, and online interactions. Additionally, utilizing data analytics tools on social media and digital platforms can help songwriters gain insights into audience interests and preferences, allowing them to tailor their creative direction and marketing strategies.

**Leverage Technology in the Digital Age:** Technology is a crucial tool for songwriters to promote and distribute their music globally. By utilizing streaming platforms, music sharing websites, and social media, songwriters can reach a global audience and establish close connections with fans. Digital technology also offers unprecedented convenience for music creation, such as using virtual music software and collaborating online, making the creative process more flexible and efficient.

**Collaborate with Artists from Different Cultures:** Collaborating with artists from diverse cultural backgrounds is an effective way to promote cross-cultural exchange and understanding. Collaboration not only enriches the elements and styles of the songs but also fosters mutual learning and inspiration among artists. By working with other musicians, songwriters can expand their musical horizons, explore new creative ideas, and incorporate different cultural sounds into their work, thereby creating more globally resonant and inclusive pieces.

**Stay Informed About Global Music Trends and Industry Developments:** As the music industry continuously evolves, it is vital for songwriters to stay informed about global music trends and industry developments. This can be achieved by attending seminars, conferences, and trade shows related to the music industry, reading industry reports and professional magazines, and exchanging ideas and

experiences with other music professionals. By keeping informed, songwriters can adjust their creative and promotional strategies in response to the changing market environment and maintain a competitive edge in the music industry.



## CHAPTER 5

### DISCUSSION AND CONCLUSION

#### 5.1 A brief summary of the study

The study explores the intricate relationship between globalization, nationalism, and the evolution of Chinese music, with a particular emphasis on the integration of Western and Chinese musical elements. It delves into the impacts of globalization on Chinese music, examining how exposure to new audiences, influences, and styles has shaped its development. Additionally, the study investigates the role of nationalism in promoting and preserving traditional Chinese music, highlighting the government's efforts in this regard.

A significant focus is placed on the preservation of traditional Chinese music through nationalization efforts, exploring how these initiatives have influenced the industry and the preservation of cultural heritage. The study also examines how contemporary Chinese musicians incorporate traditional elements into modern music, expressing cultural identity while appealing to domestic audiences.

The influence of government policies on the development of Chinese music is assessed, analyzing how these policies impact musicians, music education, and cultural institutions. The study further investigates the interaction between globalization and nationalization, exploring their combined influence on the evolution of Chinese music.

A key aspect of the study is the transculturation of Western flute influences in Chinese music. It traces the history of the Western flute in China, its modifications, and its cultural significance, evaluating its artistic merit and commercial viability. The study identifies key players in the development of the modified Western flute in China and explores how Chinese music has adapted to global audiences.

Finally, the study delves into the composition of music based on the phenomena of Western flute influences in China. It examines the use of Western and Chinese elements in song composition, identifies the cultural context, and provides strategies for successful songwriting in a globalized and nationalized music industry. The study aims to provide a comprehensive understanding of the dynamic interplay



between global influences and national identity in Chinese music, with a special focus on the integration of Western flute influences.

## 5.2 Discussion of the results

The discussion of the results from the study on the influence of globalization and nationalism on Chinese music, particularly focusing on the transculturation of Western flute influences, reveals several important themes:

**Globalization as a Catalyst for Innovation:** Globalization has played a crucial role in introducing new musical styles and techniques to Chinese music. This has led to a more diverse musical landscape, with Chinese musicians experimenting with a variety of genres and incorporating global influences into their compositions.

**Nationalism as a Guardian of Tradition:** Nationalism has been instrumental in preserving the rich heritage of traditional Chinese music. Government initiatives aimed at promoting and protecting traditional music have ensured its continued relevance in the modern music industry.

**Balancing Act:** The study highlights the delicate balance between embracing globalization and maintaining national identity in Chinese music. Musicians and policymakers must navigate the challenges of integrating global influences while preserving the cultural essence of traditional music.

**Fusion of East and West:** The transculturation of Western flute influences in Chinese music exemplifies the creative fusion of Eastern and Western musical elements. This blending of styles has led to innovative compositions that appeal to both domestic and international audiences.

**Impact of Government Policies:** Government policies have a significant impact on the development and direction of the Chinese music industry. Policies that support cultural preservation and innovation can foster a thriving music scene that honors tradition while embracing change.

**Cultural Exchange and Collaboration:** The study underscores the importance of cross-cultural exchange and collaboration in the evolution of Chinese music. Collaborations between Chinese and Western musicians have enriched the musical landscape, leading to new forms of artistic expression.

**Composition Strategies:** The study provides strategies for successful songwriting in a globalized and nationalized music industry. Emphasizing authenticity, innovation, and cultural sensitivity can help composers create music that resonates with diverse audiences.

**Challenges and Opportunities:** The study also highlights the challenges faced by Chinese musicians in adapting to global trends while staying true to their cultural roots. However, these challenges also present opportunities for innovation and the creation of unique musical identities.

**Future Directions:** The findings of the study suggest that the future of Chinese music lies in its ability to adapt and evolve in a globalized world. As musicians continue to explore new ways of blending traditional and contemporary elements, Chinese music is likely to remain a vibrant and dynamic force in the global music industry.

#### **Results:**

**-The Influence of Globalization and Nationalism on Chinese Music:**  
Globalization's Influence:

Globalization has introduced diverse musical styles and techniques to Chinese music, leading to increased experimentation and innovation.

**Role of Nationalism:** Nationalism has played a crucial role in preserving traditional Chinese music, with government efforts promoting and protecting cultural heritage.

**Interaction between Globalization and Nationalism:** A dynamic interplay exists between globalization and nationalization, with globalization bringing new influences while nationalization ensures the retention of cultural roots.

-The transculturalization process of the western Flute influences phenomenon in China:

Adaptation of the Western Flute: The Western flute has been modified to suit Chinese musical aesthetics, leading to a unique fusion of Eastern and Western musical elements.

Cultural Significance: The modified Western flute has become a symbol of cross-cultural collaboration and innovation in Chinese music.

Audience Reception: Compositions blending Western flute with Chinese elements have been well-received, with factors such as the composer's experience and the emphasis on Chinese elements being significant predictors of audience reception.

-The arrangement of Chinese song influenced by the western Flute:

Integration of Elements: The composition process involves integrating Western and Chinese elements, balancing universal appeal with cultural authenticity.

Cultural Context: The song composition considers the cultural context, ensuring that the fusion of elements respects and celebrates the Mongolian origins of "Spring."

Strategies for Success: Successful songwriting in a globalized and nationalized music industry requires a nuanced approach, emphasizing diversity while staying true to artistic vision and cultural heritage.

Overall, the study highlights the complex interplay between globalization, nationalism, and transculturation in Chinese music, particularly in the context of Western flute influences. The findings underscore the importance of balancing global appeal with cultural authenticity in the creation and reception of music that blends Eastern and Western elements.

### 5.3 Recommendations for future study

Cross-Cultural Collaborations: Future studies could explore the impact of cross-cultural collaborations between Chinese and Western musicians on the development of new musical styles and the fusion of musical elements.

**Audience Perception Studies:** Conducting research on audience perceptions and preferences regarding the fusion of Western flute and Chinese elements in music could provide valuable insights into the factors contributing to the success of such compositions.

**Longitudinal Studies:** Longitudinal studies tracking the evolution of Chinese music over time, particularly in the context of globalization and nationalization, could shed light on changing trends and the sustainability of traditional music in the modern era.

**Comparative Studies:** Comparative studies between different regions within China or between China and other countries could highlight the unique ways in which globalization and nationalization influence music in different cultural contexts.

**Technological Impact:** Investigating the role of technology in the composition, production, and distribution of music that blends Western flute and Chinese elements could provide insights into how technological advancements are shaping the music industry.

**Ethnomusicological Perspectives:** Incorporating ethnomusicological perspectives to study the cultural and social significance of the transculturation process in Chinese music could deepen the understanding of music as a cultural phenomenon.

**Experimental Compositions:** Encouraging experimental compositions that push the boundaries of blending Western flute and Chinese elements could lead to the discovery of new musical possibilities and innovations.

**Policy and Industry Analysis:** Analyzing the impact of government policies and industry dynamics on the promotion and preservation of traditional music in the face of globalization could inform strategies for cultural preservation.

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APPENDIX







## 2. Music Sheet: "Soring"

Source: Note. Photo of "Soring". Own work

## Soring

The musical score for "Soring" is written in G-flat major (two flats) and 4/4 time. It consists of ten staves of music. The first staff begins with a *Rubato* marking and includes the instruction "air sound". The second staff continues with *rit.* and "breathy" markings. The third staff features triplets and a *cresc.* marking, ending with a *rit.* marking. The fourth staff starts with a *Vivace* tempo and a forte (*f*) dynamic. The fifth staff includes first and second endings. The sixth staff continues the *Vivace* section. The seventh staff features a forte (*f*) dynamic. The eighth staff continues the *Vivace* section. The ninth staff begins with a piano (*p*) dynamic. The tenth staff concludes the piece.

2

55 

60 

68 

76 

83 

89 

100 

111 

122 

136 

148 



3

156

161

167

175

183

190

196

202

206

210

214

*poco a poco cresc.*

*f*

Detailed description: This is a musical score for a piano piece, consisting of ten staves of music. The key signature is B-flat major (two flats). The music is written in a single melodic line. The first staff (156) features a series of eighth-note chords. The second staff (161) continues with similar eighth-note chords, ending with a fermata and a dynamic marking of *p*. The third staff (167) shows a more varied rhythmic pattern with eighth and sixteenth notes. The fourth staff (175) continues with eighth-note chords. The fifth staff (183) features a series of eighth-note chords. The sixth staff (190) continues with eighth-note chords. The seventh staff (196) features a series of eighth-note chords, with a dynamic marking of *poco a poco cresc.* below the staff. The eighth staff (202) continues with eighth-note chords. The ninth staff (206) features a series of eighth-note chords. The tenth staff (210) continues with eighth-note chords. The eleventh staff (214) features a series of eighth-note chords, with a dynamic marking of *f* below the staff.



VITA

