



A STUDY OF THE CHINESE MUSICAL DEVELOPMENT AND THE REVITALIZATION  
PROCESS OF THE ZHONG YUAN REGION



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A STUDY OF THE CHINESE MUSICAL DEVELOPMENT AND THE REVITALIZATION  
PROCESS OF THE ZHONG YUAN REGION



ZHANG ZHAOMING

An Dissertation Submitted in Partial Fulfillment of the Requirements  
for the Degree of DOCTOR OF ARTS  
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THE DISSERTATION TITLED  
A STUDY OF THE CHINESE MUSICAL DEVELOPMENT AND THE REVITALIZATION  
PROCESS OF THE ZHONG YUAN REGION

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This study centers on the theme of "The Development and Contemporary Value of Zhong Yuan Music in China," examining the cultural trajectory and contemporary significance of Zhong Yuan music, which is centered primarily around Henan Province, from both historical and contemporary perspectives. The research adopts a logical framework of "Ancient-Contemporary-Future." First, it systematically reviews the historical evolution of traditional Zhong Yuan music, clarifying its varied forms, cultural functions, and deep integration with social and regional characteristics across different historical periods. Second, utilizing mixed research methods—including questionnaire surveys, in-depth interviews, and case analyses—the study explores the contemporary cultural and educational roles of Chinese traditional music represented by Zhong Yuan music, its integration with economic development, mechanisms that stimulate cultural identity, expressions of national confidence, and its potential for international dissemination. The study concludes that Zhong Yuan traditional music not only carries profound historical heritage and regional cultural memory but also significantly contributes to cultural self-awareness and the construction of national confidence in the globalized and information-driven era. It demonstrates considerable potential and vitality within cultural industries, youth cultural identity formation, and international exchanges. Nevertheless, Zhong Yuan traditional music currently faces challenges such as a lack of inheritors, limited educational approaches, and insufficient marketization. Based on in-depth analysis and systematic reflection on these issues, the research proposes forward-looking strategies aimed at ensuring sustainable development. These include enhancing digital media platforms, innovating educational mechanisms, establishing a multi-agent collaborative governance system, and expanding international communication strategies. Ultimately, this research provides both theoretical support and practical recommendations for the sustainable future of Zhong Yuan traditional music.

Keyword : Zhong Yuan Music, Traditional Music, Contemporary Value, Cultural Identity, National Confidence

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As I put pen to paper, I suddenly feel a lump in my throat. I no longer remember exactly when the path toward a doctorate began, nor do I know when this long journey will come to an end. The uncertainty in the middle of it all once left me shaken and overwhelmed. Yet I still remember, like a fading silhouette in my mind, that very moment three years ago when I decided to pursue a doctoral degree—it has never left me. Along this road, I have experienced farewells, highs and lows, joy, sorrow, doubt, confusion, and also quiet happiness. And now, I am about to reach the far shore of this vast academic sea. What lies beyond the mountain? Perhaps only another mountain. But the process of climbing it is something no one else can do for you. The scenes and struggles along the way are beyond anyone else's comprehension. This may be the end of my formal academic life, but it is also the beginning of a lifelong journey in learning. I've always tried to understand the logic of the world, the relationship between people and society. And during my time studying in Thailand, I gradually came to understand that to live the present well, to feel happiness, and to devote myself to what I do best—is, in itself, a kind of happiness. This, I now believe, is a romantic path through life, a way of making peace with oneself, and a way of being in this world. I often feel ashamed that I didn't realize how happy I already was, but from that quiet happiness, I have come to feel immense gratitude and reverence for life.

Right now, sitting in front of the computer screen, my heart is calm, excited, and full of gratitude. That peace comes from the care and support I've received from so many people—not just in learning, but in how to treat others and how to live meaningfully in this world. First, I want to thank my parents and my family. Without their support and companionship, I may never have had the chance to experience this unforgettable journey. They have been my strongest support, offering me the warmest embrace and the most solid shoulders. I carry their warmth and expectations with me as I move forward. It is from their shoulders that I have come to see the world from new perspectives. Second, I want to thank my professors and mentors during my studies, especially my advisor, Professor Metee, who guided me patiently and professionally during moments of writing confusion. His academic

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As I approach my thirties and step into this new decade, I know that as a man, I must take on more roles and responsibilities. I believe I'm ready to face the life ahead. I hope I will always remain on the path toward truth, goodness, and beauty—and that after every journey, I'll return with the heart of that same young man. Finally, I wish to end this note with the words I've always kept in my personal motto:

Be thankful for the beginning. Respect every choice. Love culture. Revere nature. Seek truth. Embrace the world.

May there be peace in the world. May all under heaven be united.

May the people I care for always be safe, healthy, and happy—forever.

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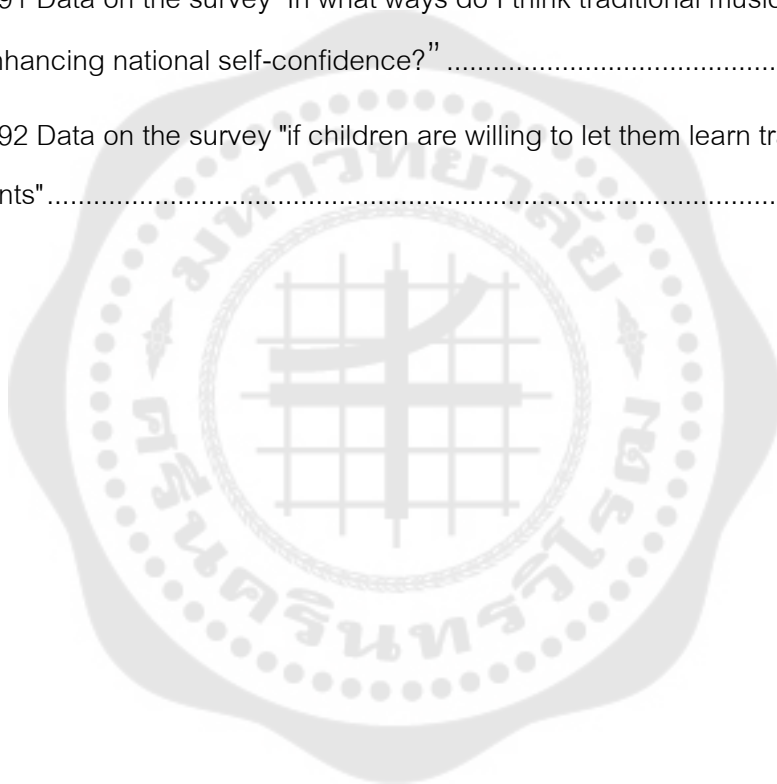


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# CHAPTER1

## INTRODUCTION

### Background

About 9,000 years ago, the dawn of Chinese music has colored its rising sun in the ancient land of Aurora. As a result of different geographical and cultural landscapes, regional lifestyles, and production technology standards across the vast expanse of the land, different cultural regions arose. Through the evolution of history, Chinese civilization gradually tended to converge from multiple centers to a single one, with the culture of the Yellow River Valley becoming the dominant culture. A history of China is half a history of Henan, and the culture of the Zhong Yuan is a branch of the culture of the Yellow River Basin. The most important musical artefact of the Peiligang culture period is the bone flute, a bone wind instrument, which was unearthed in the mid-1980s at Jiahu, Dai yang County, Henan Province, and which proves that in the Zhong Yuan, human beings already had a musical life 9,000 years ago.

The Zhong Yuan region of China is usually referred to as most of Henan Province, as well as parts of the provinces of Shanxi, Shaanxi, Hebei, and Shandong. Located in the central-eastern part of China, it is one of the important birthplaces of Chinese civilization.

Henan Province is conducted in the central of China, between 31 °23 ' to 36 °22' North and 110 ° 21 ' to 116 ° 39' East. It is the transition zone between China's second and third tiers, where the Yellow River flows through the Qinling and Taihang Mountains. In this section, the river transitions from the mountains to the plains downstream. The entire Yellow River Basin can be divided into nine geographical types based on the main conditions of its physical geography. Henan is situated in the Xiaoshan-Xiong'er-Taihang Mountain area and the downstream alluvial plain area.(Feng et al., 2023)

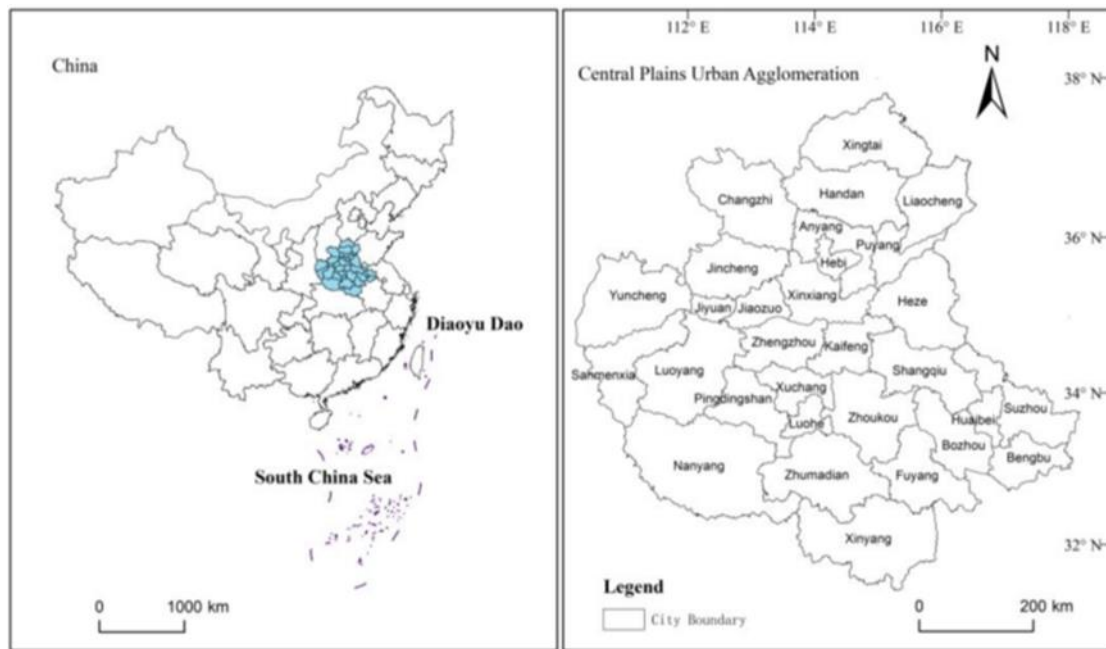


FIGURE 1 Map of Zhong Yuan

Source: [Land | Free Full-Text | Analysis of Spatiotemporal Interaction Characteristics and Decoupling Effects of Urban Expansion in the Zhong Yuan Urban Agglomeration \(mdpi.com\)](#)

Zhong Yuan has a temperate monsoon climate with four distinct seasons: spring is warm and sandy; summer is hot and rainy, with the peak of the rainy season in July; autumn, cool and sunny; and winter, cold and dry, with occasional snowfall. The landscape of Zhong Yuan consists of plains, mountains, hills and basins. The Zhong Yuan is characterized by flat terrain and fertile land, and the soil of the Zhong Yuan is mainly loess, which is suitable for agriculture, as well as the Yellow River, which is known as the "Mother River of China". The natural topographical features and abundant water supply have made the Zhong Yuan a place where farming culture has flourished since ancient times, thus nurturing generations of Chinese people and giving birth to Chinese culture, and the Zhong Yuan has been called the "cradle of Chinese civilization".

The Zhong Yuan region of China has far-reaching historical significance as both the cradle of Chinese civilization and the birthplace and political, economic, and cultural

center of several important dynasties in Chinese history. The Zhong Yuan region is the origin of Chinese civilization the origin of ancient Chinese writing and bronzes, and flutes made of bones unearthed in Jia HU Henan Province, testify to human activity and settlement in the area as early as 6,000-9,000 B.C. The Zhong Yuan region is also the origin of the Yang Shao culture, the Longshan culture, and other early cultures. Early cultures such as the Yang Shao and Longshan cultures flourished here, laying the foundation for Chinese civilization. As for the Zhong Yuan, it is the oracle bone inscriptions unearthed in Yin Xu, Anyang, Henan Province, which indicate that a mature writing system was already in place in the Zhong Yuan as early as the Shang Dynasty. In addition, Zhong Yuan was also the center of bronze culture. Meanwhile, the Zhong Yuan was the core area of the Xia, Shang, and Zhou Dynasties. The Xia Dynasty is the first dynasty in Chinese history, and its main area of activity was in the Zhong Yuan. The capital city of the Shang Dynasty, Yin (present-day Anyang, Henan Province), and the capital city of the Zhou Dynasty, Hao Jing (present-day Xi'an, Shaanxi Province), were both located within the Zhong Yuan region. After the Spring and Autumn Period and the Warring States Period, Qin Shi Huang unified the six states and set his capital at Xianyang (present-day Xi'an, Shaanxi Province), while the Han Dynasty had Chang 'an (Xi'an) as its capital, with Luoyang as its companion. The Sui and Tang dynasties were centered in the Zhong Yuan, with Chang 'an (present-day Xi'an, Shaanxi Province) becoming one of the most prosperous cities in the world, and Luoyang serving as its companion capital in Henan Province. In the Northern Song Dynasty, Kaifeng (present-day Kaifeng, Henan Province) became the political, economic and cultural center of the region.

The Zhong Yuan region has an important military and strategic significance in Chinese history. As the hinterland of successive dynasties, it has naturally become a place where soldiers have fought throughout history. As early as in the Zhou Dynasty, there was the allusion to "asking for the Zhong Yuan". The Zhong Yuan were both the front line of defence against foreign enemies and the base camp for the outward expansion of successive dynasties. The Zhong Yuan has also been the main battlefield of many important wars in Chinese history, such as the Battle of Makino, the destruction of the six



kingdoms by Qin, the wars between Chu and Han, and the Anshi Rebellion, etc. These wars not only affected the Zhong Yuan but also changed the course of the whole Chinese history.

The Zhong Yuan is a "rich mining area" of Chinese culture, and Henan is the hinterland of the Zhong Yuan. The Zhong Yuan region, with Henan as its center, is the main birthplace of Confucianism, Taoism and Legalism, and the activities of Confucian masters such as Confucius and Mencius were mainly in the Zhong Yuan region, where Confucianism spread and influenced the political and social life of China for more than 2,000 years. At the same time, the Zhong Yuan was an important birthplace and prosperous place for ancient Chinese literature and art. Early literary works such as The Shi Jing poetry scripture and Ch'u Chiu were produced here, and Tang poetry and Song lyrics were also widely disseminated in the Zhong Yuan. The region also boasts a rich cultural heritage, such as the Longmen Grottoes in Henan, the White Horse Temple in Luoyang, and the Iron Pagoda in Kaifeng, etc. These sites and relics bear witness to the Zhong Yuan region's long history and glorious civilization. The intangible cultural heritage of traditional music, dance, opera and folk art in the Zhong Yuan is equally rich and varied, such as Henan's Yu opera and Luoyang's peony flower festival, which still have an important influence in modern society.

The Zhong Yuan, represented by Henan, has had deep cultural significance in Chinese history throughout many dynasties. The culture of the Zhong Yuan, represented by the music of the Zhong Yuan, has gone through a period of maturity from its inception in the Xia, Shang and Zhou Dynasties, to its heyday in the Qin, Han, Sui and Tang Dynasties, and then to the mainstream of secular music in the Song, Yuan, Ming and Qing Dynasties, reflecting the process of passing on music as a symbol of culture with the development of the times.

As the first dynasty of China, the establishment of the Xia Dynasty in Henan marked the beginning of Chinese civilization. The capital cities of the Xia Dynasty, Yang Cheng (present-day Deng Feng, Henan Province) and Pangxin (present-day Luoyang, Henan Province), were the centers of governance and cultural development in the early



period. The late capital of the Shang Dynasty, Yin (present-day Anyang, Henan Province), is representative of China's bronze culture, and the excavation of oracle bones proved the earliest written records in China. The divination rituals that emerged during the Shang dynasty included elements of ritual dance and music. Cheng Zhou (present-day Luoyang, Henan Province) was an important political and cultural centre of the Zhou Dynasty, which promoted the early Chinese civilisation of ritual music. Luoyi (present-day Luoyang, Henan Province) was the capital of the Eastern Zhou Dynasty and one of the major birthplaces of Chinese culture, where Confucianism spread.

During the Han Dynasty, Luoyang was one of the political, economic and cultural centres of the country, promoting the prosperity of the Silk Road and cultural exchanges between the East and the West. The opening up of the Silk Road strengthened economic, political and cultural exchanges between countries, and musical instruments such as the pipa, guzheng and konghou spread along the Silk Road. Throughout history, Luoyang became the capital of the Cao Wei, Western Jin Dynasty and Northern Wei Dynasty, witnessing important cultural and religious developments in China's history, and the reforms of Emperor Xiaowen of the Northern Wei Dynasty promoted sinicisation and cultural integration.

By the Tang Dynasty, Luoyang, as the eastern capital, was ranked alongside Chang'an as the political, economic and cultural centre of the country, attracting a large number of international envoys and merchants, and promoting cultural exchanges and prosperity. And King Li Shimin of the Tang Dynasty also worked as a musician to compose the "King of Qin's Breaking Music".

Kaifeng was also an important political and cultural centre in ancient times, witnessing many regime changes and cultural fusions. Kaifeng was the capital of the Northern Song Dynasty and became one of the most prosperous cities in the world at that time. Science, technology, culture and art reached their peak at that time, influencing the development of later generations.

By the Yuan, Ming and Qing Dynasties, Henan, at this point in time, was no longer the political centre of the country, but continued to play an important role in history as a

major town of culture and education. The Zhong Yuan remained a place of cultural exchange and literary gatherings. Kaifeng became the centre of miscellaneous operatic art in the whole of the north, and with the development of the times the system of the clapper chamber was bred.

To sum up, the Zhong Yuan region represented by Henan holds an extremely important position in Chinese history. It is not only the birthplace of Chinese civilisation, but also the centre of Chinese politics, economy and culture in ancient times, which had a far-reaching influence on the development of Chinese history and the formation of the Chinese nation. Music played an important role in all dynasties of Chinese society, permeating all aspects of political, religious, ceremonial, educational and cultural life.

Among the conclusions of present-day scholars' studies, there are the following doctrines: firstly, the doctrine of natural origin, which holds that the music of the Zhong Yuan originated from man's imitation and simulation of the sounds of nature. People created the earliest forms of music by observing the sounds of nature, such as birdsong, wind and water flow. The second is the labour origin theory, a doctrine which holds that music originated in the labour life of primitive societies. In collective labour, people in order to coordinate the action, morale, will make rhythmic sounds, such as shouting trumpets, singing labour songs. These sounds gradually evolved into music with a certain rhythm and melody. The third doctrine is the doctrine of religious and sacrificial origins, which holds that music originated from religious and sacrificial activities. Early music was mainly used to worship heaven and earth, ancestors and gods, accompanied by various rituals and sacrifices. The fourth doctrine is the doctrine of the origin of social life, which holds that music originated in the social life and daily activities of human beings, and that primitive human beings gradually formed organised musical performances during social activities such as marriage and funeral, celebration of harvest, and praying for peace. The fifth is the theory of cultural diffusion and exchange, which stresses that the music of the Zhong Yuan, as a centre of cultural exchange, was influenced by the cultures of the surrounding regions. The music of the Zhong Yuan not only absorbed the musical elements of the neighbouring regions, but also spread to other regions through cultural

exchanges, resulting in a rich variety of musical forms. There is also the theory of the development and origin of musical instruments, which emphasises the importance of musical instruments in the origin of music. With the progress of production technology, the invention and use of musical instruments promoted the development of music. Early musical instruments found in the Zhong Yuan, such as the Jiahu bone flute, show that the region has a long history of musical instrument making and musical development. (Wallin, 1999)

From the point of view of the morphological characteristics of the development of musical art itself, the historical evolution of music in the Zhong Yuan can be divided into four major periods.

Archaic, Xia, Shang and Zhou periods. This is the period from the beginning to the maturity of the music culture in the Zhong Yuan, and it is also the foundation period of the Chinese music culture tradition. With the Jiahu bone flute as a symbol, Chinese music began a long 9,000 years of development, it is the outstanding spiritual creation of the Zhong Yuan ancestors, for the whole history of China's music wrote the first page of the glorious; followed by the Xia and Shang periods, the Zhong Yuan music can represent the Chinese music. The large-scale music and dance reflecting the theme of personal worship of national totems and leaders became the typical music and art of this period, while the "witch music" and "witch dance" with primitive religious nature were also common forms of expression in music life. The introduction of the oracle bone inscriptions in Yinxu and the excavation of a large number of Shang dynasty musical instruments in the middle and northern parts of Henan Province have made the history of Chinese music out of the doubt of the "ancient school of scepticism" and into a "credible history" with solid evidence. The spiritual core of Chinese traditional culture was mainly laid down in the fortnightly period, and the main part of the Chinese music cultural tradition was also established in the same period, with Confucianism's "rites and music", Taoism's "celestial music", and folk music becoming the three main veins of Chinese music that have lasted until now. The three main veins of Chinese music have continued to this day. Due to the great influence of the Duke of Zhou, the rites and music system became an important support for the

implementation of the elegant culture, the main place for musical activities in this period was among the court nobles, and the form was mainly characterised by the large-scale arrangement of suspended musical instruments (bells and chimes), and the extreme activity of musical ideas also contributed to the diversification of musical forms and styles to a greater extent.

Qin-Han to Sui-Tang period. This is the Zhong Yuan Kabuki music from the emergence of the trend to the formation of the period to reach its peak, because of the upper class society to store the style of Kabuki, a variety of officials to raise, the family raised Kabuki in the humiliation for the enjoyment of people at the same time, but also to make the music in the technical level of the art of the height of the extremely specialised. Han Wei opera, Tang song and dance opera, etc., not only in the structure of the song has been very complex, the content of its performance and the performance skills of the music and geisha, but also the music of the previous generation can not be reached. Because of the entertainment function of music and its practical function in military and halogen books were valued, the influence of chime music gradually weakened, and silk, bamboo, drums and other musical instruments became dominant. This is another period in which the art of music became self-conscious, and the persistent pursuit of the literati musicians at the personality and spiritual levels made the special laws of the art of music receive unprecedented attention, and the music of the literati began to be suffused with a noble and sad tone under the efforts of the Cai's father and daughter and the "Seven Sages of the Bamboo Grove", and the seven-stringed zither gradually rose to become the "eight tones". The seven-stringed zither gradually rose to become the first of the "eight tones". At the same time, it was also a period when music of foreign races and regions came to the mainland on a large scale and was gradually integrated into the culture of the Zhong Yuan. The music of the Western regions represented by Guzi music and Xiliang music, and the music of Tianzhu music from ancient India were born in the Zhong Yuan, sprouted, and melted into the main stream of the Chinese culture in Sui and Tang dynasties, and became the official part of the music in a number of ministries which were placed in the temple. In terms of music theory, the "five dances and seven tunes" of Su

Gipa, the "eighty-four tunes" of Zheng Yan, and Yuan Wanhua's "Record of the Essentials of Music" gradually brought Chinese music from maturity to a peak period.

Song, Yuan, Ming and Qing dynasties. This is the period when folk music in China rose to become the mainstream of social music life, and its outstanding musical reality is reflected in the rise of civic music and the prosperity of opera music. The rise of folk music was centred in Bianliang, Tokyo, and it was the music of the Zhong Yuan that opened the door to the third stage of Chinese music. The pattern of the five major categories of traditional Chinese music, namely folk songs, operas, raps, instrumental music, songs and dances, was thus formally formed. Song and Yuan quzi originally developed from the folk songs after the Middle Tang Dynasty, but in the Northern Song Dynasty, the quzi has developed into a multi-song even slow set of "singing to earn" stage, and from the quzi words in the split out of the literati word became the most representative of our country at the time of the literary style; "the Palace Tone "The emergence of not only marks the maturity of rap art in China, but also for the establishment of opera music to prepare the conditions; Song and Yuan miscellaneous operas are already mature form of opera music, especially Yuan miscellaneous operas, although the centre of musical activity at that time has been moved to the north to the metropolis (today's Beijing), but the Zhong Yuan by the miscellaneous operas are still far-reaching influence, so in the early and middle of the Ming Dynasty, Kaifeng has become a centre of miscellaneous opera art in the north; in the middle of the Ming Dynasty, Kaifeng has become a centre of miscellaneous opera art in the north. In the early Ming Dynasty, Kaifeng became the centre of the whole northern miscellaneous operas; after the middle of the Ming Dynasty, the vocal system based on local dialects began to dominate the direction of the opera music, Henan opera is mostly the northern clapper chamber system and its representative types such as Yu opera, Yueju, etc., in the middle of the Qing Dynasty, they have been to the independence of the later. In this period, there are two outstanding musicians, one of whom is Yang Chen of the Northern Song Dynasty, and the other is Zhu Zaiyu of the Ming Dynasty. Yang Chen was originally from Fujian Minqing, but mainly lived in Bian Liang (now Kaifeng), the first music encyclopaedia in the history of our country, "Book of Music" was written by him in

Tokyo; Zhu Zaiyu was the son of Zheng Wangfu (Huaqingfu) in Ming Dynasty, and was diligent in his writings all his life, especially in the music law as the essence, and he invented the world-renowned "New Law Mi-Rate", which was the first one in the world to solve the theory of the twelve equal temperament and the theory of the twelve equal temperament and the theory of the twelve equal temperament. He invented the world-famous "New Fermi Rate" and was the first person in the world who solved the theory of the twelve equal temperament and its calculation problems, and his theoretical achievements may even affect the West, and the famous British historian of science and technology, Mr Joseph Needham (1900~1995), also said that "the equal temperament of Simon Stevin (1548~1620) may be influenced by Zhu Zaiyu. influence."

The music of the Zhong Yuan, with its long history, carries a rich and deep historical and cultural heritage. As one of the major birthplaces of Chinese culture, this land has nurtured many unique musical forms, which have shone brightly in different historical periods, reflecting the unique artistic values and spiritual connotations of the Chinese nation.

Divided according to the historical background of a certain period combined with the concept of humanism, they can be divided into the pre-Qin period (21st century BC to 221 BC), the Qin-Han period to the Sui-Tang period (221 BC to 907 AD), the Song-Yuan period to the Ming-Qing period (960 AD to 1912 AD), and the modern period to the modern age (1912 AD to present).

The development of music in the Zhong Yuan can be traced back to the ancient times. In those times, people expressed their inner feelings and reverence for nature through simple homemade instruments such as bone flutes, clay Xuns and singing. As history evolved, the Zhong Yuan ushered in its dynasties. Music evolved from activities such as rituals and divination, to courtly elegant music during the Xia and Shang Dynasties, to folk songs during the Spring and Autumn and Warring States Periods combining the profound musical ideas of the Hundred Schools of Thought, and music gradually evolved to become a doctrine and a tool to regulate people's behaviour during the Zhou Dynasty. The music of the Zhong Yuan gradually developed and evolved into a diversified pattern,



while the spirit was embodied in the worship of nature and ancestors, and the emphasis on etiquette and social order.

During the Qin and Han Dynasties, court music was more important to the rulers, and music was more widely used in court ceremonies, banquets and military affairs. With the change of dynasties, the evolution of history and the inheritance of ideas, there emerged the "Seven Sages of the Bamboo Grove" as the representative of advanced musical ideas. Entering the Sui and Tang dynasties, music in the Zhong Yuan ushered in a brand-new stage of development. During this period, along with the country's political, economic and cultural prosperity, the art of music also gained unprecedented development. Court music became more colorful and folk music became more active. At the same time, the music of the Zhong Yuan carried out in-depth exchanges and fusion with foreign musical cultures, forming a unique musical style. For example, the famous "Qin King's Broken Formation Music" of the Tang Dynasty is an example of the combination of music from the Zhong Yuan and music from the Western regions. The spirit of the times was reflected on the one hand in the pursuit of freedom and individual liberation by the literati, influenced by classical Chinese thought and religion, and on the other hand in the Sui and Tang dynasties, which emphasized the unity and authority of the state, promoted boldness and majesty, and upheld a prosperous, open and eclectic cultural spirit.

In the Song, Yuan, Ming and Qing dynasties, the music of the Zhong Yuan gradually sank, and the music of the citizens became the main body of music, making the music of the Zhong Yuan more diversified and refined. Various musical instruments, styles and performance forms emerged, leaving a rich musical heritage for future generations. At the same time, the music of this period also paid more attention to the expression of emotions, and the spiritual pursuit was reflected in the deep cultural heritage of the Chinese nation, with people focusing on secular life, ethics and morality, and realistic emotions.

In the modern period, the idea of "learning from the West and using the East" was sown in China, and revolutionary music emerged in China after the anti-fascist war. The music of the Zhong Yuan still maintains its unique charm and influence in modern times.

Many traditional musical forms such as Yu Opera and Yueju have been reinterpreted and inherited, becoming an important part of contemporary culture. At the same time, the music of the Zhong Yuan is also constantly innovating and developing, combining with modern musical elements to form a more colorful musical style. It embodies the modern spirit of diversity, inheritance, innovation and integration.

To sum up, the music of the Zhong Yuan has a long and rich history, and its unique value and spirit have been fully embodied in different historical periods. Through the in-depth study and inheritance of the music of the Zhong Yuan, we can better understand and appreciate the cultural treasures of the Chinese nation, and also provide useful reference and inspiration for the development of modern music and art.

#### **Objectives of the study**

1. To study the Chinese musical development in the Zhong Yuan region in the pre-Qin period
2. To analyze the revitalization process of Chinese music in the Zhong Yuan region.

#### **Research questions**

Although research on the history of Chinese music already exists, and there are works such as Yang Yinliu's *Manuscripts of the History of Chinese Music* and Shen Zhibai's *Outline of the History of Chinese Music*, there is basically no systematic, geographically comprehensive study of the evolution of music and its socio-cultural influences in the Zhong Yuan of the region, which is dominated by Henan Province.

This study aims to solve two main problems:

1. how did the musical structure of the Zhong Yuan evolve in different historical periods?
2. What was the function of music in the musical activities of the Zhong Yuan?



### Significance of the study

In November 2020 China put forward the strategic goal of building a cultural powerhouse by 2035, and emphasized the firm cultural self-confidence and adherence to the socialist core values to lead the construction of culture. In September 2011, the State Council of the Chinese state issued the “Guiding Opinions on Supporting Henan Province to Accelerate the Construction of the Zhong Yuan Economic Zone”, marking the construction of the Zhong Yuan Economic Zone formally upgraded to a national strategy. Studying the cultural and economic construction of the Zhong Yuan has a positive significance for the current era.

First of all, as the birthplace of Chinese civilization, the development of music in the Zhong Yuan has long been dependent on the macro narrative of “Chinese music history”, and there is a lack of independent regional investigation. This study focuses on the music of the Zhong Yuan from the pre-Qin period to contemporary times, and systematically analyzes its evolutionary path from its ancient function to the development of modern culture, so as to provide a new perspective for the construction of a regional music history paradigm.

Secondly, the research on this topic takes the mythological stories of the origin of music recorded in ancient literature as the entry point through the art historical perspective, and the examination of the bone flute of Jiahu based on the perspective of music archaeology as the entry point of the research, so as to empirically prove the claim of the independent origin of music in China, and to provide the world with the key archaeological support for the theory of the pluralism of civilizations of the origin of music.

Once again, by analyzing the continuity between traditional Chinese cultural resources such as the Book of Songs and contemporary cultural identity, we decode how the music culture of the Zhong Yuan reconstructs the national spiritual gene in the process of modernization.

In conclusion, first, by using the study of music, which is the author's specialty, as a window to reflect the history of the Zhong Yuan, and by studying and analyzing the stylistic changes and thematic content of music in the Zhong Yuan in different periods,

we can enable international readers to gain a deeper understanding of the historical background of the Zhong Yuan region centered on Henan Province, and to further enhance the international understanding of Chinese culture and Chinese history. Secondly, studying the historical development and contemporary value of music in the Zhong Yuan helps to enhance the cultural confidence of the Chinese nation and can provide a link and bridge for international cultural exchanges. By showing the depth and breadth of Chinese music culture to international music researchers and music lovers, and letting them experience the charm of music in the Zhong Yuan, this will be the most valuable meaning that the author believes to be realized through the research.

#### **Research benefits**

Through the study, the music history of the Zhong Yuan will be reorganized and summarized in a new dimension of exposition, which will provide favorable references for the future history of music in the Zhong Yuan and fill in some of the gaps in the study of music in the Zhong Yuan region with Henan as the core.

Taking traditional music and the existing cultural identities, musical elements and musical trends inherited from ancient times to the present as the dimensions of observation and research, we analyze the various influences of traditional music in the Zhong Yuan on today's society. It reveals the contribution it has made in stimulating national pride and cultural self-confidence as an important carrier of cultural inheritance and innovation. The research helps to promote the excellent traditional Chinese culture, and at the same time provides a source of inspiration and realistic reference for modern music combined with traditional elements in today's era, and promotes the diversity and prosperity of music and culture. Through in-depth study of the interaction between traditional music and modern society in the Zhong Yuan, it can provide a model and methodology for the study of music culture in other regions and promote the progress and development of the entire field of musicology.

## **Scope of the study**

### **Area study Scope**

Mainly choose the Henan region in China with the provincial capital Zhengzhou as the center.

### **Dynasty**

The social period of slavery before the Qin dynasty of the feudal system before 221 A.D., mainly involving the periods of the Ancient, Xia, Shang, and Zhou dynasties.

### **Conceptual scope**

Research based on ethnomusicological perspectives, focusing on musical practices in different cultural contexts, the relationship between music and society and culture, and the role of music in cultural transmission. Emphasis is placed on the study of cultural diversity and communication in human music.

Utilizing the concepts related to music archaeology to conduct research, this is an emerging interdisciplinary discipline, the scope of research is strictly based on the material remains of music culture left behind by ancient mankind as the object, mainly utilizing archaeological and musicological methods, combined with the methods of other disciplines, to study the course of the development of human music culture and its laws of science.

The Cultural Transmission Theory of sociology is widely used to study how culture and its complexity are transmitted across groups, periods, and regions and through time. The theory emphasizes the stability and continuity of culture as a unique, stable, inherited system that is passed on to the next generation in a variety of ways.

## **Theoretical Frameworks**

### **1. Ethnomusicological Perspective (Merriam, 1960)**

Studies music through the lens of its cultural meaning and social context.

### **2. Archaeo musicology (Both, 2009)**

Investigate historical musical practices using archaeological evidence.

### 3. Cultural Transmission Theory (Cavalli-Sforza et al., 1982; Eerkens & Lipo, 2007)

Examine how musical traditions are inherited, adapted, and transformed across generations.

#### Definition of term

The following main concepts are involved in this study:

##### 1. Music of the Zhong Yuan

The Zhong Yuan, also known as Huaxia, Zhongtu, and Zhongzhou, refers to the middle and lower reaches of the Yellow River, centred on Heluo. Broadly speaking, when corresponding to foreigners, Zhongyuan refers to China in general, while narrowly speaking, Zhongyuan refers to the area of Henan Province in particular. In this paper, the concept of "Zhong Yuan" is defined as the core of Henan Province in China, as well as the geographical area radiating to the periphery, and the music of the Zhong Yuan is based on the musical styles and forms produced in the Zhong Yuan region centred on Henan Province.

##### 2. Historical development

It refers to the process of development and change of music in the Zhong Yuan during various historical periods, including changes in musical forms, styles, contents and methods of expression. The historical development reflects how the music of the Zhong Yuan developed and innovated under different historical backgrounds and social conditions.

##### 3. Epochal Value

Music as a carrier of culture and art, in today's society has a pivotal position in today's pluralistic society, the music of the times value is more prominent, it is not only an important carrier of cultural heritage, but also to promote social progress, promote the important force of cultural exchanges. It is not only an important carrier of cultural heritage, but also an important force to promote social progress and cultural exchanges. Its political, economic and cultural role in people's present era and present life is the meaning of the value of the times.

#### 4.Musical Heritage

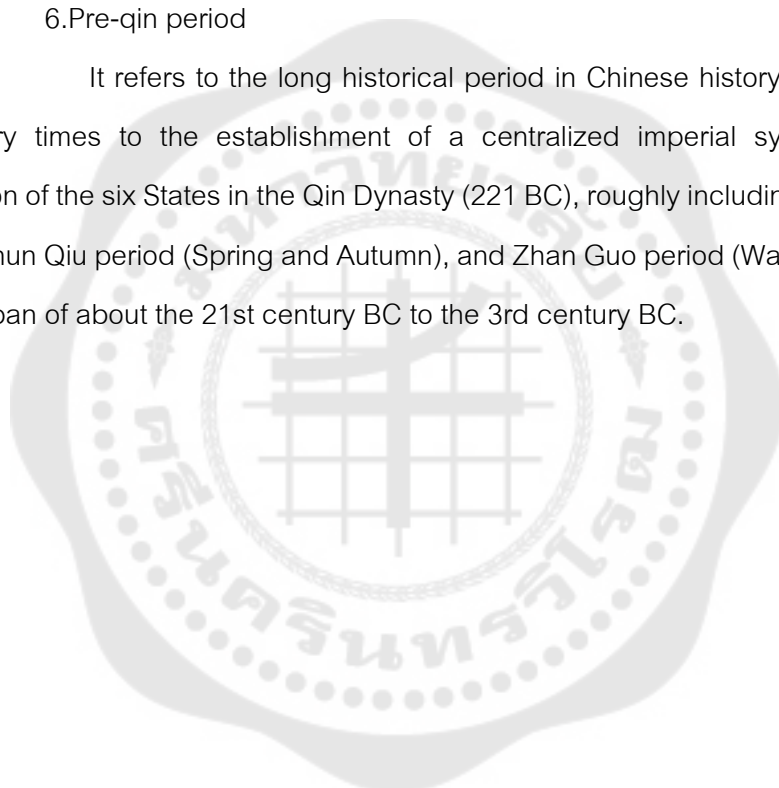
It refers to the musical works, musical monographs, musical ideas, musical instruments, music theories and performance techniques that have been handed down through the generations in the Zhong Yuan.

#### 5.Cultural Confidence

It refers to the enhancement of the Chinese nation's identification with and pride in its own culture through the study and promotion of music in the Zhong Yuan.

#### 6.Pre-qin period

It refers to the long historical period in Chinese history from the ancient legendary times to the establishment of a centralized imperial system before the unification of the six States in the Qin Dynasty (221 BC), roughly including the Xia, Shang, Zhou, Chun Qiu period (Spring and Autumn), and Zhan Guo period (Warring States), with a time span of about the 21st century BC to the 3rd century BC.



## CHAPTER2

### LITERATURE REVIEW

This study aims to explore the contextual knowledge of the historical development of music in the Zhong Yuan of China in terms of its warp and weft and belonging to a particular time. This chapter reviews some of the research used to support this study, which can be categorized into the following eight themes : Historical Sources on Zhong Yuan Music , Ethnomusicological Studies , Cultural and Historical Context , Notable Figures and Institutions , Societal Functions and Values of Music , Epochal Analysis of Music , Cultural Preservation and Promotion Efforts , Comparative Studies.

#### 1. Historical Sources on Zhong Yuan Music:

In the article *The spatiotemporal evolution of ancient cities from the late Yang Shao to Xia and Shang Dynasties in the Zhong Yuan, China*, with the *Atlas of Cultural Relics of China's Henan Province*, *Henan Provincial Cultural Relics Zhi*" fascicle. In addition, some information is also taken from the archaeology of pre-Qin enclosure settlements, the comprehensive study of early cities in the Zhong Yuan, and other related research papers or books as the basis of the study. It is pointed out that the settlements in the Zhong Yuan region can be traced back to the Palaeolithic period (about 10,000 years ago), and typical sites include the Lingjing site (125,000 years ago) and the Laonai Temple site (about 40,000 years ago). Since then, 5,000 years of Chinese culture has continued to evolve. The authors believe that the Zhong Yuan has been at the central stage of Chinese civilization at least during the Neolithic and Bronze Ages. The Zhong Yuan was the birthplace of Chinese civilisation, and the density and importance of settlements were very high. According to incomplete statistics, there were 65 ancient cities and 4,095 settlements from the Neolithic Age to the Xia and Shang Dynasties. It can be seen that the Zhong Yuan were inhabited and lived as early as the Stone Age and flourished as an ancient civilization. (Yan et al., 2021)

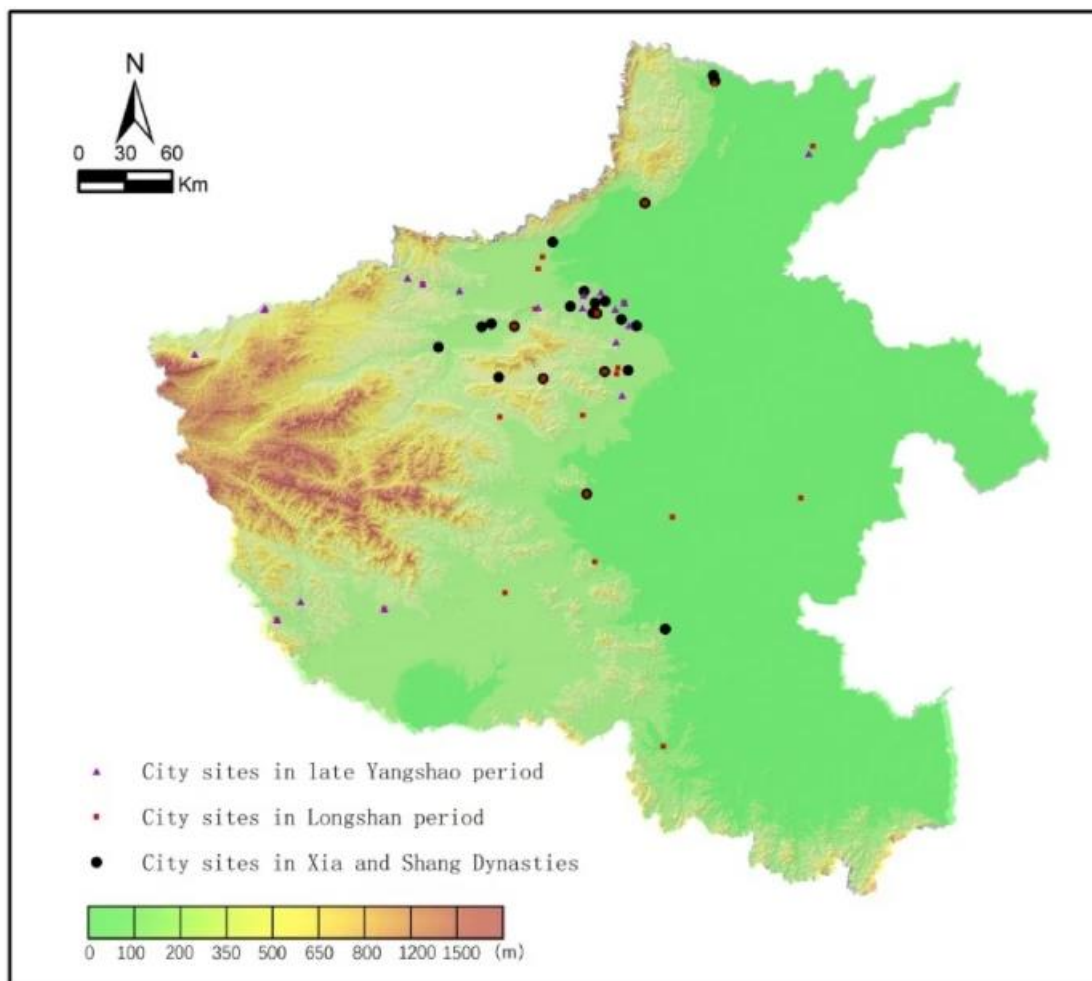


FIGURE 2 The spatiotemporal evolution of ancient cities from the late Yangshao to Xia and Shang Dynasties in the Zhong Yuan, China

Source: The spatiotemporal evolution of ancient cities from the late Yangshao to Xia and Shang Dynasties in the Zhong Yuan, China | Heritage Science | Full Text (springeropen.com)

In his book *The Archaeology of Chinese Music*, renowned scholar Zhang Zhentao provides an exhaustive and in-depth discussion of the historical origins of Chinese music. Zhang Zhentao points out that the origin of Chinese music can be traced back to the distant late Neolithic period, during which music as a unique cultural phenomenon began to sprout with the improvement of human productivity and the change



of social structure. Archaeological discoveries have provided us with a wealth of physical evidence, the most representative of which are the bone flutes unearthed at the Jiahu site in Henan Province. These bone flutes are well-made and have a beautiful sound quality, which demonstrates the prosperity of music culture in the early Zhong Yuan. The bone flute unearthed at the Jiahu Site in Henan Province is one of the earliest playable musical instruments in the world discovered so far, indicating that early human beings already had the ability to make and play musical instruments. These bone flutes demonstrate ancient man's initial understanding and practice of musical rhythm. (Zizhu, 2003)

In the article "Jiahu (ca. 7000-5700 B.C.)," foreign scholar Laura Anne Tedesco agrees that the Jiahu bone flute is the earliest example of a playable musical instrument ever found. The flute was carved from the wing bones of a danding crane, had five to eight holes, and was capable of producing different sounds in a near-accurate octave scale. It is also thought to provide clues to the foundations of later cultural traditions in central China.

"TL and IRSL dating of Jiahu relics and sediments: clue of 7th millennium BC civilisation in central China", the researcher has studied the Jiahu relics and their sediments by thermoluminescence (TL) and infrared stimulated luminescence (IRSL) dating techniques. sediments through thermoluminescence (TL) and infrared stimulated luminescence (IRSL) dating techniques, revealing ideas and findings related to the seventh millennium BC Chinese civilisation. The techniques proved that human agricultural production and sedentary life existed in the region at an early stage, and revealed the agricultural activities and social organisation of early human beings in the Zhong Yuan. (Yang et al., 2005)

Xu Guangchun, in his book *Zhongyuan Culture and the Rise of the Zhong Yuan*, discusses that the culture of the Zhong Yuan witnessed the evolution and development of the political system in ancient China, from the establishment of the initial regime by the Yellow Emperor, to the ceded system of Yao, Shun, and Yu, and the hereditary system of Xia, Shang, and Zhou. The Zhong Yuan has been the centre of Chinese politics and culture since ancient times, and the succession of regimes and political activities have



enabled the Zhong Yuan to accumulate a wealth of political wisdom and experience. At the same time, a rich ideology and culture, including the ideas of Confucianism, Taoism, Legalism and other schools of thought, were nurtured in this land. (Guangchun, 2007)

In *The Cambridge History of China*, it is pointed out that the origin of Chinese music can be traced back to the prehistoric period, when music was mainly expressed through religious and ritual activities. Archaeological discoveries of musical instruments such as bone flutes and ceramic drums indicate that preliminary musical activities were already taking place in China as early as the Neolithic period. Ancient Chinese myths and legends about the origin of music, such as the Linglun system of laws during the Huangdi period and the music and dance during the Shun period, reflect early Chinese knowledge and understanding of the origin of music, and these legends not only demonstrate the importance of music in religion and rituals, but also reflect the extensive use of music in social life. (Twitchett et al., 1986)

In *Music in the Age of Confucius*, the author argues that different types of music existed in Bronze Age China (2000-500 BC) for state ceremonies and private entertainment. The book highlights the key role of archaeology in understanding ancient music. Musical instruments such as the Houma Bo bell and the Zenghouyi chimes, discovered in 1977 in the Zhong Yuan of China, provide a wealth of physical evidence for the study of music during the pre-Qin period, and the author stresses that the chimes are representative of a complex musical instrument, analysing the evolution of the unearthed instruments and their technological advancement. These archaeological discoveries demonstrate the richness and complexity of music at that time, and also reveal that in ancient China the manufacture of musical instruments was mature and the system of music was quite complete. In the article, detailed accounts in classical literature such as the *Book of Rites* are cited to confirm the view that the Tongzhou dynasty educated human beings through rituals and music, and that the use of music and rituals could cultivate and discipline the morals and behaviour of the people. (So, 2000)

Yang Yuanzheng, in his chapter "Musical Archaeology and Prehistory of Chinese Music" in the *Oxford Handbook of Chinese Music and Chinese Diaspora Music*, combines

archaeological and historical approaches to discuss that during the pre-Qin period, music played an important role in rituals and religious activities. Yang Yuanzheng points out that the ritual and music systems of ancient China not only reflected the social structure and religious beliefs of the time, but that music was used as part of rituals, celebrations and other important ceremonies, and was a central element of social and religious life. The text also describes in detail musical instruments unearthed from a number of ancient sites, such as chimes and guqin, and these findings not only demonstrate the diversity and complexity of the music of the time, but also reveal the high level of skill in the production of musical instruments and the perfection of the music system. It shows that there were musical activities in the Zhong Yuan as early as the pre-Qin period. (Yuanzheng, 1989)

The Shi Jing poetry scripture is an important ancient Chinese text and the earliest collection of poetry in China. It recorded ancient political, military and social life, and many of its poems were used as musical songs, reflecting the musical culture of the time. For example, the original text of Guan Ju reads: "Guan Ju is on the continent of the river. The fair lady is on the continent of the river, and the gentleman is martyred. Nymphoides peltatum, flowing left and right. A fair lady is a woman who seeks to be a woman of honour. The Guan Ju describes the musical songs sung on wedding occasions, reflecting the use of music in wedding ceremonies at the time. The poem depicts a harmonious and beautiful scene at the nobleman's wedding, in which music plays an important role. Another example is "reed reed": reed reed, white dew for frost. The so-called Iren, in the water side. Retrograde from the, the road is blocked and long. Trace the swim from the, just like in the middle of the water. The reed reed demonstrates the lyrical style of folk music in the Zhong Yuan. The poem reflects the humanistic sentiment and artistic expression in folk music by describing the emotion of missing the beloved. (Xiumei, 2016)

The Shangshu, one of the earliest historical documents in China, records the historical facts of the Xia, Shang and Zhou dynasties, including the development of the ritual and music systems and the social functions of music. In the Yao Code, it is recorded that Emperor Yao said, "Counselling! Er Shun, the calendar of heaven is in your body, and you are allowed to execute it. The four seas are in poverty, but heaven's fortune will last

forever." The records in the Yao Code show the importance attached to music during the Yao Emperor's reign, and that music was used for rituals and celebrations, and played an important role in maintaining social order and educating the people. In the Shun Code, it is recorded that "Shun made a five-stringed zither to sing the song of the South Wind. The song of the South Wind is a harmonious one! The story of Emperor Shun making a five-stringed zither and playing the "South Wind" is recorded in the "Shun Dian", which shows the importance of music in Emperor Shun's time. Through music, Emperor Shun wished to achieve social harmony and stability. (Qian, 2016)

In *A General History of Chinese Art: from the Qin Dynasty to the Northern and Southern Dynasties*, the author argues that during the Qin and Han Dynasties, the functionality of music was mainly embodied in state rituals and religious ceremonies. The folk music that emerged from this development included farming songs, music for wedding and funeral ceremonies, and various kinds of festival music, which reflected the life and beliefs of the people at that time. Folk music in Henan often carries strong local characteristics, demonstrating the diversity and inclusiveness of the Zhong Yuan culture. (Li, 2022)

*Influence of Guzheng Music Art, Music Theory thoughts of Han and Wei Dynasty on Later Generations*. is a document that studies the guzheng of the Han and Wei Dynasties. The author argues that guzheng music spread through different regions and developed diverse local styles. The guzheng styles in different regions are not the same, while the Henan guzheng is known for its bright, majestic tone and rich rhythmic changes, showing the profound influence of Han and Wei period music in regional culture. (Zhang, 2018)

In the article *Philosophical Speculation in Traditional Chinese Music*, it focuses on the profound connection between traditional Chinese music and philosophical ideas such as Confucianism, Taoism and Buddhism. These ideas have influenced and intermingled with each other in different historical periods, and together they have shaped the aesthetics, themes and expressions of Chinese music. Confucian music philosophy originated with Confucius, who inherited and developed the Western Zhou's idea of "rites

and music", which emphasises social harmony and moral cultivation, which is particularly evident in music. Confucianism sees music as a tool for expressing emotions and reflecting personal emotional states, as well as a reflection of social, political and moral values. This concept was systematically elaborated in the Book of Music, which influenced the creation and education of traditional Chinese music. And the influence of Taoist thought on music Taoism emphasises nature and spontaneity, believing that music should reflect the nature of nature. Zhuangzi, as a representative of Taoist thought, criticised Confucian music for restricting human nature and the naturalness of music, and put forward the view that "there is no music in the highest music, and there is no form in the highest form", believing that the external forms and techniques of music cannot fully express "the highest beauty". In the Wei and Jin Dynasties, Jikang put forward the theory of "sound without music", that music is the objective sound, music and other emotions are independent of the music of spiritual activities. Regarding the influence of Buddhist thought on music, the author believes that Buddhism was introduced to China during the Wei, Jin, and North and South Dynasties, and reached its peak during the Sui and Tang Dynasties. Buddhist music became an important tool for spreading and promoting Buddhist culture by absorbing and innovating local folk music and incorporating religious themes. The emergence of Buddhist music led to the gradual secularisation and folklorisation of the art of music, which gradually pushed music from the court to society. Confucianism, Taoism and Buddhist thought together shaped the aesthetic system of ancient Chinese music. The intermingling and evolution of these philosophical ideas in music not only reflected the social and cultural contexts of different historical periods, but also demonstrated the unique spiritual connotation of Chinese music. With the evolution of history, these ideas continue to influence the development and innovation of Chinese music, making it unique in the world's musical culture. (Jin, 2024)

In Guzheng Music culture in Henan Province, China, the author describes in detail the stylistic changes in guzheng music in Henan Province over time. These changes reflect social, cultural and technological changes. During the Han and Wei Dynasties, guzheng music existed mainly as an accompanying instrument for rap art and opera

performances. The guzheng music of this period was dominated by a simple and plain style, with relatively simple playing techniques, and was mainly used to accompany other performing arts. During the Tang and Song dynasties, guzheng music gradually became independent from the ensemble and became an independent form of performance. The style of guzheng music in this period became richer and more diversified, and the technique was also significantly improved. The court music and elegant music of the Tang and Song dynasties had a profound influence on the guzheng's performance techniques and repertoire choices. And the Ming and Qing dynasties were an important stage in the development of guzheng music. The Henan zheng school was gradually formed in this period, and the playing style paid more attention to the expression of emotion and the refinement of technique. The style of guzheng music in this period was enthusiastic, lively and full of local characteristics, reflecting the rich folk culture and theatre traditions of Henan region. Entering the modern era, Henan guzheng music is constantly innovating on the basis of inheriting tradition. The modern Henan zheng school has made breakthroughs in playing techniques, repertoire selection and expression forms, and has gradually incorporated modern music elements. Through performances and cultural exchanges at home and abroad, Henan guzheng music has been widely spread and recognised. From the study, it can be seen that the guzheng music of Henan maintains the unique local characteristics and cultural charms of the Zhong Yuan in the process of continuous development and evolution. (Xiaoqian & Karin, 2022)

## 2. Ethnomusicology Research

In *Philosophical Speculation in Traditional Chinese Music*, the article focuses on the profound connection between traditional Chinese music and philosophical ideas such as Confucianism, Taoism and Buddhism. These ideas have influenced and intermingled with each other in different historical periods, and together they have shaped the aesthetics, themes and expressions of Chinese music. Confucian music philosophy originated with Confucius, who inherited and developed the Western Zhou's idea of "rites and music", which emphasises social harmony and moral cultivation, which is particularly evident in music. Confucianism sees music as a tool for expressing emotions and

reflecting personal emotional states, as well as a reflection of social, political and moral values. This concept was systematically elaborated in the Book of Music, which influenced the creation and education of traditional Chinese music. And the influence of Taoist thought on music Taoism emphasises nature and spontaneity, believing that music should reflect the nature of nature. Zhuangzi, as a representative of Taoist thought, criticised Confucian music for restricting human nature and the naturalness of music and put forward the view that "there is no music in the highest music, and there is no form in the highest form", believing that the external forms and techniques of music cannot fully express "the highest beauty". In the Wei and Jin Dynasties, Jikang put forward the theory of "sound without music", that music is the objective sound, music and other emotions are independent of the music of spiritual activities. Regarding the influence of Buddhist thought on music, the author believes that Buddhism was introduced to China during the Wei, Jin, and North and South Dynasties, and reached its peak during the Sui and Tang Dynasties. Buddhist music became an important tool for spreading and promoting Buddhist culture by absorbing and innovating local folk music and incorporating religious themes. The emergence of Buddhist music led to the gradual secularisation and folklorisation of the art of music, which gradually pushed music from the court to society. Confucianism, Taoism and Buddhist thought together shaped the aesthetic system of ancient Chinese music. The intermingling and evolution of these philosophical ideas in music not only reflected the social and cultural contexts of different historical periods but also demonstrated the unique spiritual connotation of Chinese music. As history evolves, these ideas continue to influence the development and innovation of Chinese music, making it unique in the world's musical culture. (Jin, 2024)

In Zhang Boyu's article "Applied Ethnomusicology in China: An Analytical Review of Practice", the author argues that Henan Yu Opera, with its unique artistic style and wide popular base, has become a focus of research and promotion. Using the practice of applied ethnomusicology, Zhang Boyu's Yu opera was documented and analysed. By working closely with the local community, the researcher has organized various music education programmers and cultural activities to enable Yu opera to be passed on and



promoted among the younger generation. This collaboration not only helps to preserve the traditional music form, but also enhances the community's sense of cultural identity and pride. (Boyu, 2015)

In *The Study of Yuediao Music*, Zhoukou City, Henan Province, China, the author explores in detail the culture of Yuezhong music in Zhoukou City, Henan Province, as well as its historical development and characteristics. The study proved that Yuediao music has a profound historical origin in Zhoukou City, Henan Province, and has developed into one of the most famous local operas in Henan Province after going through three main stages: the Qing Dynasty, the Republic of China, and the New China. At first, it was only a small local theatre genre, and through continuous development and reform, it gradually formed a unique musical style and performance form. The music of Yueju combines Henan dialect and local folk music to form a unique artistic style. Its musical features include a strong sense of rhythm, rich tonal changes and a singing style with local characteristics. Through the study of musical scores, singing and performance techniques, the author reveals the complexity and diversity of Yuezhong music. Yuezhong music is not only popular in Henan Province, but has also been performed many times in Beijing for Chinese leaders, and the performing artists and repertoire are widely circulated. It is not only a representative of local culture, but also an important part of Chinese opera art. Research has also shown that Yueju music has undergone important transformations in the process of modernisation, from traditional costume theatre to modern costume theatre, and then to contemporary opera reforms. This is a typical example of a local phenomenon in which the music of the Zhong Yuan has developed through the years. (Li & Thotham, 2023)

### 3. Cultural and Historical Context

Research on the Influence of Cultural Confidence on the Diffusion and Exchange of Music Culture in the Zhong Yuan-Based on Multiple Logistic Analyses", the author believes that cultural confidence can be understood from three aspects: national cultural self-consciousness, national cultural identity and cultural confidence practice. The enhancement of cultural self-consciousness is conducive to preventing the cultural

distortion that may be triggered by the development of the times in the ethnic areas, and avoiding the risk of the cultural inheritance of music in the Zhong Yuan. And cultural self-confidence, as a kind of spiritual power, plays an important role in supporting the inheritance and exchange of music culture in the Zhong Yuan, arguing that personal cultural self-confidence, personal national cultural self-consciousness and personal national cultural identity have a positive impact on the dissemination and exchange of music culture in the Zhong Yuan. (Gu, 2023)

In *Metaphysics of Epoch Synchronisations and Music*, Olena Mykolayivna Markova author argues that historical similarities are not only reflected in art and style, but also in the religious and cultural convergence of different peoples, citing in the article examples of the Italian revival movement and the The Chinese Taiping Heavenly Kingdom movement both embodied Romantic utopian ideals to a certain extent. The relevance of different cultural levels and art forms is explored according to the style and logic of thinking of their times, and different historical contexts give rise to different cultural phenomena and artistic styles. (Markova, 2023)

The Zhong Yuan region of China, as the birthplace of Chinese civilisation, has thousands of years of cultural heritage and historical traditions, and the Zhong Yuan culture, which radiates outwards from the region, has become an indispensable part of the world's cultural wave today. At present, the government has introduced a series of policies to support the development of cultural industries, providing financial and tax support to promote the development of cultural industries, based on the deep historical and cultural heritage of the Zhong Yuan region, with rich cultural resources, which can provide a solid foundation for the development of cultural industries. (Liu, 2018)

In the article *Making the Intangible Tangible: Rediscovering Music and Wellbeing through the Guqin Culture of Modern China*, the guqin is a highly representative musical instrument in traditional Chinese culture with a history of more than three thousand years. The article explores the evolution of the guqin as a symbol of elite culture, and how it has transformed from an intimate art form to a widely accepted cultural phenomenon in modern Chinese society. The article emphasises that playing the guqin is not only a



musical activity, but also a process of cultivating one's body and mind. Through playing the guqin, the performer can cultivate inner peace and harmony, and achieve physical and mental balance. Key concepts include self-cultivation, primordial energy, and harmony, equilibrium, which together convey a sense of wholeness, longevity, and well-being close to nature. (Deng, 2020)

#### 4. Notable People and Organisations

##### 4.1 Musicians of Zhong Yuan

The Zhong Yuan, mainly Henan, had a great number of musicians

##### 4.1.1 Musical aesthetics of the Middle Kingdom sons during the Warring States period

###### 4.1.1.1 Laozi's Musical Thought

Laozi, "Historical Records - Laozi Hanfei Liezhuan", "Laozi, bitter with Li countryside, Qu Renli people also. Laozi, also known as Tao Te Ching, was written in the late Spring and Autumn period, and consists of 81 chapters. The main arguments concerning music in Laozi include "Great sound is like sound". Lao Zi - Chapter 41: "The superior scholar hears the Way and is diligent in his endeavours.

When the superior scholar hears of the Way, he acts diligently; when the middle scholar hears of the Way, he is like a survivor; when the inferior scholar hears of the Way, he laughs at it. If one does not laugh, it is not enough for the Way. It is to say: Mingdao , into the road if the retreat, razor road if the Ying, on the virtue of the wide valley, wide virtue if insufficient, build the virtue if the quality of the real if the Yu, the big white if humiliated, generous no corner, the big weapon late to become, the big sound, the big elephant is invisible, the road is hidden without a name. The Tao is the only way, and it is good to start and good to finish.

Here Lao Tzu puts forward the famous proposition of "the great sound has no sound". The significance of Laozi does not lie in how much of his theory can be used to guide the practice of music today. Laozi's pursuit of the "Tao" of music beyond the intuitive feeling has led people to pay more attention to the spiritual experience and the pursuit of the artistic realm, precisely because of the "Great Sound" musical idea has

the power of the "Tao". It is because of the great theoretical tension of his musical thought of "Great Sound, Great Sound" that people in later generations gave full play to their imagination under his inspiration (e.g., Tao Yuanming's "But know the interest in the qin, why bother with the sound on the strings"), thus making Chinese music focus on the subjective experience and the harmony and unity with heaven and earth and nature from a very early stage. Taoist music aesthetics, with Laozi as its source, later became one of the three main religions in China: Confucianism, Taoism, and Buddhism.(Fan, 2024)

#### 4.1.1.2 Zhuangzi's Musical Aesthetic Thought

Zhuang Zi, around the same time as Meng Zi or a little later. Zhuangzi's life, the literature records are very little, but about his temperament, the legend is a lot. Zhuang Zi is the first Qin Zi in the life of the poorest one, but he himself is blissfully unconcerned, he not only refused the king of Chu Wei's heavy recruitment, but also said to the Chu ambassador: "Zi anxious to go, no pollution me, I would rather play in the dirty blasphemy from the fast, no state of the country by the restraints, lifelong not to serve, in order to fasten my will." ("Historical Records - Laozi Hanfei Liezhuan")

The core of Zhuangzi's aesthetics is the discussion of the concept of "freedom" and the relationship between "freedom" and aesthetics. These discussions, in the history of aesthetics has two aspects of significance: First, Zhuang Zi's discussion on the subject must be free from profit and loss in order to realise the care of the "Tao" and thus to obtain "the most beautiful and the most joyful" in the history of aesthetics has established a theory on the aesthetic mind; Second, Zhuang Zi's discussion on the "kitchen" and the "kitchen" is the most important part of the aesthetic theory; Second, Zhuang Zi's discussion on the "kitchen" is the most important part of the aesthetics. Secondly, Zhuang Zi's thesis that the freedom of creation is the realm of aesthetics in the fables such as "Butchering the Ox", for the first time in the history of aesthetics, he touched the essence of beauty and aesthetics. These two aspects have had far-reaching effects in history. Zhuangzi's admiration for the natural music of heaven and earth, which has the attribute of "Tao", is in line with Laozi's. However, Zhuangzi's views on the nature of music, the nature of the world, and the nature of music are not the same as those of Laozi.

However, Zhuang Zi had a more detailed and profound exposition of the nature, function and aesthetic characteristics of music than Lao Zi, and not only did he put forward a more systematic idea of music, but also had a more direct influence on the musicians of later generations. Zhuangzi advocated the beauty of natural simplicity, and believed that communication with heaven and earth, all things, and nature is the soul music that carries the "Tao". At the same time, like Lao Zi, he was opposed to "rituals", believing that they bound the human heart and deprived people of their "common nature". In Zhuangzi's view, the "ear" of the "hearing", just the sound of the high and low turbidity of the grasp, is the general level, and the "heart" "gas" "Hearing" is the grasp of the essence of things, the truth, is the understanding of the "Tao". His views became the basis of the aesthetic theory of music in Taoist aesthetics. (RILEY, 2015)

#### 4.1.1.3 Shang Yang's Music Aesthetic Thought

Shang Yang, a native of the state of Wei (now Puyang) in the middle of the Warring States period, hence the name Wei, was also known as Gongsun Yang because he was descended from the ruler of the state of Wei, and later, after great achievements in Qin, he was sealed in Shangyi (now southeast of Shangzhou, Shaanxi Province), and was known as Shang in the world. Shang's writings include the Book of the Lord Shang (Shang Jun Shu).

Shang Yang advocated the change of the times, believing that in order to enrich the country and unify the world, the traditional system must be reformed. He advocated the rule of law for the country, and that the law must be followed, believing that "the rule of law is the rule of the country" (The Book of Shang Junshu - Shenfa), and he suggested the abolition of all privileges, and that all people are equal before the penalty, even at the expense of the heavy penalty of guilt-by-association. He also advocated that the people should be made stupid and weak, arguing that "if the people are stupid, it is easy to rule" (Shang Jun Shu – Ding Bian), and that "if the people are weak, the country will be strong" (Shan Jun Shu - Weak People). It is precisely because of Shang Yang's doctrine of harshness and punishment that the Historical Records of China (Shi Ji-Shang Jun Lie Zhuan) says that Shang Yang was "mean" and "less kind". Shang Yang believes

that the rituals and music are the manifestation of lasciviousness and laziness, which will only make people not interested in ploughing the fields and fighting, and once the rituals and music are popularised, and there are more people making music and appreciating the music ("eight people have groups"), the people will be strong and the country will be weak, so Shang Yang has always advocated the policy of "fooling the people", so that the country will be strong and the people will be weak, so that the country will be better. Shang Yang always advocated the policy of "fooling the people", so that the state would be strong and the people would be weak. Since rituals and music could endanger the survival of the state, they must be firmly banned. Therefore, Shang Yang said: "If the state has eight things (including rituals and music), the state will not be able to defend itself and fight, and it will be cut down to the point of death." This is a typical theory of the death of the state by music. This is a typical theory of the death of music. Shang Yang advocated the rule of law and war, and his view of music is completely subordinate to this purpose, his idea of fooling the people, his music, "Shen De", "war" ideas, all for the ruling class to serve the cause of hegemony, so in his place, the independence of the art of music is nonexistent. Therefore, in his case, the independence of music and art does not exist, which is another embodiment of pre-Qin utilitarianism.(Tieqiu, 2016)

#### **4.1.2 Establishment of the original scholars' musical tradition in the Wei and Jin dynasties**

##### **4.1.2.1 The Seven Sages of the Bamboo Grove**

Chinese traditional music, according to the people who use it, can be generally divided into four categories: folk music, literati music, Gongyan music, and religious music, which occur and develop according to their different trajectories, and interact with each other to influence and promote each other, and together constitute the whole of China's traditional music.

The literati are a unique group in Chinese history, who are not only participants in various social changes, but also active creators and inheritors of social culture. Since the beginning of Confucius, the Chinese literati have been very clear about the cultivation of personal noble sentiments and the truth of the world, "rise in poetry, establish in etiquette, and become in music" (Lun Yu - Tai Bo), they are the ideals of the

society as well as their own requirements into the music, which not only shaped the independent personality of the literati, but also created a new path for the development of music. The music of the literati, as a special group of people, achieved the name of literati, and also achieved its own existence as an independent music variety. The music of the literati in China began to develop during the Spring and Autumn Period, and through the development of the Qin and Han Dynasties, it was established during the Wei and Jin Dynasties, in which the literati of Henan Province played a crucial role from the beginning to the end of the process.

The Seven Sages of the Bamboo Grove refers to seven famous scholars of the Three Kingdoms Wei during the Zheng Shi period (240-249), who were Ji Kang, Ruan Ji, Shan Tao, Xiangxiu, Liu Ling, Wang Rong and Ruan Xian. They were Ji Kang, Ruan Ji, Shan Tao, Xiangxiu, Liu Ling, Wang Rong and Ruan Xian, and were known as the Seven Sages of the Bamboo Grove because they used to drink, sing, and enjoy themselves under the bamboo grove in Shan yang County (present-day Xiu wu County in Jiaozuo, Henan Province, which is probably the area of the present-day Yuntai Mountain). Their works basically inherited the spirit of Jian'an literature, but due to the bloody rule at that time, the writers could not express their thoughts directly, so they had to use the techniques of metaphor, symbolism, myth, etc., to express their thoughts and feelings in a subtle way.

Among these seven sages, Jikang (223~262), who lived in seclusion in Shanyang County, Hanoi County (east of present-day Jiaozuo City) at the age of about 20, was a famous thinker, musician, and man of letters, and his works such as the beautiful article "Qin Fu" and the aesthetic treatise "Sound Without Mourning and Music Theory" are still praised today, and the zither piece that he was most good at was "Guangling San".

In "Sound and Music without Sorrow", Jikang assumed two characters, "Qin Guest" and "Dongye Master", and refuted the dominant Confucian music theory in the society at that time through the mouth of "Dongye Master". He refuted the dominant Confucian idea of music theory, and for the first time explicitly put forward the idea that

"sound has no sorrow and music (i.e., music does not express emotion). He said: "the sound should be good and evil as the main, then there is no about mourning and music; mourning and music should be sent after the emotion, then there is no tied to the sound", and also said that "the body of the sound in the end of the Shu disease, the feelings of the response to the sound is also stopped in the ear of the restlessness and stillness", that is, the normal human response to the music is That is to say, the normal response of human beings to music is "restlessness and quietness" rather than "sadness and happiness". If there is "sadness and happiness", it is also "sadness and happiness" in the human heart first. Music is just to let people already have the "sadness and joy" to show out. Jikang strongly advocate the essence of music in the "and" rather than "sadness and music", which has always been his desire to stay away from politics, reverence for the natural ideal of life is consistent. Because Jikang's thesis to some extent reflects the essence of music and art by its internal elements rather than social connotations of the concept of the decision, and therefore is often regarded as having a tendency to autodidacticism, which in the world is also the earliest, especially far more than the German autodidactic music aesthetician Edward Hanslick's "On the Beauty of Music" 1600 years earlier, so the work in China and even the world history of music and aesthetics have an extremely important position. extremely important position in the history of music aesthetics in China and the world. (Sun Sibing, 2024)

Ruan Ji (210~263), a native of Chenliu (present-day Yushi, Henan Province), was a famous thinker, writer, and musician. He and Liu Ling were known for their uninhibited and alcoholic attitudes to life, and their behaviours demonstrated a rejection of the name, religion and rituals. Ruan Ji's Discourse on Music discusses his thoughts on music, stating that music should adopt the "natural way", while at the same time emphasising the hierarchical system of music and advocating the unity of music. At the same time, he emphasised the hierarchy of music and advocated the unity of music. His musical ideas embodied the fusion of Taoism and Confucianism. At the same time, he was good at the guqin, and "Wine Mania" is his masterpiece, reflecting his dissatisfaction



with reality but unwillingness to go with the flow, sending his thoughts to heaven and earth, and drinking wine. (Yuqing, 2023)

In the prosperity and decline of the ancient five-stringed cymbals, the author introduces Ruan Xian as one of the Seven Sages of the Bamboo Grove, known for his outstanding performances on the pipa, and whose contributions highlight the importance of the pipa in ancient musical culture. (Lele, 2018)

Ruan Xian was the nephew of Ruan Ji, one of the Seven Sages of the Bamboo Grove. He was musically accomplished in the use of the musical instrument lute, and later generations would name this instrument after him. In the New Book of the Tang Dynasty (Xin Tang Shu.Yuan Xing Chong Zhuan), Yuan Xingchong's identification and naming of a copper instrument is described. The text records that, in the time of Wu Zetian, Shu people Kuai Lang in the ancient tombs to get a copper musical instrument, the shape of the body is round like a pipa. After observing it, Yuan Xingchong thought that this instrument was similar to the one played by Ruan Xian in the "Seven Sages of the Bamboo Grove", so he concluded that it was the instrument made by Ruan Xian. Subsequently, he had the instrument remade and strung, and found that its sound was elegant, so the musician named it "Ruan Xian". This not only shows Yuan Xingchong's deep understanding of ancient musical instruments, but also reflects the importance of Ruan Xian in ancient music culture. As one of the "Seven Sages of the Bamboo Grove", Ruan Xian's musical talent and unique personality had a wide impact on the society at that time, which enabled his musical instruments to be passed on to future generations and remembered by them. (Jinwen, 2016)

The Wei and Jin dynasties were the period when the literati musical tradition was established, marked by the musical activities of the "Seven Sages of the Bamboo Grove". In the musical activities of the "Seven Sages of the Bamboo Grove" and other famous scholars, music was no longer an accessory to the literati identity, but an external manifestation of their character and spirit, and they extended their tentacles to the depths of their lives and souls, thus organically combining the spirit of art with their individual personalities, and whether they were in a state of bitterness and uncertainty, or

in a state of freewheeling and wild abandonment, music had become a kind of life existence. Music has become a way of existence. Compared with previous literati musicians, the Seven Sages of the Bamboo Grove went farther in their exploration of the spirit of art and the realisation of individual values, so their meaning of "literati" was purer, and their musical ideas had a profound influence on later generations of literati. (Biao, 2013)

Overall, the Seven Sages of the Bamboo Grove, with their unique thoughts, behaviours and artistic achievements, have become a unique cultural phenomenon in Chinese history, and have had a far-reaching influence on later generations.

#### 4.1.2.2 Cai's father and daughter

Cai Yong (132~192), the word harmonious music, Chen Liu Guo (now Qixian) people. Cai Yong erudite, life is committed to complement the continuation of the history of Han Dynasty, literature, poetry, fugue are good, especially long inscription; art in music, painting and calligraphy, is the East Han Dynasty accomplished literati, musicians, writers. Cai Yong in music is very proficient, good use of wood, bamboo production of musical instruments, can compose, dancing, especially long Guqin, has made a qin music monograph "qin exercise". His influence on the music of later generations of literati is mainly reflected in two aspects: one is the ideological tendency of Confucianism and Taoism; the other is his musical practice.

Cai Yong combined Confucianism and Taoism together, so that the pre-Qin period of Confucianism and Taoism in his body appeared to be a mixture and fusion of the scene. In terms of musical practice, his talent was demonstrated in zither music and the production of guqin. His zither skills are depicted in the Hou Han Shu - Cai Yong Lie Zhuan . He also authored the "Qin Manoeuvres", whose explanation of the titles of qin music is the earliest theoretical monograph on qin music in the history of China.

Cai Yan was the daughter of Cai Yong, her character Wen Ji. She was recorded as "erudite and versatile, and at the same time proficient in music and rhythm" in the Biographies of the Daughters of the Later Han Dynasty (Hou Han Shu). (Lin, 2013)



The Cai's fusion of Confucianism and Taoism influenced the literati's aesthetic approach to music.

#### 4.1.3 Literary Musicians of the Tang Dynasty Zhong Yuan

Tang Dynasty Zhong Yuan literati, everyone. Two of the three great poets, Li Bai, Du Fu and Bai Juyi, were from Henan, and Han Yu, the first of the "Eight Great Poets of the Tang and Song dynasties", was also from Henan. Among the many literati of the Zhong Yuan who were as brilliant as stars, many were accomplished musicians, such as Yuan Jie, Liu Yuxi, Bai Juyi, etc., echoing the flourishing musical culture of the Tang Dynasty. The Zhong Yuan literati musicians made music, watched music, and discussed music, setting off a new wave of literati music. Compared with the literati musicians of the Wei and Jin dynasties, who were far away from politics and social life, the literati musicians of the Tang Dynasty were more enterprising, and most of them advocated active participation in politics and intervention in social life. They put their thoughts and feelings and expressed their political ideas through music, even if their career paths were difficult and depressed, they could only temporarily borrow music as a support, and they also expressed their desire to "help the world" and make some achievements, which gave them a kind of persistence and tenacity unique to the literati in ancient China. Among these Chinese literati musicians, although there are some like Li Chip, Sima Chengzhen, etc., who are retired in the mountains, aiming at the field, or like Li Shangyin, who is poignant and sentimental, but most of them have the heart of the world. In the Tang Dynasty, there were mainly Li Chip, Yuan Jie, Han Yu, Bai Juyi, Liu Yuxi, Li Shangyin and so on, among which Bai Juyi was the most influential.

##### 4.1.3.1 Li Xie

Li Xie(690~751), originally from Sichuan, lived in Yingyang (present-day Dengfeng, Henan Province) and secluded in Dongchuan, Yingyang. He devoted himself to playing zither and alchemy. He had more than 120 poems with Gao Shi, Wang Wei, Wang Changling, Cui Hao and so on. Li Chip was famous for his poems on the border, and his musical poems were also very special. Li Chip himself could play the qin, and he was even better at appreciating it. His Song of the Qin, Listening to Dong Da Playing Hu

Jia and Sending a Message to Minister Fang, and Listening to An Wanshan Playing Bamboos have always been praised as masterpieces of musical poems in Tang Dynasty.(Ling, 2006)

His "Song of the Qin" says: "The master has wine to enjoy this evening.

The master has wine to drink this evening, please play the zither for the guest from Guangling. The moon shines over the city and the crows are half-flying, while the frost makes the wind enter the clothes of ten thousand trees. The copper stove and the candles increased in splendour, and the first time I played the zither was to strain the water and then the Chu Concubine. A sound has been played and all the animals are quiet, the four seats are speechless and the stars want to be thin .....

#### 4.1.3.2 Yuan Jie

Yuan Jie (719~772), character second mountain, name interlinear jade, wave Shi, etc., Henan Lushan (present-day Luoyang), the middle Tang Dynasty, a famous literary scholar, musician. Tianbao thirteen years (754), was a scholar, had fought against Shi Siming rebels have merit, successive Daozhou (today's Dao County, Hubei), Rongzhou (today's Rong County, Guangxi) assassins, etc., have political achievements, the people set up a stone extolling its virtues. Yuan Jie was a clean and upright person, very concerned about people's hardships, and advocated that poetry and literature should reflect the current political situation, which made him the most accomplished poet and writer in the Zhong Yuan in the early Tang Dynasty. Yuan Jie's discourses on music are mainly found in "The Book of Music" and "Water Music".

The text of "Sayings on Water Music" says: "Every night when the moon is bright, Yuan Jie is always in the middle of the night.

Whenever the moon is bright, Yuan Zi walks alone among the mountains and forests, searching for the clear spring hidden deep in the dense forest. He knew that the place of water music must be hidden in a quiet place, far away from the hustle and bustle of the world, in order to appreciate its true meaning.

One day, the moonlight was like water, Yuan Zi followed the sound, suddenly heard the sound of gurgling, like a piano strings gently plucked, and like a

guzheng murmuring. His heart was happy, know that is where the water music, then speed up the pace, follow the sound to find.

Through a dense bamboo forest, Yuanzi finally saw the clear spring. Only see the spring water from the mountain rock fall, splashing layers of water, let out a pleasant sound. That sound, sometimes high and impassioned, sometimes low and gentle, as if the music of nature, let a person intoxicated.

Yuan Zi sat by the spring, closed his eyes and listened, an inexplicable emotion welling up in his heart. He felt the vitality and vigour contained in that water music, and also experienced the tranquillity and harmony of nature. He suddenly understood that the water music was not only the beauty of sound, but also the cleansing and sublimation of the mind.

So Yuanzi decided to come here every day, to be accompanied by the water music and to listen to the teachings of nature. He believed that in the company of this water music, his mind would be more deeply purified and sublimated, and his life would become more fulfilling and beautiful.

Yuan Jie's "Water Music" should be influenced by Taoism and the metaphysical thinking of the Wei and Jin dynasties. In the "water music", he said "water music" is not "gold and stone and smooth, silk and bamboo of the flow of the wonderful, Gong Shang Angle Feather Fenrang Dasheng", but should be "Gong and Shang can not be combined, Lu Lu can not be the main, the change can not be, will be no reason! "That is to say, we should exclude man-made music and turn to the natural sound. He believed that the "eight notes" and "five sounds" all have shortcomings. Only water music" is "the whole sound". This and Laozi's "big sound", Zhuangzi's "day", Wang Bi's "Dacheng music" seems to have the same lineage. Later generations of Song Su Shi, Ming Zhang Dai and other literati wrote articles praising the "water music", so it can be seen that the impact of Yuan Jie's "water music" is extremely profound for future generations.(Jing, 2012; Tian, 2007)

#### 4.1.3.3 Han Yu

Han Yu (768~824), known as Retreat, was a native of Heyang (present-day Mengzhou). He put forward the idea of "if you are not equal, you will cry out", which can be regarded as the inheritance and development of the Confucian idea of music, "emotion moves in the middle, so it is shaped in the sound". He believes that people have the need to express their inner feelings, because they have unsettled emotions in their hearts, so they need to express what they think. Music, as a form of art, can be a carrier for people to express their inner feelings, and express their inner injustice through music.

At the same time, he further proposed that "music is also, depressed in the middle and released in the outside, also, choose its good sound and false sound." This is a short overview of the emergence of music. He believed that music production is the result of external conditions, and that nature produces sound when it destroys its original state, and so does man. Man expresses his emotions through his heart when he is affected by external emotions, whether it be singing or crying. While nature expresses itself through a variety of causal sounds, human beings can use various musical instruments such as gold, stone, silk, bamboo, lagenaria, earth, leather, and wood (an ancient Chinese classification of musical instruments) to fulfil the expression of their emotions.

However, Han Yu was not against "rites and music". In "The Original Way", Han Yu said: "What is the so-called king's teaching? The so-called teachings of the king are: "To love is called benevolence, to act with propriety is called righteousness; from this to this is called the way, and to be sufficient for oneself without waiting for the outside is called virtue. Benevolence and righteousness for the definition of the name, the road and virtue for the virtual position. Therefore, the road has a gentleman and a small man, and the virtue has the evil and the good. Laozi's small benevolence and righteousness, non-destructive also, its see also small. Sitting in the well and watch the sky, said the sky is small, not the sky is small. He incites disaster and hemlock as benevolence, and opposes the chaos of the world as righteousness, not benevolence and righteousness.

Han Yu in the "original road", the "rites and music" is not opposed to the attitude, but from a deeper level of its interpretation. He stresses that the core of the king's teaching lies in benevolence and righteousness. These two are not only moral norms, but also the fundamental cornerstones of human social order. Han Yu points out that although Dao and virtue are imaginary words, they carry extremely rich connotations. There is the way of the gentleman and the way of the villain, and there is good virtue and bad virtue, depending on how people understand and practice benevolence and righteousness. He believed that rites and music and indoctrination were an important part of the king's teachings, but they must be based on and centred on benevolence and righteousness. Only in this way can the role of rites and music indoctrination be truly brought into play to achieve social harmony and stability and the common development of mankind. (Jingjing, 2013)

#### 4.1.3.4 Bai Juyi

Bai Juyi (772~846), with the character Lotte, was originally from Taiyuan, then migrated to Xiangui (northeast of Weinan in present-day Shaanxi), and then moved to Xinzheng in Henan Province at the time of his ancestor. In his later years, he lived in Xiangshan Mountain and called himself Xiangshan Jushi. Bai Juyi has his own "Bai's Changqing Collection", which has more than 3,700 poems and writings in existence today.

Bai Juyi was a keen musician and spent his whole life with the zither. Had followed the Tao Qian "Mr Willow biography" for their own "Drunken Yin Mr Biography" said: "sex jelly wine, delayed piano, obscene poetry, where the wine, piano lovers, poets more than with the swim ..... every good time and beautiful scenery, or snow, the moon and the evening, the good people pass by, it will be the first whisk wine wine earthenware, the second open the poetry suitcase. The wine is sound, is the self-assisted qin, manipulate the sound of the palace, get "autumn thoughts" again. If he was excited, he would order his houseboy to tune the Fabu silk and bamboo, and play the song "Nishang Yuyi". If you are very happy, and ordered a small prostitute song "willow branch" new lyrics more than ten chapters. He was so happy that he ordered a small prostitute to sing a

dozen chapters of new lyrics from "The Willow Bough". Bai Juyi's musical achievements are mainly reflected in three aspects: first, actively involved in music creation, performance, appreciation and other matters, is a prominent representative of the Tang Dynasty literati musicians; second, there are a large number of poems and writings describing and depicting the music, is an important material for the study of music in the Tang Dynasty; third, the development of the idea of music and aesthetics, is a typical representative of the mix of Confucianism, Taoism, and Buddhism, in particular, the "soundlessness" of the "Thirdly, he developed the idea of music aesthetics and was a typical representative of the blending of Confucianism, Taoism and Buddhism.

At the same time, through his poems, he depicted and praised the beauty of these musical instruments, demonstrating his deep emotion and unique understanding of music. For example, in *Pipa Xing*, he describes in detail the mastery of pipa playing and the moving music, making it one of the most vivid poems about music in Chinese literary history. (Yi, 2023)

#### 4.1.3.5 Liu Yuxi

Liu Yuxi (772~842), courtesy name Mengde, was a native of Luoyang, China. he was awarded a Bachelor's Degree at the age of 21. In the first year of Emperor Shunzong Yongzhen's reign in the Tang Dynasty (805), he and Liu Zongyuan assisted in the reforms of Wang Shuwen, but the reforms failed soon after, and he was relegated to the position of Secretary of Department of Lanzhou (present day Changde, Hunan Province). He was called back to the capital, and then relegated to the post of assassin of Lianzhou (present-day Lianxian County, Guangzhou) because of a poem on Xuan Du Guan that offended the powers that be. He served as assassin of Kui Prefecture and He Prefecture, and in his later years returned to Luoyang as a guest of the crown prince, where he died at the age of 71.

Liu Yuxi was a famous poet of the late Middle Tang Dynasty and the most influential musician of the Zhong Yuan during that period. He constantly learnt from the folk and organically combined folk songs with his own compositions. In particular, he introduced the folk song "Bamboo Branch Song" from the Yuan-Xiang area to the whole

country and raised it to the level of a professional art song. Liu Yuxi also had proposed folk song poems such as "Treading Songs", "The Waves of the Sea", and "Uighur Naqu", etc. He was one of the most accomplished of all the musicians of the Zhong Yuan in terms of his involvement in the study and innovation of Tang folk music, and in prompting the transformation of Tang songs and poems into the Five Dynasties and Song quziqu lyrics. (Hongxiu, 2014)

#### **4.1.4 Musicians of the Zhong Yuan in the Song and Yuan Dynasties**

The Song dynasty Gu Zi, an emerging form of music, began to germinate in the Sui and Tang dynasties, and after years of precipitation, it finally shone in the Song dynasty, becoming a bright pearl in the Zhong Yuan. With its unique rhythms and styles, the tune was very popular among the people and became an indispensable part of social life at that time. In the Song Dynasty, the tune was not only a purely musical performance, but also a cultural heritage and expression. The lyrics of the tunes were often poetic, describing the natural scenery, expressing the feelings of life, and reflecting the social reality. The combination of these lyrics and the beautiful melody creates a unique and charming tune, which became an important carrier for people's emotional support at that time. The form of performance of the tunes was also varied, both solo and ensemble, as well as song and dance performances. At banquets, the tune was often used as a programme to bring joy and pleasure to the people. In folklore, the tunes were even more popular and became a form of entertainment for the people after their labour.

##### **4.1.4.1 Liu Yong**

Liu Yong (about 987~1053), formerly known as San Chang, the word Jing Zhuang, later changed his name to Yong, ancestry Hedong, the famous lyricist of the Northern Song Dynasty, the founder of the Euphemism school. His works were not only widely circulated at that time, but also had a profound influence on later generations of lyricists. Many later generations of lyricists were inspired and influenced by Liu Yong's style of lyricism, and regarded him as a model and exemplar in the world of lyricism. He had lived in Bianjing for a long time, and his work "Ganzhou All Over" is a depiction of the



festivities of the Qingming Festival, and "Erlangshen" sings the praises of the Tanabata Festival, and his work recreates the prosperous scene of Bianjing.(Xiaobo, 2024)

#### 4.1.4.2 Su Shi

Su Shi (1036~1101), courtesy name Zi Zhan, and number Dong Po, a native of Meishan, Sichuan Province, was a famous Chinese literati and celebrity who was proficient in music. He, his father Su Xun, and his younger brother Su Zhe, known as the "Three Su's of Meishan", were known for their good writing and love of playing the zither. Su Shi was an official in Bianjing (present-day Kaifeng). Unlike the euphonious school, Su Shi's tuneful lyrics are known for their boldness, and "Nian Nujiao - Red Cliff Huai Gu" is a masterpiece of his bold style. (Ping, 2022)

#### 4.1.4.3 Chen Yang

During the Song and Yuan dynasties, the Zhong Yuan compiled a wealth of musical literature, of which Yang Chen's "Book of Music" is the most representative. Chen Yang (1064-1128), courtesy name Jinzhi, was a native of Minqing County, Fujian Province. He lived and worked in Bianliang (Kaifeng, Henan Province) since the third year of the Shao Sheng era (1096), and the Book of Music is a representative work from this period. The Book of Music consists of 200 volumes and preserves a great deal of musical historical materials from the Song Dynasty and before, especially the more than 500 drawings of musical instruments in the book, which is known as China's first musical encyclopaedia for its early creation and rich content. (Mengjie, 2023)

#### 4.1.5 Contributions of Zhong Yuan Musicians to Music Theory

When the three-part loss and gain method first arose is still controversial among the academics. According to the "Guoyu - The Language of Zhou", King Jing of Zhou asked Lingzhouqiu about the law, and Lingzhouqiu said the name of the twelve laws, but did not say that it was obtained by the three-part gain-and-loss method; the "Guanzi - Diyu" used the three-part gain-and-loss method, but it came up with the five tones of gong, shang, jiao, xue, yin (feather), and the "Lüshi Chunchunqiu - The Sound of the Laws" firstly explicitly stated that it was the twelve laws obtained by the three-part gain-and-loss method. The birth of the twelve rhythms and their method of generating



rhythms is a great event in the history of ancient music, because in ancient times, our country used the rhythms to match the calendar, weights and measures and to be used in social and political affairs, which is a symbol of state power. Sima Qian's "Records of the Grand Historian" contains one volume each of "Book of Music" and "Book of Laws", and since then it has become a tradition to set up a special part of music and law in the history of successive generations of governmental revisions. (Shilei, 2016)

#### 4.1.5.1 Jing Fang

Jing Fang (77~37 BC), courtesy name Junming, was a native of Dunqiu, Dongxian County (southwest of present-day Qingfeng). He was originally surnamed Li, but changed his name to Jing when he pushed the law. He learnt the Book of Changes from Jiao Yanshou, a native of Liang. Jiao Yanshou, character, date of birth and death unknown, was the magistrate of Xiaohuang (now northeast of Chenliu, Kaifeng County), and was famous for his divination with the Book of Changes.

Houhanshu - Ruling and Calendar Zhi , which reads.

In the time of Emperor Yuan, Langzhong Jing Fang knew the sound of five tones and the number of six rhythms. On the Prince of the Prince Xuan Cheng, the Counsellor Zhang, mixed test asked the room in the House of Music. Room said: "learned from the former small yellow order Jiao Yanshou. Sixty law of the method of birth, above the birth of the next, are three to two, below the birth of the upper are three to four, under the birth of yin, yin on the birth of yang, finally in the Chang, and twelve law BiYou. Zhonglv on the birth of the first executive, the first executive under the birth of the next to go to the end, up and down the birth of each other, and finally the South Affairs, the sixty law is complete. The change of the twelve laws to sixty, as if the change of gossip to sixty-four also." Mi Xi made the "Yi", the beginning of Yang Qi, as the law. Build the sound of the winter solstice, to the yellow bell for the official, too tu for the business, Gushu for the corner, Lin Zhong for the levy, Nanlü for the feather, should be the bell for the change of the official, lemon for the change of the levy. This sound gas of the yuan, the five sounds of the positive, so each unified day, the rest to run in order. When the day of their respective officials, and business, levy to class from. Rites of passage" said "five sound,

six law twelve tube also phase for the official", the second is also said. In order to determine the sound of a group of people and to examine the sound of a group of people, the yellow bell was used as the official sound, and the Shang and the Ching were used as the official sound. In order to check the sound of the group and examine its level, if it is not the sound of leather and wood, then there is no lack of conformity. The Book of Yu" says, "The Law of Harmony", so to speak. Room also said: "bamboo sound can not be adjusted, so make quasi to set the number. Quasi-like like a ceramic, long zhang and thirteen strings, hidden nine feet, in order to respond to the law of the yellow bell nine inches, the centre of a string, under the painting of an inch, as sixty law of the section of the clear and turbid."

Another significant contribution of Jing Fang is that he was the first to discover the problem of calibrating the mouth of the pipe when using the pipe law. The so-called orifice correction is the method of shortening the length of the tube or making the diameter of the tube smaller in order to correct the pitch and make it conform to the pitch standard. Tube-type pitch standards were called Ritsukuri in ancient times. Kyobo also created the pitch standard, "Jung". Unfortunately, Kyobo only described the external form of the "jung", but did not inform the descendants of the tuning method and other related physical factors, so after a hundred years, Kyobo's "jung" was lost. However, later generations of musicians were still influenced by him, and although they did not know the specifics of his tuning method, they were inspired by it, and began to pay attention to other methods or objects other than the pitch pipe as pitch standards, and thus obtained their own absolute pitch standards, such as Wang Pu's "Rhythmic Quotient" of the Fifth Dynasty, Zhu Zaijian's "Rhythmic Quotient" of the Ming Dynasty, and the "Rhythmic Quotient" of the Ming Dynasty. " of Wang Pu in the Fifth Dynasty, and Zhu Zaiyu's "even standard" in the Ming Dynasty, were formed on the basis of the Jing Fang "quasi". The Jing Fang "quan" has been praised by the people, and in Yang Chen's "Book of Music" of the Song Dynasty, there is a drawing of the "Jing Fang music quan map of the Eastern Han Dynasty" (Ran, 2023; Zheng Zheng, 2023), and the "Jing Fang music quan map of the Eastern Han Dynasty". (Ruoran, 2023; Zhengsheng, 1997)

#### 4.1.5.2 Xun xǔ

Xun xǔ (? 4.5.6 Xun Castor (? -289), courtesy name Gongying, was a native of Yingyang, Yingchuan (present-day Xuchang). He served as an order of Anyang during the Wei Dynasty, and after entering the Jin Dynasty, he served as a governor of Zhongduo and an order of Shangshu. He was also in charge of the music affairs of Jin, and in the 10th year of Jin Tai Shi (274), he made the Zi XII Rhythmic Pipe and found the first corrected number of the mouth of the pipe of the flute Xiu.

Xun xǔ's contribution is also reflected in his theory of music, "Shou Shang San Tiao" . The so-called "positive tone", also known as the ancient scale, is the elegant music scale in today's music theory textbooks, and the so-called "lower subtle tone", also known as the new scale, is the clear music scale in today's music theory textbooks.

The so-called "lower microtones", also known as the new scales, are the Qingle scales in today's music theory textbooks; the "clear horn tones" were first proposed by him. (Goodman, 2010; Zhengsheng, 2020)

#### 4.1.5.3 Du Kui

Du Kui (date of birth and death unknown), courtesy name Gongliang, was a native of Henan County (present-day Luoyang). During the Eastern Han Dynasty, he worked as an elegant music composer, but because of the military turmoil, he defected to Liu Biao of Jingzhou, and later surrendered to Cao Cao along with Liu Biao's son, Liu Qiong. During the Wei Dynasty, Du Kui worked as an officer of the Military Counselor's Office, a minister of music, and a lieutenant of the Concerted Laws, and devoted his life to the revival of elegant music. There is no historical record of Du Kui's theoretical achievements in the field of music. However, it is a fact that Du Kui was very good at music and especially "good at bells and rhythms". (Duanluo, 2023)

The Records of the Three Kingdoms - Wei Zhi says:

Du Kui was good at bells and rhythms, and he had a brilliant mind, and was capable of all the eight sounds of silk and bamboo, but he was not good at songs and dances. At that time, Deng Jing and Yin Qi were good at singing elegant music; Yin

Hu, the song master, could sing the songs of the temple and suburban rituals; and Feng Su, the dance master, knew all the dances of the past dynasties. President Kui studied and learnt from the scriptures and stories, taught and taught, and made musical instruments. The ancient music of the past generations had been restored since Kui's time. At the beginning of the Huangjiu period, he was the orderer of the Tai Le and the coordinator of all the laws. Han cast bells Chai Yu Qiao interesting, the shape of the instrument, more made, but also for the time the nobleman to see know. Make jade casting copper bell, its sound are clear and turbid more than not as law, taught to destroy and change the work. Yu very tired of it, said Kui clear and cloudy arbitrarily, quite refused. Yu, more than white in Taizu. Taizu took the casting of the bell, miscellaneous error more test, and then know kui for the fine and the jade of the security also. .... Disciples of Henan Shao Deng, Zhang Quan, Sang Fu, each to the Dale Prime Minister, Xiapi Chen Gu Secretary Law Lieutenant General. Since Zuo Yannian and so on, although wonderful in sound, Wei good Zheng sound, its good ancient storage is not as good as Kui.

#### 4.1.5.4 Zheng Yi

Zheng Yi (540~591), the word justice, Xing yang County Kaifeng (now Kaifeng), Zheng translation lived in the background of the turbulent times, his family background is prominent, his cousin grandfather Zheng Wenkuan was married to the Northern Wei Dynasty's Princess Pingyang. From an early age, Zheng demonstrated a keen interest and talent for music. In his early years, he demonstrated his integrity when he went to Li Changzong, the Minister of the Sangha, and criticised him for his playful behaviour in public.

Zheng Yi's greatest contribution to the field of music was the formulation of the "84-tone theory of music". This theory was put forward in the early Sui Dynasty during the discussion of the "Kaihuang Music Conference" on the "Formulation of Elegant Music Tones". Based on the thinking and practice of Su Gipa, a musician from the Western region, Zheng further deduced and formed the "84-tone music theory". The core of this theory lies in the synthesis of twelve tunes to cope with the variations of the twelve tunes. Each tune has seven tones, and each tone is set in a key, thus constituting seven

tunes and twelve tunes, totalling eighty-four tunes. These modes can be rotated and intertwined to form a harmonious musical effect. The proposal of the "84-tone theory of music" not only enriched the Chinese music theory system, but also provided a broad space for later musical creation. Zheng's achievement was widely recognised and praised, and had a profound impact on the development of later generations of music. (Gehnju, 2011)

#### 4.1.5.5 Yuan Wanqing

Yuan Wanqing, courtesy name Wanqing, was a native of Luoyang, Henan Province, and was the main author of *The Essential Record of Music Books* (Yue Shu Yao Lu), a musical and rhythmic text of high historical and scholarly value, which had a significant impact on the history of ancient Chinese music.

The book of music to record" in the domestic lost for a long time, the existing "book of music to record" fifth, six, seven three volumes from Japan back to China. Japan's legacy of the Tang Dynasty in the Tang Kaiyuan 23 years (735) will be "music book to record" 10 volumes to Japan, preserved to date there are the above three volumes and eight, nine, ten volumes of anonymous fragments. From the existing information, "the music book to record" is a monograph on music and law, and its preserved information is an important document for today's people to study the theory of music and law before the middle and early Tang Dynasty, so it has a very high historical material and academic value. The fifth volume of "The Essential Record of Music Books" contains "Discriminating the Sound and Auditing the Sound Source", "The Law of the Seven Sounds of Phonation", "On the Meaning of the Two Changes", "On the Examples of Phonation Classes", "On the Three Parts of Phonation" and "On the Three Parts of Phonation". ", "On the Three-Part Gain and Loss Method for All Orchestras", "On the Business of the Eight Phases of the Calendar", "On the Meaning of the Seven Sounds", "On the Meaning of Every Even The ten items of the "Music Score" discuss in detail the law of phasing of the seven tones, the process of generation and the order of arrangement, the role of the two changes in the seven tones, and the categories and regulations of the phasing of tones, etc. The sixth volume has the "Discipline Lv", and the "Discipline Lv". The sixth volume has four items: "Discipline Lv",

"Qiankun Song and Yi", "Honouring the Quantity of Power", and "Examining Flying and Waiting", and through citing ancient texts, it gives a detailed account of the seven tones. By quoting the ancient books, it discusses the interpretation of the twelve laws and the problems of Luchang and other issues, especially the "qi" of the law, which used to have an important role in the history of ancient Chinese music, is discussed in great detail. The seventh volume has three items: "Luchang yanggongfa", "Knowing the sound and law", and "On the meaning of the seven tones of the law", focusing on the specific methods of the twelve melodies and the "seven tones" of the song and the "seven tones" of the song. The relationship between the "seven sounds" and the "twelve laws" is discussed, and the common "spinning" in the "spinning palace" is "spinning downwards" and "spinning backwards", It also gives a detailed explanation of the common "smooth rotation" and "reverse rotation" in the "Palace of rotation", which is the most important expression of the theory of "Palace of rotation" in the "Record of the Essentials of Music".

"Le Shu Yao Lu" quoted many ancient books about music and rhythm before Wu Zetian, and most of these ancient books we can't see today, from the point of view of preserving the results of ancient music and rhythm, "Le Shu Yao Lu" summarised the results of music and rhythm of the previous generation, and these materials are the important references for us to study the theory of music and rhythm before the Tang Dynasty; "Le Shu Yao Lu" started from the "three points of loss and gain", and used the ancient music and rhythm as the basis of the "three points of loss and gain" method, which is the most important expression about the theory of "rotation phase as palace". The "Record of the Essentials of Music" starts from the "three points of gain and loss", based on the ancient conceptual system of "seven tones and twelve rhythms", and combines the theoretical results of Zheng's "eighty-four tones" and even Su's "five dan and seven tones" to make the music theory of the Tang Dynasty more comprehensive. The theoretical achievements of the "eighty-four tones" of Zheng translation and even the "five dans and seven tones" of Suthanpa were combined to make the theory of "rotary palace and tonal transfer", which had been diligently pursued by many musicologists, mature, and is an indispensable historical material for the study of the theory of "rotary palace" in ancient



China and the "Record of the Essentials of the Book of Music". The "Essential Records of Music" is an indispensable historical material for our study of the ancient Chinese theory of "melodious palace". Today, we have not been able to decipher all the theoretical results contained in the Records of the Essentials of Music, and many difficult questions have yet to be explored in greater depth. In recent years, the study of "The Essential Record of the Book of Music" has gradually heated up, and people's understanding of the theoretical issues involved in it is sometimes still very different, but this also reflects the theoretical tension of "The Essential Record of the Book of Music" from another side. (XU, 2015)

#### 4.1.5.5 Zhu Zaiyu

Zhu Zaiyu (1536~1611), since Boqin, of the imperial lineage of the Ming Dynasty, is famous in history for his outstanding musical talent and profound cultural attainments. Born in the royal family, he was unmoved by worldly prosperity and devoted himself to the pursuit of the ultimate in music and learning. Among his many fields of endeavour, he was particularly devoted to the study of musical rhythm, compiling the Complete Book of Musical Rhythm. He divided an octave into twelve scales, with the intervals of any two neighbouring semitones being equal, creating the world's first twelve equal temperament. He was regarded by Joseph Lee as a "Renaissance man of the East". (Edited by Sha Zhenshun; Prepared by Jiangsu Physical Society)

Zhu Zaiyu called the twelve equal temperament and its raw law values as "New Method Miyu" and "Miyu Rudu", and called the traditional three-part gain and loss method and its raw law values as "Yoru" and "Yoru Rudu". He called the traditional method of three points of gain and loss and the value of its generating law "about rate" and "about rate of law degree". Through the examination of the long history of Chinese music, he found the following problems: firstly, the old legal system could not achieve the purpose of rotating the palace and was not in harmony with the position of the scale and the state of articulation defined by musical instruments (e.g., the seven-stringed zither), which indicated that the correctness of the old legal system was doubtful; secondly, the original method of calculating artificially modified data in order to meet the demand of the old legal system, which indicated that the old legal system was unreasonable, and the old legal

system was misleading to find out the direction of the new legal system. direction. The discovery of these two problems established a general direction for Zhu Zaiyu's invention of the new legal system and guided the way to answer. Based on this, Zhu Zaiyu established at the beginning of the "Complete Book of Music Laws" that the new law that can rotate the palace and turn the key must not use the method of three points of gain and loss, not be bound by the order of eight intervals of phases, and not take the theory that all the paths of the enclosure are the same. In this way, a lot of empirical knowledge has been summarised under the guidance of new ideas. (Hongya, 2004; Mei, 2024)

## **4.2 Notable musical institutions of Zhong yuan**

### **4.2.1 Ritual and Musical Institutions and Teaching Institutions of the Zhou Dynasty**

Zhou Gongdan was the fourth son of Tai Si, the Zheng consort of King Wen of the Zhou Dynasty, and was known as the Duke of Zhou because his initial fiefdom was in Zhou (present-day Qishan, Shaanxi). The Duke of Zhou later travelled out of the East to Henan Province, and later followed the wishes of King Wen and King Wu of Zhou by building the new capital city of Luoyi (present-day Luoyang). In the royal city, there was the "Qiu Zhao" for the gods of heaven, the "Dazao" for the gods of earth and grain, and five temples for the late kings, called the "Five Palaces": the Great Temple for the ancestors, the Zonggong for King Wen, the Kaogong for King Wu, and the Kaogong for King Wu. The five temples were called the "Five Palaces": the Great Temple for the ancestors, the Zong Palace for King Wen, the Kao Palace for King Wu, the Road Bed for King Cheng, and the Hall of Fame for issuing decrees and meeting with the lords. Later, the "Nine Cauldrons", the sacrificial vessels of the Shang Dynasty and the symbols of the Mandate of Heaven, were moved to the royal city. Based on the need for sacrifices, the Duke of Zhou later established a system of rituals and music. The court music organisation established by the Zhou Dynasty was the earliest music organisation. Among them, there is a large music, musicians, masters and other music officials, they are responsible for the state of the temple, feasts, education and other musical affairs, such as the "Zhou Rites - Spring Officials" said: "The large music in charge of the law of the average. To rule the building of the state of learning evidence, and the children of the state."



In the Western Zhou ritual and music system, there is a complete school education system. It was roughly divided into the state school and the township school. The state school was set up exclusively for the sons and daughters of the upper nobility, while the township school referred to the local schools, which were under the responsibility of the grand scholars, and were administered by the father and the young masters. (Lian, 2012)

#### 4.2.2 Institutions of Music in the Qin-Han to Sui-Tang Periods

The Qin dynasty unified the six states and formed a pattern of great unification. The Qin Music Office was responsible for collecting and summarising the music of the six states. Since the Qin Dynasty ruled for only fifteen years, the institution of "music government" had not yet formed a relatively large scale.

The Western Han dynasty inherited the Qin dynasty's music organisation, and by the time of Emperor Wu of Han, the music organisation had reached its peak, with an establishment of thousands of people. The Zhong Yuan, as the hinterland of the dynasty, can be appreciated from the Han portrait stones, bricks and terracotta figurines unearthed in Luoyang, Sanmenxia, Jiaozuo, and Jiyuan, etc., which show that the music culture flourished during that period. (Jica, 2002; Zonghua, 2009)

In "A Study on the Inheritance of the Institution and Evolution of the Functions of the Qin-Han Music Office", Mai Weimin analyses the problems related to the institution and functions of the music office in Qin and Han dynasties, and discusses the relationship between inheritance and development that existed between the Qin and Han music offices. It mainly discusses the establishment of the music government in the Warring States and Qin Dynasties. According to the author, the appearance of the Beigong music house stone exhaustion can indicate the existence of music houses in the late Warring States period. The appearance of archaeological materials, such as music bells and Qin sealing clay, suggests that by the time of the Qin dynasty, the music office was already a mature official institution equipped with the functions of manufacturing, storing, and dispatching musical instruments. Afterwards, the author compares the system and functions of the Music Office between the Qin Dynasty and the early Han

Dynasty, and finds that the Music Office in the early Han Dynasty was mainly inherited from the Qin Dynasty, with only a small adjustment in the name of the government officials, and a large-scale reform of the Music Office in the period of Emperor Wu of the Han Dynasty. During the period of Emperor Wu of Han Dynasty, the music government added the functions of rituals, lyrics and compositions, etc. Under the influence of Emperor Wu's establishment of the music government, a large number of folk songs of the Han Dynasty were preserved. In addition, Emperor Wu's top-down dissemination activities, to a certain extent, broke down the boundaries between elegant and popular music, cultivated the aesthetic interests of the public, and provided the conditions for the formation of the music house culture. It is believed that the expansion of the functions of music and dance enlarged the scope of spreading music and culture, which made music and culture have a broad audience base and a certain group nature. At the same time, the spreading characteristics of poetry, music, and dance made the Lefu musicians have social popularity and group participation in the process of spreading. With the emergence of the social communication function of music, the appreciation of music and dance has gradually become a cultural habit of the society. The spirit of joy and the pursuit of freedom expressed in the performance of music and dance has also evolved into the characteristics of Lefu culture. (Weimin, 2018))

At the end of the Western Jin Dynasty, the Xiongnu, Xianbei and other minorities originally living in the northwest moved in and formed a number of regimes. The more influential regimes during the Northern Dynasties were the Northern Wei, Northern Qi, and Northern Zhou, with the Northern Wei eventually settling in Luoyang.

Qingshang music, also known as Qingle, is a form of music and dance that originated in the late Eastern Han Dynasty with the nature of popular music. During the Wei and Jin Dynasties, there was a Qingshang Department specialising in this kind of music, and there were Qingshang orders and Qingshang chancellors specialising in the management of folk music. At that time, the capital city of Luoyang also had "tuning", "music", to cultivate excellent music and dance talent known at that time. Emperor Xiaowen of the Northern Wei Dynasty moved the capital to Luoyang in the 14th year of the

reign of Emperor Taihe (490), and rectified the system of official music in an attempt to restore the elegant music (the original court music), and at this time the music affairs were responsible for by the Department of Taile, which was equipped with the positions of the order of Taile, the junior secretary of Taile, the wine priest of Taile, the doctor of Taile, and the director of Taile, etc. It was mainly responsible for the revival of ritual music, the inheritance of music, and the development of the music industry. It was mainly responsible for the revival of ritual music and the inheritance of Qing music.

After the Sui Dynasty united China, the north and south of the music culture integration, set up the Taishang Temple in charge of tai music, Qing Shang Department, Drum Blower Department. In the Tang Dynasty, there were two political capitals, and Luoyang, the eastern capital, played an important role in the political life of the country. The music organisation of the Tang Dynasty was the Taishang Temple, which was in charge of the state's religious temples, the state of the gods, and the rites and music. Under the jurisdiction of "eight departments and four hospitals" which, respectively, eight departments for the Drum Blow Department, the Department of Tai Le, Qing Shang Department, the Department of the Church, the Department of Pearland, the Department of Tai Bu, the Department of Medical Disease and the Department of the Division of the Tiantai. The four houses were the Yale House, the Yen House, the Hule House and the Common House. These twelve institutions have their own division of labour, and jointly maintain the prosperity and development of music in the Tang Dynasty. Drum and Blow Department is responsible for the court in the ceremonial music and marching drums, its music solemn and solemn, fast-paced, reflecting the Tang Dynasty's majestic. Tai Le Department is specialised in the performance of the National Ceremony, its music is elegant and solemn, rich in court atmosphere. The Qing Shang Department was responsible for passing down the ancient elegant music, so that the traditional music could continue to circulate in the Tang Dynasty.

The two main pillars of the Tang music organisation were the Church Hall Department and the Pear Garden Department. The Education Department was mainly responsible for training court musicians and selecting outstanding talents to provide

excellent musical performances for the royal family. The Liyuan Department was the seat of the court troupe, where musicians were not only good at music performance, but also capable of singing theatre, providing colourful entertainment for the royal family. (Danyang, 2017)

In addition, the Taebuk Department was responsible for divining good and bad fortune, while the Medical Department was in charge of the court's medical affairs. The Tiantai Department was responsible for observing the sky and predicting good and bad luck. Although these institutions were not directly related to music, they played an important role in the Tang court, and together they maintained the harmony and stability of the court.

The Elegant Music Academy, the Yan Music Academy, the Hu Music Academy and the Common Music Academy represented the four major genres of music in the Tang Dynasty. The Elegant Music Institute mainly focused on traditional elegant music, emphasising the solemnity and elegance of the music; the Yan Music Institute paid more attention to the entertainment of the music, providing a cheerful atmosphere for the court banquets; the Hu Music Institute introduced elements of music from the Western regions, injecting new vitality into the music of the Tang Dynasty; and the Secular Music Institute brought together folk music, bringing the court music closer to the people's lives.

In the Tang Dynasty, these music institutions collaborated with each other and jointly promoted the development of music culture. They not only enriched the entertainment life of the Tang court, but also left a valuable musical heritage for future generations.

#### **4.2.3 Palace and Folk Music Institutions in the Song Period**

Emperor Huizong of the Song Dynasty set up the "Da Shengfu" by imperial decree in the fourth year of Chongning (1105), and it became the organisation in charge of elegant music at that time. The functions of the Dashengfu were mainly reflected in the following: firstly, to formulate the standards for the music, secondly, to compile music books and formulate the music system, thirdly, to collate, create and publish music works, and fourthly, to be responsible for the teaching and rehearsal of the elegant music.

As the main music organisation of the Song court, the Church Workshop was mainly engaged in the creation and performance of banquet music, which was mainly danced and sung.

The court had drum and blow music on military music, which was used for the emperor's travelling, enthronement, enjoyment of the dynasty, suburban temple and other ceremonies, and the section manifested the emperor's dignity, and played the role of encouraging morale and deterring the enemy. Song dynasty drums and music establishment is divided into big driving, driving, driving, driving, driving, etc.. Its establishment can reach thousands of people. Drums and music in the establishment of a special direct service to the emperor's band, become Jun Rong straight and something class music. The former is responsible for the emperor in the travelling tour when the car and car guide and music, the latter is responsible for riding on a horse to follow the emperor's car or in the line of the Palace Court music. (Xu, 2022)

In the private sector, the Bianjing city saw the rise of music institutions such as wazi, hooker bars, wine shops, and tea houses. Wazi appeared in the centre of commerce and was a commercial place where a large number of citizens and merchants gathered for entertainment. In the tiles, there were places specialising in folk performing arts, which were called jokhangs and music huts, which were separated by railings or giant curtains and became places for artists to perform exclusively. Liquor stores and tea houses were located in the streets and lanes of Bianjing, and they were dominated by courtesan performances, which brought rich income to the stores and tea houses while satisfying the customers' entertainment. The emergence of tiles, hookahs, wine shops and tea houses promoted folk performing arts and satisfied the spiritual needs of the citizens at the same time. (Lin, 2018)

## **5. Social functions and values of music**

### **5.1 Religious Rituals**

The Jiahu bone flute, one of the earliest musical instruments in China, is about 6,000 to 9,000 years old and was unearthed at the Jiahu site in Maoyang County, Henan Province.

The bone flutes unearthed at the Jiahu site were made from the ulna bones of cranes, and a total of more than 30 pieces have been found. These bone flutes are beautifully made, and some of them have fine engravings on the surface, indicating that the production technology has been quite mature. Judging from the layout and structure of the tone holes of the bone flutes, the Jiahu bone flutes have the ability to emit a variety of tones and can play simple melodies. Some of the bone flutes were able to play relatively fixed scales, which means that they were not only simple sound producing instruments, but also musical instruments with high musical performance.

Many ritual-related remains, such as pottery, animal bones, and shrines, have also been found at the Jiahu site, which indicate the existence of complex religious beliefs and ritual activities in the Jiahu culture. As an important ritual instrument, the music of the bone flute may have accompanied other ritual actions, such as dancing, chanting, and sacrificing, during the process of sacrifice, to enhance the solemnity and mystery of the rituals, and was used to communicate with the gods and ancestors in order to pray for protection and blessings. \

In the Xia, Shang and Zhou dynasties, music was mainly used for ceremonial and sacrificial activities. The Zhou Dynasty paid particular attention to the "ritual and music system", considering music to be one of the most important means of governance. Court music and elegant music were used to worship heaven and earth, ancestors and important ceremonies. Buddhist and Taoist music entered the Zhong Yuan during the Wei, Jin, and Northern and Southern Dynasties, and continued to develop during the Song and Yuan Dynasties, with music in religious ceremonies having a strong sense of ritual and sacredness. (Feng et al., 2023; Zhang et al., 1999)

## 5.2 Political indoctrination

Rituals and music were the four major tools used by rulers to govern the country during the feudal period in China, of which "music" mainly referred to the "elegant music" used in rituals and ceremonies, often referred to by rulers as "tai music" (Tai Yue). The ruler often called "Tai Le". As a party of the princes and lords, the success of the music has become a tradition of rulers through the ages.



Since the Zhou Dynasty, the rites and music system in the Zhong Yuan has used music as an important means of political indoctrination and social governance. Music was used to shape moral norms and cultivate social order. The Duke of Zhou was regent for a total of seven years, during which time he made rites and music, and the rites and instruments represented status symbols of the divided power. One of them, Bo Biao of Lu, was given the rites and music of the Son of Heaven for his great deeds. King Cheng thought that the Duke of Zhou was a man of honour to the world, so he conferred the title of Duke of Zhou to Qufu, a place of 700 miles, with a leather chariot of 1,000 vehicles, and ordered the Duke of Lu to worship the Duke of Zhou with the rites and music of the Son of Heaven for the rest of his life. (Li Ji - Ming Tang Di) In the act of ritual and music, the hierarchy was also quite strict. Officials of different ranks should enjoy music of different specifications.

Music was regarded as a tool for moral education, used to regulate social behaviour and disseminate moral principles. The "ritual and music system" proposed by Zhou Gongdan emphasised the role of music in educating the people and consolidating the rule.

### 5.3 State Ceremonies

During the Qin and Han Dynasties, the role of music in national rituals remained important.

During the Qin Dynasty, Qin destroyed the six states and unified the Zhong Yuan, ending the period of vassalage since the Zhou Dynasty. Currency and roads were unified, and the institution of music was established. Han inherited the Qin system, the establishment of the Han Dynasty, specialising in the management of the court dance of the "Department of Tai Le", drums and wind instruments department "yellow door drums and blowing Department", these departments in the management of the national music and dance affairs played an important role.

Chiku" is a musical instrument that was clearly recorded in the literature in the pre-Qin period of China. The story of Gao Jianli assassinating the king of Qin by striking a chiku is recorded in the "Strategies of the Warring States Period - Yan Strategies". From



the story, we can see that the building was recorded as a musical instrument in the court music as early as in the feudal period as a ritual for political campaigns. (Yuanzheng, 2023)

The Sui and Tang dynasties were the heyday of Chinese history and music reached its peak. During the Tang Dynasty, "Yan music" was widely popular in the court and folklore, and Emperor Xuanzong of the Tang Dynasty set up the "Pear Garden" to train professional musicians, which promoted the development of music and art.

#### 5.4 Folk Entertainment

During the Western Zhou period, folk music appeared in the Zhong Yuan of Zheng and Wei. When the common people were not working, they sang and danced in a way that was not bound by rituals and the taboo of court music, and created secular music with a very different style belonging to that period. (Yuanzheng, 1989)



FIGURE 3 Geographical location of the States of Zheng and Wei

Source: <https://baike.baidu.com/item/%E9%83%91%E5%9B%BD/3680>

During the Qin and Han Dynasties, music gradually went to the folk, and colourful forms of folk music appeared, such as the folk songs and dances in the Han Lefu, which reflected the people's lives and emotions.

The Song Dynasty was a period of economic and cultural prosperity in China's cities, where urban life was colorful and music became an important form of entertainment for the citizens. Song lyrics and operas sprang up during this period, and music occupied an important position in literary creation.

During the Ming and Qing dynasties, folk music had diverse forms, such as local operas, folk songs and raps, which reflected the local customs and social life of each place. (Jin, 2011)

### **5.5 Cultural Intermingling**

The Wei, Jin, and North-South Dynasties were a period of great change in Chinese history, with the intermingling of various cultures, and music was also influenced by Buddhism, Taoism, and the music of the Western regions. Buddhist music was introduced to China and had a profound impact on the development of religious rituals and music. At the same time, the scholarly class of the Wei and Jin dynasties attached importance to personal emotional expression and spiritual enjoyment, and music became an important part of their lives, with elegant gatherings and playing of the zither becoming fashionable among the literati and refined, thus giving rise to the scholarly culture. Since the 20th century, Western music and modern forms of music have been introduced to the Zhong Yuan, resulting in the formation of a musical culture that blends tradition and modernity, East and West. Music played an increasingly important role in education, entertainment, and media.

The prosperity of the Sui and Tang dynasties facilitated cultural exchanges between China and foreign countries, and the fusion of Western, Indian, and Zhong Yuan music resulted in a diverse range of musical styles. (Ching-chik, 2016; Shuning, 2022)

### **5.6 Inspiring revolution**

Modern China experienced dramatic social changes, and music played an important role in revolution and resistance. During the War of Resistance against Japan

and the War of Liberation, revolutionary songs inspired countless people to join the resistance against fascism.

To sum up, it can be found that music in ancient times had sanctity and solemnity and necessity in religious ceremonies and rituals. At the same time, all dynasties attached importance to the role of music in politics and governance, through music to educate the people and consolidate the rule. Music was an important form of entertainment for the people of all dynasties, reflecting social customs and public sentiment. At the same time, music is an important part of Chinese culture, through which Chinese culture is passed on and developed. Music is used in education to cultivate people's moral qualities and aesthetic interests.(Yuanzheng, 2023)

Music has played multiple roles in Chinese history, not only enriching people's lives, but also playing an irreplaceable role in political, cultural and social development.

In the article "Musikgeschichte als heilige Geschichte - ein Versuch, die Entwicklung neu zu verstehen", the author Wolfgang-Andreas Schultz argues that music is not only a cultural product, but also a reflection of the human mind and spiritual The development of the history of music is a reflection of the human spirit. The development of music history reflects the evolution of the human spirit and consciousness and should be seen as the unfolding of human potential based on the theory of the evolution of consciousness. The content of music reflects not only the material and technological progress of the times, but also the evolution of the spiritual and conscious dimensions. At the same time, one needs to understand and interpret the development of music history with new perspectives and methods, which includes studying music from the perspectives of different disciplines such as philosophy, psychology and sociology. He advocates exploring the manifestations and social functions of music in different cultural contexts through comprehensive multidisciplinary research, so as to reveal its deeper significance in culture and history. Overall, Schultz, as emphasised in his article, argues that the history of music is not only the history of material and technological development, but also the embodiment of the evolution of human spirit and consciousness. Through a

multidisciplinary and comprehensive study, the development of music and its significance in different cultures can be more fully understood. (Schultz, 2014)

In her research, Chen Lixia suggests that the music of the Zhong Yuan has contributed to Chinese music culture in the following four ways. Firstly, cultural inheritance and innovation, Chen Lixia argues that the music of the Zhong Yuan, as one of the core cultures of Chinese civilisation, laid the foundation of traditional Chinese music through the ritual and music system and folk music forms. The music of the Zhong Yuan has not only preserved the rich historical traditions, but also continued to innovate and promote the development of music culture. Secondly, the development of music theories. The music theories of the Zhong Yuan, such as meter, music theory and performance techniques, played a key role in the establishment and improvement of China's music theory system. These theories, through documentation and educational dissemination, had a profound impact on the development of music on a national scale. The third is about the promotion of musical instruments. Many traditional musical instruments in the music of the Zhong Yuan, such as the chime, Gu Qin, and Sheng, have been developed and improved over a long period of time, and have not only been widely used in the Zhong Yuan region, but have also spread to all parts of the country, enriching the types of musical instruments and forms of performance in China.

Finally, in terms of social function and cultural exchange, music in the Zhong Yuan played an important role in social rituals, religious ceremonies and folk entertainment. Through musical activities, cultural exchanges between the Zhong Yuan and other regions were strengthened, promoting the integration and complementarity of different musical cultures. These points indicate that music in the Zhong Yuan has played an important role in promoting the development of Chinese music and culture, and has embodied many functionalities in society, not only contributing to the form and content of music, but also exerting an important influence on cultural inheritance and innovation. (Lixia, 2014)

## 6. Analysis of the era of music

According to Li Fazhen, the origin of music in the Zhong Yuan can be traced back to the prehistoric period, and early music was closely related to ritual and ceremonial

activities. Archaeological discoveries in the Zhong Yuan, such as bone flutes and ceramic Xuns, attest to the long history and rich diversity of music in this region. During the Qin and Han Dynasties, music in the Zhong Yuan witnessed an important stage of development. Li Fazhen points out that the music of this period not only played an important role in state ceremonies and the military, but was also widely present in folk life. A large number of works in the Lefu Poetry Collection record the musical culture of this period, demonstrating the diversity and complexity of music at that time. During the Wei, Jin, and North-South Dynasties, music in the Zhong Yuan was influenced by literati culture and Buddhist music, and new musical forms and ideas emerged. Li Fazhen particularly mentioned that the musical works of Jikang and others among the Seven Sages of the Bamboo Grove had a profound influence on later generations, signalling the liberation of thought and artistic innovation in music during this period. The Sui and Tang dynasties were the golden age of music in the Zhong Yuan. According to Li Fazhen, the prosperity of court music and dance in the Tang Dynasty and the peak of cultural exchanges between China and foreign countries made the music of this period reach new heights in terms of expression and artistic level, for example, the Neishang Yuyi Song demonstrates the brilliant achievements of the music of the Sui and Tang dynasties. During the Song and Yuan dynasties, music in the Zhong Yuan made important innovations in folk theatre and lyrics. With the rise of civic culture, musical forms became more diversified, and Song lyrics and Yuan miscellaneous operas became important forms of musical expression during this period, reflecting the richness and diversity of social life. During the Ming and Qing dynasties, music in the Zhong Yuan continued to develop and formed musical forms with local characteristics, such as Yu opera. Li Fazhen stresses that the diverse development of music during this period reflected the richness and diversity of social life and culture. Li Fazhen concluded that the music of the Zhong Yuan, as an important part of Chinese musical culture, had a profound impact on the development of Chinese music. The traditions of ceremonial music, folk music and religious music of the Zhong Yuan occupy an important position in the entire Chinese musical culture, while the theory and practice of music in the Zhong Yuan have also made important contributions to the

construction of the theoretical system of Chinese music. These perspectives comprehensively reveal the important position of the music of the Zhong Yuan in the history of Chinese music and its far-reaching influence, and provide a solid theoretical foundation and rich academic resources for further research on the music of the Zhong Yuan. (Fazhen, 2012)

Regarding the historical information on the sources of Chinese music, Wang Yaohua, in *An Introduction to Traditional Chinese Music*, divides the existing music in China into three sources. They are the music of the Zhong Yuan centred on the Yellow River Valley, the music of foreigners that fused with foreigners, and the music of the Four Regions. He divides the period of the formation of traditional music into three periods, namely, the period of the formation of music from the 21st century B.C. to the 3rd century A.D. during the Xia, Shang, Zhou, Spring and Autumn Periods, the Warring States Period, the Qin and Han Periods; the period of the new sound of traditional music from the 4th to the 10th century A.D. from the Wei, Jin, and North and South Dynasties Periods to the Sui and Tang Periods; and the period of the collation of traditional music from the 10th to the 19th centuries A.D., which includes the Liao, Jin, Song, Yuan, Ming, and Qing Periods. It can be seen that in his study, the earliest emergence of the music of the Zhong Yuan laid the classical and traditional foundation for the later development of Chinese music. (Wah, 1999)

## 7. Cultural Preservation and Promotion

Yang Chenyu, in his article "The Protection and Inheritance of Henan's Musical Intangible Cultural Heritage", talks about the need for local cooperation in protecting the ecological environment, sorting out, archiving, and surveying the intangible cultural heritage, and raising people's awareness of and confidence in their culture. Society and institutions play an active role in strengthening the work of music publicity and education and constructing the inheritance education system of musical intangible cultural heritage in schools. (Chenyu, 2015)

He Xin, in discussing the inheritance status and protection countermeasures of music-based intangible cultural heritage in Zhou Kou, Henan Province, put forward the



following problems, as the older generation of inheritors grows old or dies, the younger generation's interest in traditional music gradually diminishes, resulting in a serious phenomenon of inheritance faults. It is also believed that the current economic support from the government and society for musical non-heritage is insufficient, which makes it difficult to sustain the inheritance activities. With the rapid spread and popularization of modern culture, traditional music Nong Xu has been seriously impacted, and young people are more inclined to accept modern pop music, so the survival space of traditional music has been compressed. He proposed that the government should increase policy support for musical ICH and provide the necessary financial input to ensure the continuity and stability of inheritance activities. Intangible cultural heritage education should be carried out in schools and communities to enable the younger generation to understand and love local traditional music. At the same time, publicity will be carried out through various media and platforms to raise public awareness of and appreciation for music-based NHM. Ensure that musical NHM can be passed on from one generation to the next through the establishment of mechanisms such as the master-apprentice system and training centres. Encourage interaction between veteran artists and young people to enhance young people's interest in traditional music. Make use of modern audio and video recording and other technical means to comprehensively record and preserve traditional music, so as to provide information support for subsequent research and inheritance. At the same time, traditional music is promoted and displayed through new media platforms such as the Internet, so that more people can come into contact with and understand the ICH culture. The authors emphasise that the preservation and transmission of musical intangible cultural heritage is not only a cultural dimension, but also an important part of social and economic development. It is through the joint efforts of many parties that we can ensure that these precious cultural heritages are passed on and carried forward. (Xin, 2013)

Their study puts forward countermeasures and suggestions for the inheritance and preservation of music in the Zhong Yuan.



## 8. Comparative Study

In his study on the influence of music from the Zhong Yuan on music from the Northeast, Sun Yi puts forward the following important points from the perspective of music archaeology: 1. On the role of cultural exchange as a bridge: Sun Yi argues that the music of the Zhong Yuan, as the birthplace of the Chinese civilisation, spread to other regions, including the Northeast, through a variety of ways in the early days. This cultural exchange was not only the physical spread of musical instruments and musical works, but also the transmission of music theory and performance techniques. On the influence of musical style: the music of the Zhong Yuan had a profound impact on the style of Northeastern music. Sun Yi points out that the ceremonial culture, court music and folk music of the Zhong Yuan all influenced the music style of the Northeast to varying degrees. For example, the ritual music and religious music of the Zhong Yuan, after being introduced to the Northeast, fused with local folk music elements to form a musical style with local characteristics.<sup>3</sup> Regarding the inheritance and innovation of musical instruments, Sun Yi particularly mentioned that some traditional musical instruments of the Zhong Yuan, such as the chimes, the guqin, and the sheng, etc., had been introduced to the Northeast through cultural exchanges, and had been inherited and innovated in the local area. These instruments not only enriched the musical expression of the Northeast, but also promoted the development and prosperity of local music.<sup>4</sup> On the spread of music education and theory The influence of music education and theory in the Zhong Yuan on the Northeast cannot be ignored. Sun Yi points out that the music theory system and education model of the Zhong Yuan spread to the Northeast through various ways, promoting the development of local music education, cultivating a large number of musical talents, and further promoting the prosperity of music culture.<sup>5</sup> Corroborated by archaeological discoveries, Sun Yi, through the perspective of archaeology, combined with a large number of archaeological discoveries, proves the influence of the Zhong Yuan' music on the Northeast. For example, musical instruments and musical artefacts common to the Zhong Yuan have been found in some archaeological sites in the Northeast, and these discoveries provide physical evidence for the study of the influence of music

from the Zhong Yuan on music in the Northeast. These insights suggest that the music of the Zhong Yuan had an important position and influence in the history of Chinese music development, and that its influence on Northeastern music was not only reflected in the musical styles and instrumental inheritance, but also in the spread of music theories and educational systems. These studies provide an important theoretical foundation and empirical support for further exploring the cultural exchange between music of the Zhong Yuan and music of the Northeast. (Yi, 2010)

In "Musikgeschichte als heilige Geschichte - ein Versuch, die Entwicklung neu zu verstehen", the author analyses and compares the cultural characteristics of the Renaissance in Europe and the Ming and Qing dynasties in China, pointing out the similarities in the two in terms of their ways of thinking and artistic expression, such as the use of musical instruments and musical styles. The study reveals the similarities between different cultures throughout history. The study reveals the similarities in art and thought between different cultures in the midst of similar social changes throughout history. By comparing the historical and cultural characteristics of Europe and China, the author's argument emphasises the importance of these similarities in understanding human artistic and cultural development. (Schultz, 2014)

In the article 'A Comparative Study Of The Erhu Music Styles Between The Henan School And The Qin School In Contemporary China', the author compares the differences between the Henan School and the Shaanxi School. He believes that the Erhu music of the Henan School is characterised by simplicity, passion and local colours. Its playing style focuses on changes in strength and speed, and it often uses fast bowing and jumping bow techniques, showing a strong sense of rhythm and dynamism. The music of the Henan School is deeply influenced by the culture of the Zhong Yuan, and the repertoire is mostly taken from local folk music and operas. The erhu music of the Qin School is characterised by its delicacy, melodiousness and lyricism. Its playing style emphasises the changes in timbre and the expression of emotions, and it often uses slow bowing and glissando techniques to express deep emotions and rich timbral layers. The music of the Qin School is influenced by the local culture of Shaanxi, and the repertoire

often has a strong flavour of opera and a sense of history. Although both belong to the Zhong Yuan, their styles are very different. (Hu & Liu, 2023)

In his article "A Comparative Study of the Court Music Institutions of the Han and Tang Dynasties," Lv Shunning compares the structure and functions of the music institutions of the Han Dynasty and the Tang Dynasty. The court music institutions of the Han Dynasty mainly included the departments of tai music and drums and blowers, which were in charge of music performance for state rituals, banquets, and other events. In the Tang Dynasty, there were more complete music institutions such as the Church Hall and the Taishang Temple, which were not only responsible for court ceremonies but also participated in a wide range of folk music activities, which reflected the open and prosperous social background of the Tang Dynasty. In terms of music education and inheritance, during the Han Dynasty, music education was mainly carried out within the court, focusing on rituals and music indoctrination. In the Tang Dynasty, music education was not only carried out in the court but also disseminated to the outside world through workshops, forming a more extensive music education system. In terms of musical style and creation, the Han Dynasty had a more rigorous musical style, with an emphasis on rituals and norms. The Tang Dynasty, on the other hand, absorbed a large number of foreign musical elements, forming a diverse range of musical styles, especially in the integration and innovation of Western music. As for the social impact of music culture, her research shows that court music in the Han Dynasty mainly served religious and political activities, with a strong ceremonial colour. The court music of the Tang Dynasty was more entertaining, reflecting the diversity of social life and influencing the cultural atmosphere of the time through the participation of the literati. These ideas demonstrate the differences and connections between the court music institutions of the Han and Tang dynasties in terms of structure, function, education, style and social influence. (Shuning, 2022)

## CHAPTER3

### RESEARCH METHODS

At present, in the relevant research and academic concepts about the history of music, the academic research mainly focuses on the study of general history, but the study of regionalism from ancient times to contemporary times is relatively small. However, it is a great pity that there has not been a book on the study of music history based on Henan Province so far. At present, there are still many historical phenomena worth studying in the Zhong Yuan, mainly Henan, waiting for us to understand and study. The purpose of this chapter is to clarify the research methods and operational strategies adopted by this paper in exploring the development of the traditional music in the Zhong Yuan of China and its contemporary expression value. Based on the complexity and cross-temporal characteristics of this research problem, this paper adopts a mixed research method, integrating historical document analysis, case study, comparative analysis, questionnaire survey, field observation, interview and visual culture analysis, so as to realize systematic and interdisciplinary research on traditional music.

Through literature review or literature analysis, a large number of relevant studies on music figures, music ideas or a certain music theme in the Zhong Yuan are summarized, which is reflected in the first two chapters. Through further analysis and personal field investigation, the author provides new academic insights or suggestions for the research. From the historical dimension, the study on the development of Chinese music in the Zhong Yuan and the value of The Times is a qualitative and quantitative study, and the author has established a systematic method for the study.

The visualization and conceptualization of specific research methods based on the overall research framework of the article are shown in the figure below:

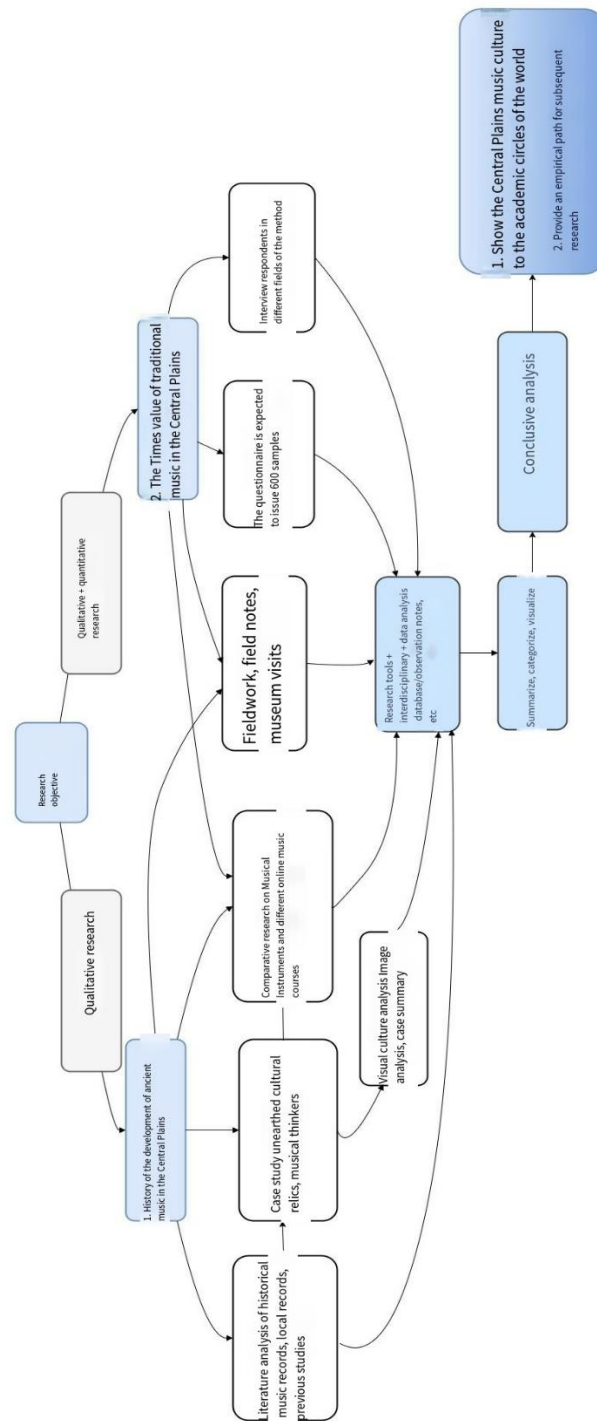


FIGURE 4 Full text research frame diagram

Source: Zhang Zhaoming

The visualization and conceptualization of specific research methods as research objective 1 are shown in the following figure:

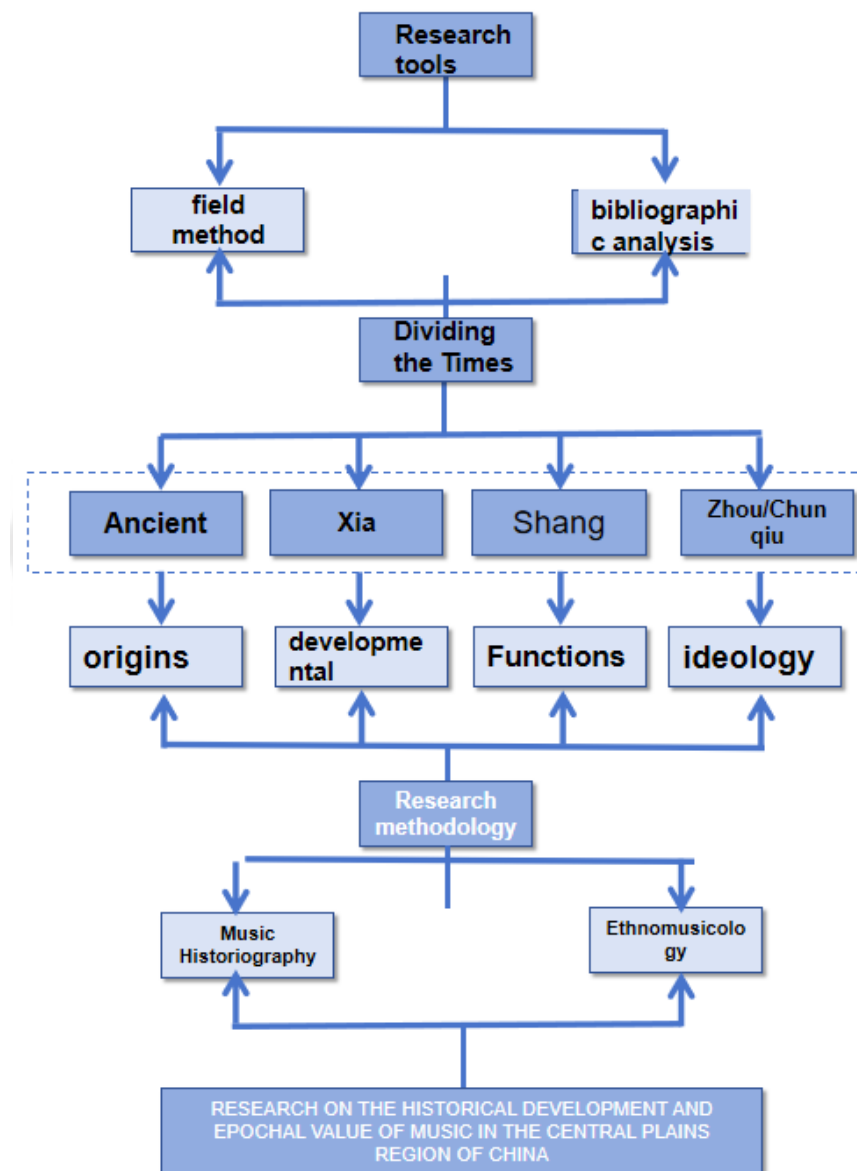


FIGURE 5 Objective 1 Study the detailed frame diagram

Source: Zhang Zhaoming

### 3.1 Research methodology

This research adopts a combination of qualitative and quantitative research methods. Based on respecting and restoring the original appearance of the music history of Central China, supplemented by the representation and analysis of contemporary traditional music, this research strives to establish a dynamic dialogue between historical narration and contemporary expression, macro-cultural structure and micro-perceptual experience.

#### 3.1.1 Literature analysis method

Literature review method is the most widely used research method. This paper takes the literature review method of the basic research methods of ethnomusicology as the primary research method. Aiming at the first research goal of "The history of the development of ancient music in the Zhong Yuan ", this paper collects and reads a large number of official records, local records and archaeological materials, systematically sorts out the musical development path of Zhong Yuanmusic from the ancient Zhong Yuanto the slavery society before the Qin Dynasty, and builds a physicochemical narrative based on scholars' research. Literature analysis is the introduction part of this paper, and it is also the main research method including the first chapter, the second chapter and the fourth chapter of the research goal. This paper will closely focus on the development history of Chinese music in the Zhong Yuanof China. Before writing the paper, the author will first learn about Chinese art history and other relevant materials, including the history of Chinese music. Most of the data and conclusions are the research results of previous scholars, which is the research basis of this paper.

The author searched for Chinese traditional music through international academic articles such as The Central Library of Srinakharinwirot University and Google Scholar, as well as China's most used book websites, CNKI, Wan fan, and wipe.

From the perspective of historical materials, I consulted and compared the Henan Dictionary, Henan Tongdian, Kaifeng City, Luoyang City, Yanshi County and other materials with the Chinese Art History and Music Volume edited by Shi Zhongwen. The



origin of music from the ancient tribal period to the pre-Qin feudal period, the Musical Instruments unearthed in Henan, the local musicians in Henan, and the musical thoughts derived from philosophy are compared. Although the concept of music of Zhong Yuan is not put forward in the monograph, from ancient times to the present day, especially in the pre-Qin period, the territory of China was still limited, and the establishment of dynasties were mostly concentrated in the Zhong Yuan region. It can be said that the Zhong Yuan region with Henan as the main part is the source of the development of Chinese music. This paper will take the development of music in the Zhong Yuan as the research goal, and further summarize and sort out the development of music in the Zhong Yuan by comparing the similarities and differences of different dynasties and musical forms in the pre-Qin period. In this process, the author not only comprehensively collates and states the main viewpoints of the relevant literature, but also carries out a comprehensive, in-depth and systematic analysis, which provides information for the generation and solution of the research problem.

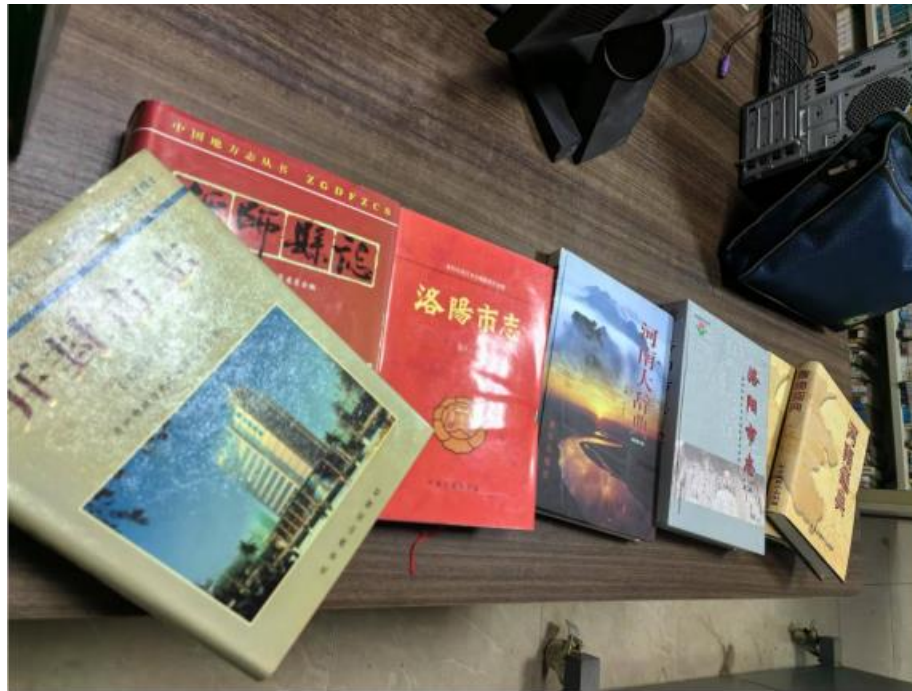


FIGURE 6 Bibliographic titles: Kaifeng City Records, Yanshi County records, Luoyang City records, Henan Dictionary, Luoyang City records (modern and modern), Henan Tongdian

Source: Zhang Zhaoming

### 3.1.2 Case study method

Based on the analysis of image data and physical music materials, this paper selects traditional Musical Instruments such as Jiahu bone flute, suona, chime bells, Xun, etc., and specific musical behaviors such as sacrificial music, Quyi performance, and image text such as "Listening to Qin" as the core cases for analysis. At the same time, the successful case of Zen music of Shaolin Temple and its commercial transformation is regarded as an important supplement, and how to realize productization, evolution and cross-border integration of traditional music culture in modern media logic is discussed. Through cross-image and physical culture reading, explore the symbolic system and aesthetic way of Zhong Yuanmusic tradition, and strengthen the effectiveness of visual and material cultural narration in traditional music research. Through cross-reading of image and physical culture, explore the symbolic system and aesthetic way of traditional

Zhong Yuanmusic, and strengthen the effectiveness of visual and material culture narration in traditional music research.

### **3.1.3 Comparative research method**

On the basis of the case study, the horizontal comparison between different periods and different types of music forms is added to the research objective 1, paying special attention to the similarities and differences of instrument shape, music function and institutionalization degree in the Zhong Yuanin the ancient, Xia, Shang, Zhou and other historical dynasties. Through the cross-comparison of image data, unearthed cultural relics, rhythm system and literature records, it reveals the variability and continuity of traditional music forms along with the evolution of social culture. At the same time, in the second research objective, through the comparison of the evaluation of the online open music classes conducted by different schools in different regions and different types of schools in China, the author analyzes how traditional music is carried forward and inherited in different school levels and educational structures, as well as students' understanding of traditional music.

### **3.1.4 Fieldresearch method**

Through fieldwork, I collected intuitive information about music in the history of Zhong Yuan, including Musical Instruments. In the process of in-depth research on the history of music in the Zhong Yuan, the author went to various representative cities, regions, sites and museums in the Zhong Yuan, and summarized the following representative field investigation projects. Through the field investigation after finalizing the research content, a large amount of musical instrument data was collected, and the research problem was solved in a two-part way. To understand the development of music through the shape and characteristics of Musical Instruments. Through the observation point of the Musical Instruments unearthed in the Zhong Yuanwith Henan as the main part, we can intuitively understand the characteristics of the musical accompaniment styles and the environment in different historical periods before Qin Dynasty. Their evolution not only reflects the progress of technology, but also reveals the changes of music aesthetics and society, economy and culture to a certain extent. The findings from the field

investigation have laid a solid foundation for in-depth understanding of the development of music in the Zhong Yuan. The research pays special attention to the process of "observation-record-text restoration", supplemented by curatorial documents, exhibition documents, moving images and first-hand exhibition notes as alternative materials to ensure the integrity and explanatory power of field materials. The following are the sites investigated by the author through visits.

TABLE 1 Field trip information sheet

Time	Location	Name	Project
2024-9-8	Erlitou Village, Zhai Town, Yanshi District, Luoyang City, Henan Province, China	Erlitou Xia Capital Site Museum	Development of music culture of the Xia Dynasty
2024-10-12	No.1516 Jian'an Avenue, Weidu District, Xuchang City, Henan Province, China	Xuchang Museum	Development of musical culture in primitive clans
2025-1-30	No. 697 Renmin East Road, Hongqi District, Xinxiang City, Henan Province, China	PingYuan Museum	Development of Music Culture in the Zhong Yuan
2025-2-3	No.8 Agricultural Road, Jinshui District, Zhengzhou City, Henan Province, China.	Henan Museum	Development of Music Culture in Henan

Time	Location	Name	Project
2024-11-15	Jiahu Village, Beimaidu Town, Maoyang County, Luohe City, Henan Province, China	Jiahu Ruins Museum	Development of musical culture in the distant past
2025-1-31	Inside Guo Cemetery Ruins Park, Sanmenxia City, Henan Province, China	State of Guo Museum	Development of Music Culture in the Spring and Autumn Period

Table Source: Zhang Zhaoming

### 3.1.5 Interdisciplinary approach

An interdisciplinary approach, which focuses on interdisciplinary research, is one of the most important tools being employed. On the premise of providing a multidisciplinary methodological research perspective for the project research, this paper will make full use of interdisciplinary research methods in philosophy, music history, archaeology and anthropology to guide the author's writing and provide writing ideas for the author. This is a comprehensive research method based on the music genre research project, and the research design and methods used are not confined to the stereotyped field, and actively provide the viewpoints of related disciplines for writing.

For example, the analysis of Musical Instruments combined with ancient Chinese characters and the comprehensive analysis of the unearthed contents of Musical Instruments with the economic and technological situation at that time. Philosophy is a first-level discipline, and the selection of ancient thinkers' arguments is transferred to the second-level discipline of music and dance to analyze them, which will help to deepen and broaden the research.

### 3.1.6 Questionnaire survey method

Focusing on the second research objective, this paper probes into the acceptance of traditional music, media exposure and cultural identity of young people and adolescents through a large sample survey. This will help to promote the development of traditional Chinese music in the Zhong Yuan and even the whole country. This study covers two core categories

### 3.1.7 Visual culture analysis

Based on the theory of iconography, with the help of visual narratology and digital humanities, the traditional music of the Zhong Yuan is visualized to more accurately show the evolution of history and analyze the reconstruction of traditional music.

### 3.1.8 Interview method

In order to enhance the multi-perspective and realistic context perception of the research, the researchers used a combination of structural and semi-structural interviews, inviting a number of participants from different social identities and professional backgrounds to conduct in-depth interviews. The interviewees include the dean of the conservatory of Music, students majoring in music, the person in charge of the local folk art association and non-art practitioners, so as to understand the acceptance, evaluation and communication path of traditional music in the real society from multiple dimensions such as professional, amateur, management and law. The second goal of the fourth chapter of this paper will be to summarize and analyze the content of the interview and oral materials, and extract their views for summary in the fifth chapter.

TABLE 2 Interviewee basic information

Interviewer	Gender	Age	Occupation	Workplace	Method
Chen Hong Xu	Male	50	Chairman of the Zhengzhou Opera Artists Association,	Chairman, Henan Pen	on-site interview Date:2025.04.05

Interviewer	Gender	Age	Occupation	Workplace	Method
			former head of an army cultural troupe, Director	Kong Culture & Media Co.	Place: Wechat voice call
Chen Shengli	Male	58	Zhui Zi National Intangible Heritage Inheritors	Henan Song and Dance Performing Arts Group	on-site interview Date:2025.04.01 Place: Wechat voice call
Wang Fenglei	Male	54	Dean, Associate Professor, School of Music and Dance	Xinxiang University	on-site interview Date:2024.11.10 Place: Xinxiang College of Music and dance Dean's office
Ji Yingtao	female	55	Dean, Associate Professor, School of Music and Dance	Henan University of Science and Technology	on-site interview Date: 2024.10.14 Place: School of Music and Dance, Henan Institute of Science and Technology
Fan Yifan	Male	48	Associate Professor, School of Art	Henan University of Science and Technology	on-site interview Date: 2024.12.18



Interviewer	Gender	Age	Occupation	Workplace	Method
					Place: Admission office of Henan Institute of Science and Technology
Yang Rongda	Male	24	freelancer	Internet company	on-site interview Date:2025.03.28 Place: Wechat voice call
Wang Hongmei	female	27	company employee	Flash express of company	on-site interview Date:2025.04.06 Place: Aspire Aoke's lobby
Zhao Yilei	Male	22	Education students	Henan University of Science and Technology	on-site interview Date:2024.2.23 Place: Administrative Office of School of Education Science, Henan University of Science and Technology
Zhang Di	female	38	Teaching secretary, associate professor	Langfang University	on-site interview Date:2024.04.08 Place: SRINAKHARINWIROT UNIVERSITY Faculty of Fine Arts

Interviewer	Gender	Age	Occupation	Workplace	Method
Qu Bin	Male	25	Music major student	Henan University of Science and Technology	on-site interview Date: 2024.12.18 Place: Admission office of Henan Institute of Science and Technology

Table Source: Zhang Zhaoming

### 3.2 Research tools

Literature materials: Ancient Books Database of National Library, The Central Library of Srinakharinwirot University, CNKI, Google Academic, museum exhibition catalogue, audio-visual archives, etc.

Data collection tools: Tencent questionnaire platform, self-designed structured questionnaire, interview outline, voice recorder, field notebook, digital photography equipment.

### 3.3 Study participants

The study covers three core categories of participants: Questionnaire respondents: A total of 600 questionnaires were issued, and 560 valid questionnaires were collected. The respondents were over 18 to 50 years old, and their occupations were mainly college students, teachers and cultural workers. The region was Henan Province in Zhong Yuan, and the whole country and overseas regions were taken into account.



FIGURE 7 Background information of questionnaire data

Source: <https://wj.qq.com/stat/1/overview?sid=19407797>

Observational field materials participants: including performers, audience and visitors in local music performances. The researchers recorded their on-site behaviors, spatial composition and expression patterns by observing them, and formed analyzable text materials on the premise of ensuring respect for public space ethics.

In-depth interview subjects: In terms of interview design, this study pays attention to the diversity and transboundary of interviewees' professional backgrounds, covering different dimensions such as cultural managers, art educators, folk artists, freelancers, music majors, non-music majors and non-art majors. Through the speech of this diverse group, researchers can explore the function and value of traditional music in contemporary society from multiple perspectives such as educational communication,

industrial transformation, aesthetic acceptance, and youth attitude. These interview contents were obtained from the scene and organized into texts, which were further incorporated into the qualitative analysis process and became important material to support research and argumentation.

### 3.4 Research process

Literature collection stage (March 2023 to June 2024): Sorting out historical materials of ancient music and research achievements of contemporary expression.

Field investigation and image field trip (September 2024 to March 2025): field visits to ancient sites, Henan Museum, some universities in Henan Province, etc.

Questionnaire design and distribution stage (October 2024 to January 2025): Conducted simultaneously through online platform and offline interview.

Data analysis and cross-validation stage (October 2024 to March 2025): Statistical data collation and qualitative material analysis were carried out simultaneously.

Results writing and revision phase (March 2024 to present): Structural adjustment, chapter expansion and literature supplement were carried out in parallel.

### 3.5 Data Analysis

Based on two main research objectives can be achieved through research methods and research tools:

Data analysis is a highly practical method used in different areas of study to gain valuable insights, patterns, and correlations.

Zhong Yuan music is an integral part of the development of Chinese music. This paper analyzes the origin and development of music in Zhong Yuan, mainly in Henan Province, through the records and descriptions of music in historical texts such as Lu's Spring and Autumn Annals and the Book of Songs. The development of society and music form is inferred through the gradual improvement and change of the unearthed Musical Instruments. Through the data analysis of questionnaires and interviews, the paper divides the value concept for the existence of traditional Chinese music in the Zhong Yuan. By observing the popular music social phenomenon in today's society, it provides new

ideas for the inheritance and innovation of traditional music. This method helps to promote readers' understanding of the emergence, development and value of the musical cultural phenomenon in the Zhong Yuan.

Through the above research methods, the author studies and further explains the rich historical and contemporary musical values of the traditional music of Zhong Yuan and finally deepens the readers' understanding of the music culture of Zhong Yuan.

1. To study the Chinese musical development in the Zhong Yuan region in the pre-Qin period
  - 1.1 Origins and Development of Music in Zhong Yuan
  - 1.2 Functions of Music
  - 1.3 Musical ideas
2. To analyze the revitalization process of Chinese music in the Zhong Yuan region.
  - 2.1 Modern interpretation and aesthetic reconstruction of traditional music
  - 2.2 Cultural education and case analysis
  - 2.3 Integrated development of economy, culture and tourism
  - 2.4 The organic unity of cultural identity and national confidence

To sum up, the research path described in this chapter reflects the systematicness and strategy of the research in material acquisition, problem setting and method matching, which ensures the scientific and innovative nature of the paper in the interdisciplinary context.

## CHAPTER4

### FINDINGS

Building upon the established research framework and methodological approach, Chapter Four serves as the core empirical section of this dissertation, further advancing a systematic exploration of the defined research objectives. By integrating diverse methods—including literature analysis, field investigations, questionnaire surveys, and expert interviews—this study seeks to construct a research system that balances theoretical depth with practical observation, in order to examine the intrinsic connection and value transmission between the historical evolution and contemporary expression of Zhong Yuan traditional music.

Based on a temporal structure of “Ancient–Contemporary–Future,” this chapter carries forward the methodological foundation established in Chapter Three, and is organized around two central objectives. The first focuses on the origins and developmental trajectory of Zhong Yuan music, particularly emphasizing the emergence, evolution, and cultural significance of musical forms in the Zhong Yuan region during the Pre-Qin period. The second centers on the contemporary relevance of Zhong Yuan traditional music, drawing on empirical data and interview findings to analyze its multifaceted functions and contemporary value in areas such as cultural education, economic integration, cultural identity, national confidence, and international dissemination.

This chapter thus offers a multidimensional investigation of both the historical and contemporary layers of Zhong Yuan music, laying a practical foundation for the theoretical refinement and future-oriented development strategies to be discussed in Chapter Five.

# 1.The historical development of Chinese music in the Zhong Yuan of China in the pre-Qin (before 221 AD.)

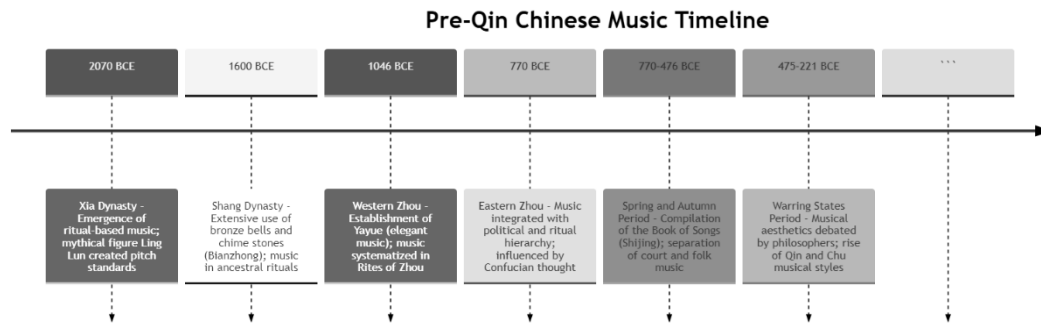


FIGURE 8 Timeline for Object 1

Source: Zhang Zhaoming

Zhong Yuan, this word carries the dual significance of natural geography and human geography. In the category of physical geography, it in a broad sense refers to the vast area of the middle and lower reaches of the Yellow River, covering Henan Province, western Shandong Province, southern Hebei Province, southern Shanxi Province and central Shaanxi Province. It was the political, economic, and cultural center of the pre-Qin period. In a narrow sense, it specifically refers specifically to Heluo District, which is now Henan Province. Zhong Yuan discussed in this study is mainly on the cultural level, which essentially represents the cultural birthplace of the Chinese nation. It is Zhong Yuan with Henan as the core region and radiating to the surrounding provinces, and its meaning is closely related to "China" and "Huaxia". In order to explore a region, a nation and a culture, we should first explore its origin and historical and cultural development.

The discovery of the Jiahu bone flute and the Yinxu ritual objects in the archaeology of Henan Province, together with the ancient documents such as the Lv's Spring and Autumn Annals and the Shangshu, builds up the plausibility that Chinese music originated in Zhong Yuan of Henan Province. Henan Province, as the hinterland of Zhong Yuan, is also the birthplace of the civilization of ritual and music, which is not only





Source: <http://www.txlzp.com/uploads/allimg/210326/19563564K-0.jpg>

TABLE 3 Overall development of Zhong Yuan

Period	Time range	Political system	Cultural and artistic achievements	Milestone	Economy and technology	Music related	Capital
In ancient times	Ca. 8000 BC - 2070 BC	Tribal Confederation, Primitive Democracy	Religion: Witch Dance, Bone flute (Jiahu Site)	Emperors and the Five Emperors, and integration of the Yanhuang tribes Primitive agriculture (corn, rice), stone tools, T	Primitive agriculture (corn, rice), stone pottery technology	Bone flute (the earliest musical instrument), ceramic Xun, or ritually music and dance, labor d horn	No fixed capital, or tribally disperse
Xia Dynasty (2070-1600 BC)	ca. 2070-1600 BC	Hereditary system established the germ of the statehood in place		Dayu cures the water, Kai establishes the Xia Dynasty	Hydraulic engineering, bronze smelting, agricultural irrigation	Sacrificial music and dance ("Daxia"), chimes, ceramic instruments	Dengfen g, Henan) Yangzha i (present-day Yuzhou, Henan)

Period	Time range	Political system	Cultural and artistic achievements	Milestone	Economy and technology	Music related	Capital
Shang Dynasty (c. ca. 1600-1600-1046 BC)	1046 BC	Theocracy, aristocracy	Oracle Bronzes are in their prime.	Pan Geng moved to Yin and King Zhou fell from power	Bronze tools, divination astronomical calendars	Agricultural wagons, Sacrificial and Dance ("Do Henan Suh")	Bo (present-day Shangqi Yin (present-day Anyang, Henan)
Zhou (1027-771 BC)	1046-769 BC	combined the feudal system with the patriarchal system	The Book of Zhou, the Yi Duke of Zhou Perfection of the Ritual and Music System Bronze Inscriptions	King Wu conquered the	Well-field system, upgrading of bronze casting technology, six arts education	Perfection of the ritual and music system	Haojing (present-day Xi'an, Shaanxi) Luoyi (present-day Luoyang , Henan Province , capital of the Eastern Zhou Dynasty)

Period	Time range	Political system	Cultural and artistic achievements	Milestone	Economy and technology	Music related	Capital
Chun Qiu periods (the Spring and Autumn )(770-476 BC) and Zhan Guo periods (Warring States) (475-221 BC)	770-221 BC	The feudal system collapsed and the county system sprang up.	The Controversy of the 100 Schools of Thought The Shi Jing Confucius poetry scripture traveled around the world.	Duke Huan of Qi claimed hegemony, Popularization of iron tools, Dujiangyan conservancy, and iron smelting technology, monetary economy	Rise of Folk Music (Zheng Wei Voice) The heyday of chimes (Zeng of Hou Yi Chimes)	Luoyi (Eastern Zhou Dynasty, present-day Luoyang , Henan Province)	

Table Source: Zhang Zhaoming

The discovery of the Jiahu bone flute and the Yinxu ritual objects in the archaeology of Henan Province, together with the ancient documents such as the Lv's Spring and Autumn Annals and the Shangshu, builds up the plausibility that Chinese music originated in the Zhong Yuan of Henan Province. Henan Province, as the hinterland of the Zhong Yuan, is also the birthplace of ritual and music civilisation, which is not only the spatial carrier of legendary narratives, but also the material witness of Chinese music

culture genes. Based on the perspective of ethnomusicology, archaeomusicology and the theory of cultural inheritance, there are no relevant music scores in the artifacts unearthed in the pre-Qin period, so there are two possibilities: one is that there was no notation in that period, and in the absence of specific music scores, the people spread the music through the form of oral transmission and word-of-mouth, which may give the human beings more imagination and free space to display, improvise and create music according to their own perception of music and knowledge of the world, which greatly exerts people's imagination and makes the music develop and evolve in the inheritance. This form may give human beings more space for imagination and freedom of display, and according to their own perception of music and cognition of the world, they can improvise and create music, which greatly brings into play people's imagination, and makes the music develop and evolve continuously in the inheritance. Secondly, through the existing literature, physical evidence and the development of music theory, there are many kinds of musical instruments unearthed, well-made, representative of the bone flute unearthed in the site of Jahu in Henan Province, whether it is its production process and the level of intonation is breathtaking, a small number of symbols appeared in the process of excavation, are these symbols associated with notation method? These symbols are related to the method of notation? It proves that certain notation principles and means of notation already existed in that era, but they may have been lost due to historical reasons and the difficulty of retaining the materials, which awaits further exploration and research by the academic community.

### **1.1 Origins and Development of Music in Zhong Yuan**

The law of development of human thinking is a long process from simple to complex, from concrete to abstract. Tracing the origin of music in Zhong Yuan is also the same logical reasoning. After human beings solved the problem of food and clothing, music was produced along with the production of human society, firstly through the practical activities of music, such as making and imitating the sound of nature, and then gradually formed some feelings and opinions about music, and finally formed the ideas

and theories about music. The origin of music in Zhong Yuan can be deeply explored through the records of the ancient literature of the region.

### 1.1.1 Mythological origins

In the long and rich evolution of Chinese civilization, one of the mythological doctrines about the origin of music in Zhong Yuan is the story of how humans created music by imitating the various sounds and timbres of nature. According to this theory, the ancient people, living in the bosom of nature, listened to the whispers of the wind, the gurgling of the water, the singing of the birds, and the roar of the thunder, and were inspired by these wonderful sounds of nature. As a result, human beings began to try to imitate these sounds in various ways, such as striking stones and wood, blowing bamboo pipes, and even clapping their hands on different parts of their bodies, thus giving rise to the original form of music. This kind of music was not only entertainment, but also a way for the ancients to communicate with nature, and was one of the means by which they expressed their emotions and reverence for nature. In this way, music was gradually integrated into the culture of Zhong Yuan and became an integral part of Chinese civilization.

#### a. Ling Lun's music-making

In the evolution of Chinese civilization, one of the mythological doctrines of the origin of music in Zhong Yuan is that mankind imitated the sounds and tones of nature. In ancient Chinese mythology, Linglun was a music official during the time of the Yellow Emperor and is considered to be the inventor of Chinese music and musical instruments. Linglun is also regarded as the originator of Chinese music by folklore and was often found in the area of Lingbao, Henan Province, casting the Dingdian Plains and casting twelve bronze bells in order to "harmonize with the five tones".

In "Lv's Spring and Autumn Annals - Ancient Music", it is recorded that the Yellow Emperor ordered Ling Lun to make music and went to the Phoenix Ridge in the valley of the Valley Stream in the north of Kunlun (present-day Luoning, Henan Province), where a pair of phoenixes came to the scene on a quiet day, and their calls, which were like the clash of pearls and jade, came from the sky in a melodious manner,



which was very moving to the extreme. After a long period of careful observation, Linglun noticed that the male phoenix's call was aggressive and high-pitched, while the female phoenix's call was gentle and distant. Whenever the pair of phoenixes stopped, they would each emit six chirps. Inspired by the phoenix's calls, Linglun cut down the bamboo and polished it into tubes, using a three-inch by nine-minute long bamboo tube, according to the different pitches, crafted twelve rhythm tubes to capture some of the beautiful tones and emulate the phoenix's calls. Linglun try to blow this bamboo pipe, set its law for the "yellow bell", its sound for the "Palace", Linglun then made eleven bamboo pipe, and later he made twelve law according to the phoenix's song. According to the call of the male phoenix to make six rhythms, according to the call of the female phoenix to make six lu, against the pitch of the yellow bell, feel very harmonious. One of them mentioned the twelve laws, after we know that the twelve laws are calculated according to the length of the tube, the first of the twelve laws is called the yellow bell, and the twelve laws can be divided into the six laws and six lu, these are the legal aspects of the real problem, but other episodes of the record, such as "listening to the phoenix emperor's song, in order to distinguish between the twelve laws", the phoenix is usually with the myths and legends. The phoenix usually has mythological and legendary components.

It is also recorded in *Lüshi Chunqiu* - Ancient Music that the Yellow Emperor ordered Linglun and Rong to cast twelve bells to harmonize the five tones of the musical scale (gong, shang, jiao, zheng, and yin) and to play the music of Yingshao with these bells. The bells were first played in the second month of mid-spring, when the sun was orbiting in the direction of the Kuei-Shu, and this grand and peaceful piece of music was named "Xianchi". Legend has it that "Xianchi" was a music and dance used to worship the sun god during the Yellow Emperor's time, symbolizing the harmony of the heavenly way." The "Twelve Bells" alludes to the system of the Twelve Rhythms, and the "Kui Su" is one of the twenty-eight star constellations, which the ancients used to correspond to the sacredness of the rituals and ceremonies by the celestial phenomena. This legend is corroborated by the bone flute unearthed today. This is coincidentally related to the ancient flute unearthed at Jiahu in Wuyang, Henan Province, where the myth and the



unearthed bone flute confirm the possibility of a pentatonic scale more than 8,000 years ago. Furthermore, from the recorded materials, it can be analyzed that the musician Linglun was a musician who knew how to listen to sounds and recognize rhythms, as well as to compose and play such artistic music as "Xianchi". It can be said that he was an outstanding music theorist, composer and performer at that time.

#### **b. Musical Kui**

There is a detailed account of Kui in the ancient text *Shan Hai Jing* (Classic of Mountains and Seas - New Interpretation of the Sea Scriptures, Volume 9). Depicted as a reptile similar to a crocodile, Kui played a number of different roles in the myths and legends of ancient times. First, Kui was considered the god of thunder, in charge of the power of thunder and lightning; second, he was also the god of music, with which he was inexorably associated. The image of Kui is full of mystery, and he is often depicted as striking the belly of a drum with his tail to produce beautiful music. This unique way of playing the drum gave Kui a high status in the minds of the ancestors, and he was regarded as the embodiment of the god of thunder and the god of music. After obtaining Kui, the Yellow Emperor is said to have made a drum from the skin of Kui. The drum was so powerful that its sound could be heard up to 500 miles away, and had the magical effect of calming people's hearts and quelling disputes. As a result, the world was at peace and the people lived and worked in contentment. This drum is specially recorded in historical documents as "Alligator Drum". The Alligator drum is not only a musical instrument, but also a symbol of power and sanctity. Its existence not only highlights the importance of Kui in mythology, but also reflects the ancient people's worship and reverence for music and the power of nature.

According to legend, Kui was also a music official in charge of music affairs during the time of Emperor Huangdi, Yao and Shun in the ancient times. According to the *Lu Shi Chun Qiu* (The Spring and Autumn Annals of Lu Shi), after Emperor Yao took the throne, he ordered Kui (a music official) to create ritual music. Kui composed songs imitating the natural sounds of the mountains, forests and valleys, made drums out of elk skins covered with pottery percussion, and struck stone chimes to imitate the clear sound

of the Heavenly Emperor's jade chime, thus summoning the hundred beasts to dance. The blind musicians changed the five-stringed seers into fifteen-stringed seers. This music and dance was named "The Great Chapter" and was used to worship the Emperor of Heaven.

It has been recorded in the Shangshu-Yiji that Kui said, "(We) strike the jade chimes and play the qin and sepals to match the chants of the songs." The ancestral gods descended, Dan Zhu, a descendant of the previous dynasty, was listed as a guest, and the lords gave way with virtue. Under the hall, pipe music is played, rattle drums are shaken, a percussion instrument is used to open the music and a kei to terminate the rhythm, and the sheng alternates with a large bell. Dancers dressed as birds and animals step on the rhythm, and after the "xiao shao" is played nine times, the phoenix descends in pairs. Kui exclaims, "Ah! I struck the stone chimes with lightness and gravity, and the hundred beasts danced with them, and the hundred officials harmonized."

TABLE 4 Comparison of Kui records in Lu's Spring and Autumn Annals and Shang Books

comparative dimension	Lüshi Chunqiu - The Book of Ancient Music	Shangshu Yiji
music function	Sacrifice to God and call upon nature (all beasts)	Communicating with Man and God, Harmonizing with All Nations (Gung Ho Deok Jeon)
musical instrument	Swarming leather percussion drums, stone chimes, and 15-stringed selvages	The chime ball (jade chime), the qin and sepals, the rattle, the drum, the percussion, the sheng and the yong
Name of music and dance	The Great Chapter	Xoxiao Shao

comparative dimension	Lüshi Chunqiu - The Book of Ancient Music	Shangshu Yiji
political affiliation	Emphasizing Emperor Yao's decrees and the music benevolent rule, "All beasts dance at the rate of one, and the common people are in harmony".	Highlighting the results of Shun Emperor's
symbol	Natural sounds (mountain and forest valley sounds), animals (all beasts)	The phoenix comes to the ceremony, ceremonial instruments (baxi), and class order (yubin, qunhou)

Table Source: Zhang Zhaoming

In the mythological story of Kui, the god of music, it is recorded in the Lu Shi Chun Qiu (The Spring and Autumn Annals of Lu Shi) that Kui "sang to the sounds of the mountains, forests and valleys", reflecting the explanation of the origin of music during the Warring States period, that human beings created music by imitating the sounds of nature, which is a cross-civilization echo of the "imitation theory" of Ancient Greek Democritus. This is a cross-civilization echo of Democritus' "imitation theory". Emperor Yao's music, with the central theme of sacrificing to God, and the use of relatively simple musical instruments such as percussion drums and stone chimes, reflects the primitive religious nature of the music, and mentions that all kinds of beasts danced in response to the music's call, which demonstrates Yao's power to "harmonize all nations". The Lüshi Chunqiu (Spring and Autumn Annals of Lu Shi), written at the end of the Warring States period, combines the teachings of various scholars and attributes the origins of music to the sage king Yao, and to the wise minister Kui, who served the political idea of "following the example of the previous king". The "striking the stone and patting the stone" recorded in Shangshu Yiji emphasizes the rhythmic function of the stone chime as the

main musical instrument, which together with the archaeological discovery of the bone flute of Jiahu, a musical instrument made of natural materials, confirms the practicality of early music. The music of Emperor Shun was relatively complex in structure, incorporating political symbols, marking the transition of ritual music from the "worship of gods" to the "discipline of men". In terms of content, the music further visualizes the "hundred beasts" as costumed dancers, symbolizing that Emperor Shun's indoctrination of the four tribes had reached a certain volume and achievement. As a Confucian classic, the Shangshu, through the grandiose narrative of the music and dance "xiaoshao", shaped a model of Shun Emperor's "rule under the arch" and provided a historical basis for the Zhou Dynasty's "making of rites and music".

Myths usually have a fictional component, but to a certain extent they are based on certain real-life experiences. The Lu Shi Chun Qiu (Spring and Autumn Annals of Lu Shi) and the Shang Shu (Book of the Shang Dynasty) together outline the trajectory of pre-Qin music's transition from sorcery rituals to state rites. The account in Lu Shi Chun Qiu restores the origin of music with the logic of technology to nature, while Shang Shu sublimates the function of music with the framework of ethics and politics, and the two corroborate and complement each other to become a double key to the study of the music civilization of Central China.

### 1.1.2 Origins of Witchcraft

In the study of cultural history, scholars often refer to the long historical period before the formation of class societies as the Archaic Period. Historical studies of this period often face many challenges, especially due to the lack of detailed documentation, which makes in-depth exploration of the cultural phenomena of this period particularly difficult. Nevertheless, archaeological discoveries have provided us with valuable physical evidence, especially with regard to musical instruments, which provide a strong basis for studying the origins of music in Zhong Yuan. Archaeologists have unearthed many relics of ancient musical instruments in Zhong Yuan, and these discoveries not only reveal the creativity of Zhong Yuan forefathers in music, but also provide important physical evidence for the study of the origin of music in Zhong Yuan.

Other archaeological discoveries are especially valuable because wooden and leather instruments are prone to decay and damage during prolonged burial, making it difficult to preserve these categories of instruments. The birth and origin of musical culture in Zhong Yuan and China can be summarized through the physical objects of musical instruments unearthed in various parts of Zhong Yuan, combined with the doctrine of the origin of music.



FIGURE 11 Jahu Site at the Jahu Site Museum

Source: Zhang Zhaoming

In his intensively researched academic paper, "The Origin and Formation of Culturally and Politically Early China", Professor Han Jianye discusses in detail the origin and formation process of Chinese civilization. He clearly pointed out that the origin of Chinese civilization can be traced back to the middle Neolithic period about 8,000 years ago, and that this civilization was already largely formed in the late Neolithic period about 6,000 years ago. Professor Han further emphasized the importance of the music of Zhong Yuan in Chinese civilization, and made special mention of one of the most important musical artifacts of the music of Zhong Yuan, the Jiahu bone flutes. These precious bone

flutes were unearthed at the Jiahu site in Maoyang County, Henan Province, and numbered more than 40 pieces. Through carbon 14 dating of these bone flutes, scientists have determined that they date from about 8,200 to 8,600 years ago. (Jianye) The discovery not only provides physical evidence for the study of Neolithic music culture, but also further confirms the long history and deep cultural heritage of Chinese civilization.

These bone flutes unearthed at the Jiahu site are not only numerous, but also show a high level of skill in the production process. These bone flutes are made from the wing bones of cranes, and the production process of bone flutes needs to be finely polished and drilled, which shows that people at that time were highly skilled in music production and attached great importance to music. The orderly arrangement of the holes in the bone flutes shows a certain scale structure, which indicates that as early as the Neolithic era, the residents of Zhong Yuan had already mastered the more complex knowledge of music theory.

As an important way of human emotional expression and spiritual support, music has carried rich cultural connotations and social functions since ancient times. The existence of the Jiahu bone flute means that in that distant era, people had already used music to communicate with their souls, celebrate the harvest, offer sacrifices to the gods, and perhaps even for ceremonial exchanges between tribes, which profoundly reflected ancient man's reverence for the natural world, love of life, and desire to explore the unknown world. The discovery of the Jiahu bone flute has forced researchers to re-examine the ancient musical instrument production technology and music theory. By analyzing the meter of the Jiahu bone flute, experts found that its pitch was precise and it was able to play a variety of complex melodies, which was a strong proof of the level of music development at that time. As the earliest musical instrument discovered so far, the Jiahu bone flute has the following three connotations: firstly, the ancient bone flute not only demonstrates the exquisite skills of the ancient makers, secondly, it reveals the deep understanding of the people of that era on the music theory such as sound and rhythm, and thirdly, the discovery of the bone flute of Jiahu provides valuable clues for exploring the mysteries of the spiritual world of the ancient human beings. It can be said that the



excavation of the bone flute is not only an important archaeological discovery, but also opens a window to the spiritual world of Chinese civilization in the Neolithic Age , and its discovery not only opens a window to the brilliant achievements of the music art in the ancient times, but also provides a source of reference to the exploration of the deep thick heritage and unique charm of Chinese civilization.

The discovery of the Jiahu bone flute is not only of great significance to the study of music history, but also has a profound impact on the understanding of the cultural and political development of early Chinese society. The existence of bone flutes proves that in the late Neolithic period, Zhong Yuan had already formed a more complex social structure and cultural system. These bone flutes were not only carriers of music, but also symbols of social culture, religious beliefs and political power at that time. Through the study of these bone flutes, we can gain a deeper understanding of the diversity and complexity of the early Chinese society, as well as the unique charm of the Chinese civilization in the process of formation. At the same time, the discovery of the bone flutes at Jiahu has inspired a new round of academic discussions on the exchange and dissemination of music in the Neolithic. Firstly, referring to the geographical location of the Jiahu site, it is situated in the hinterland of Zhong Yuan, which has been a major transportation route since ancient times, and such a geographical location has facilitated the exchange between different cultures. Therefore, the Jiahu bone flute may not only be a product of the local culture, but it may also have absorbed musical elements from neighboring regions and even further afield. Such cross-regional musical and cultural exchanges not only enriched the musical forms of the Neolithic Zhong Yuan, but also laid the foundation for the subsequent diversified development of Chinese civilization.



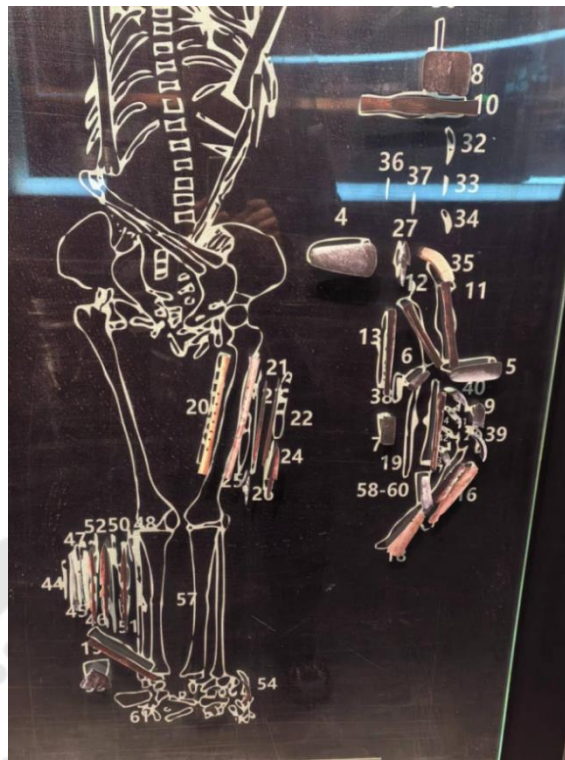


FIGURE 12 On the relationship between the excavated artefacts and the location of the tomb owner

Source: Zhang Zhaoming

The bone flute was unearthed on both sides of the femur of the tomb owner, that is, next to the thigh or arm of the tomb owner, and there were one or two pieces in one tomb. The tombs with bone flutes have more burial items than most other tombs, which further indicates the social status and wealth accumulation of the tomb owner during his lifetime, and according to the experience of witchcraft culture, it is presumed that the tomb owner should be the head of the person in charge of the rituals.

Witchcraft is an important part of primitive religions, and primitive musical instruments such as the bone flute are often used as spells for practicing witchcraft. Primitive religions were based on the weakness of the first people in the struggle against nature, and the first people fantasized that they could make up for their lack of ability by practicing witchcraft through primitive instruments.

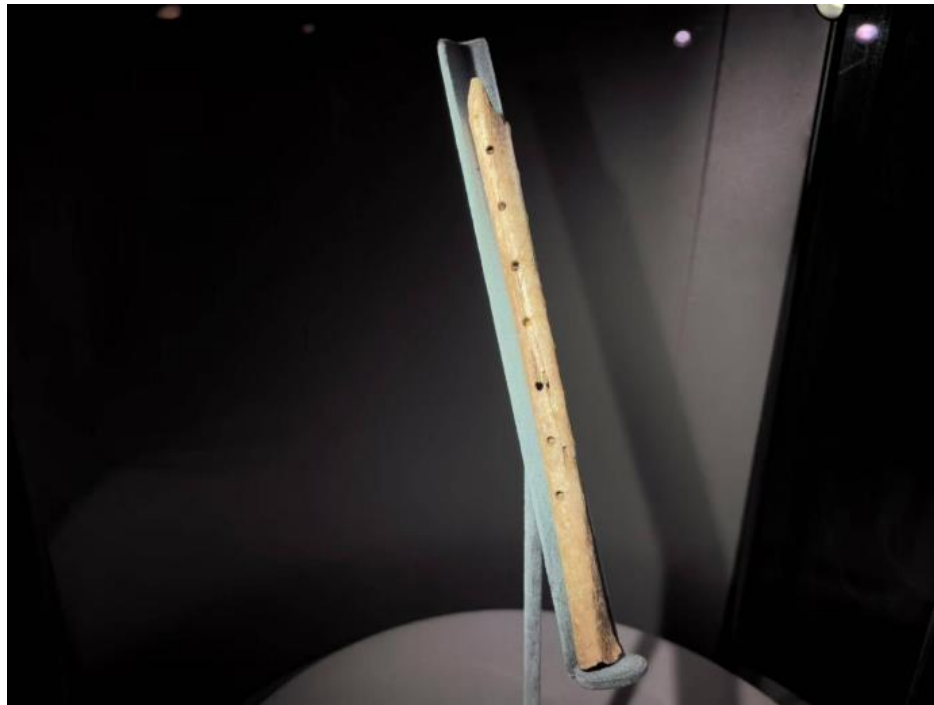


FIGURE 13 Jiahu bone flute

Source: Zhang Zhaoming

As we all know, music does not solve the basic problem of food and clothing in the period of agricultural slash-and-burn agriculture, since the survival of mankind, only to solve the problem of food and clothing in order to enable life to reproduce. Music belongs to the category of culture, culture belongs to the category of civilization, Jahu people in the guarantee of the continuation of life can be derived from the music culture. Wang Guowei, a scholar in China, said, "The rise of songs and dances, is it based on the ancient witchcraft?" Since the ancient human beings lacked the ability to interfere with nature's aggressions, they looked to heaven and earth for spiritual guidance through rituals and other ceremonies to produce psychic spirits. Bone flutes are made from the ulna bone of the wings of large birds, sawed off the joints at both ends, drilled through, and finally made. In ancient Chinese mythology and folklore, the crane was regarded as a sacred bird, known as the "Immortal Crane", a symbol of longevity, and was also believed to be a messenger between the realms of yin and yang, between humans and

gods. In times when witchcraft was prevalent, the bone flute may have been given a more mystical meaning, making it not only a musical instrument, but also a medium through which the shaman communicated with heaven and earth. During the rituals, the shaman would play the bone flute to lead his people to pray to the gods for good weather and good harvests. The melodious melody of the bone flute seems to build a bridge between heaven and earth, closely connecting human wishes with the will of the gods. This ritual, which combines music and witchcraft, strengthens the cohesion of the clan and brings them spiritual support and hope. Through these clues, the study of the Jiahu bone flutes and the significance they carry not only reveal the origin of music culture in Zhong Yuan, but also may be closely related to the witchcraft beliefs of the time.

Turtle is an ancient creature born 200 million years ago, from prehistory to the present, with therapeutic, worship, divination, sacrificial functions, to meet the material needs of mankind and spiritual needs, has become a special cultural symbol of the Chinese nation. The Chinese people believe that "everything has a spirit", "Rituals - Rites of Passage" has recorded: "Lin, phoenix, tortoise, dragon is called the four spirits". The Green Dragon, White Tiger, Vermilion Bird and Xuanwu are known as the Four Elephants, of which Xuanwu is a combination of tortoise and snake, blessing the four directions of east, west, south, north and south in ancient China. From the perspective of the main functions of the turtle in ancient times, it was mainly used for food, funerals, sacrifices and divination. In the ancient times, the living environment was harsh and the cognitive level of the ancestors was limited, so when they suffered from natural disasters and other unsolvable difficulties, they could only put their hopes on the gods and spirits, and through means such as rituals and divinations, they gained communication with the gods and spirits in order to seek blessings.



FIGURE 14 The tortoise shell is one of these divination tools.

Source: Zhang Zhaoming

At the same time unearthed tortoise shells and rattles and other burial objects, tortoise shells are engraved with special text symbols, and some of them are equipped with an uneven number of stones. Tortoise in the ancient records have a lot of psychic function, in the "Historical Records - Tortoise Policy Biography" also put the tortoise description that "the tortoise is very spiritual, descending in the sky". In the Han Dynasty, Wang Chong's "Lun Heng - Divination" recorded: Confucius' disciple Zi Lu once asked Confucius, the bones of domestic animals, such as pig bones, sheep bones, etc., can be used for divination, but why do people have to choose tortoise and yarrow in particular to divination? Confucius replied that yarrow meant old age, and tortoise meant long life, and long life must be knowledgeable, so if you don't know something, you must ask the person who has lived a long life. Some clues can be found in linguistics. In Chinese spelling, "卦" (pronounced as "Gua") and "龟" (Gui) are very close in pronunciation, while the root "圭" (pronounced as "Gui") is very close to "龟" (pronounced as "gui"). The root

of the word "gui" is pronounced the same way as "turtle", and the radical of "卜"(Bu) is the same as the word "divination" (占 卜-Zhan Bu) in today's context, both of which have the same meaning. The meaning of the word "divination" is the same as that of "divination" in today's context, which is a method of interpreting unknown things, involving the use of specific tools or rituals to obtain supernatural information or guidance. Summarizing these characteristics, the identity of the tomb owner of the buried bone flute can basically be determined as the chief of the tribe or the high priest, with a high social status. The bone flutes, tortoise shells, fork-shaped bone tools and other symbols found in Jiahu represent the spiritual culture of the ancestors of Zhong Yuan.



FIGURE 15 Jiahu Ruins Museum

Source: King Big

The artifacts presented in ancient tombs and the literature of later researchers highlight the phenomenon of hierarchy in ancient tribal societies, indicating that the chiefs of tribal centers or those who possessed the material products of music were the ones who held special power, and their status symbols - the bone flute, a kind



of musical instrument, corroborates this view. The archaeological data from the Jiahu site are sufficient to prove that the birth of music in Zhong Yuan and even the Chinese music civilization originated 8,000 years ago under the influence of witchcraft.

Up to now, there are several kinds of musical instruments from the ancient times to the summer that have been archaeologically discovered in Zhong Yuan, but there are also limitations of the excavations. For example, leather and wood-based musical materials are usually prone to decay and difficult to preserve, so the musical instruments unearthed at this stage have also become one of the observation points of musical development.

### 1.1.3 Musical instruments



FIGURE 16 Jiahu bone flute

Source: Zhang Zhaoming

The excavation of more than 40 bone flutes belonging to the Jiahu culture and other prehistoric artifacts confirms that a more advanced farming civilization was already in place at that time, and based on this premise, the music culture was further developed. The bone flute is beautifully shaped, one of which is engraved with decorations on the body of the instrument, while the center of the decorations as the benchmark, the two ends of the decorations using the principle of symmetry. In terms of the shape of the decoration, the middle decoration is triangular, the first group of dispersed less dense rhombic patterns, and the second group of dense rhombic patterns. The bone flute is 21.4 centimeters long, dark brown, and pierced in the middle with two circular tone holes, with an outer diameter of 7-8 millimeters and an inner diameter of 4-4.5 millimeters. The exquisite ornamentation and drilling technique show the superior production technology of the ancestors of Jiahu. The origin of music in Zhong Yuan can be further explored through the clues of the bone flute.



FIGURE 17 Pottery Basin -Yangshao Culture-Colorful



Source: Zhang Zhaoming

Through the investigation of Xuchang Museum, the author found that the pottery pots excavated in Yangshao culture were even decorated with similar patterns! Both in the form of expression of the rhombus and triangle design as the core elements of the composition of the artwork, bone flute “rhombus + triangle” combination and the Yangshao color pottery common geometric pattern there is a certain degree of similarity. The author believes that the lozenges and the net-like lozenges are a kind of ritual symbols or tribal totems.

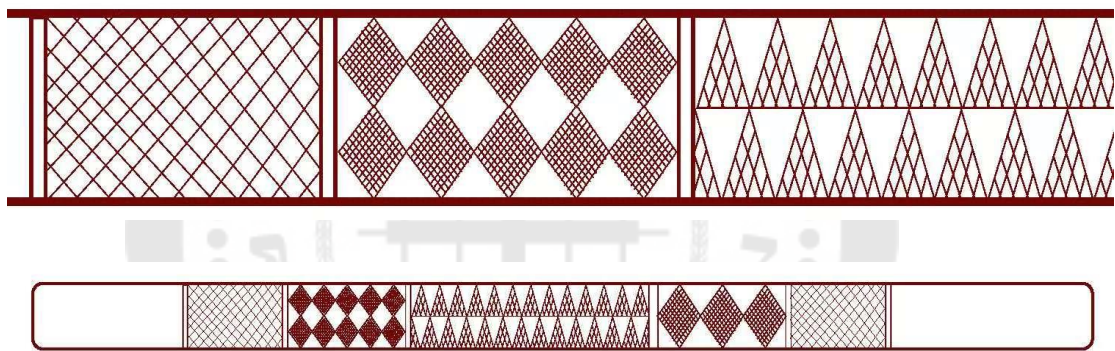


FIGURE 18 Patterned plan of pottery basin and bone flute

Source: Zhang Zhaoming

From the artwork's decorative shape, the bone flute's decorations are divided into five groups and centrally symmetrical, and Yangshao pottery also emphasizes symmetrical compositions, which reflects the pursuit of order, symmetry, and harmony in the ancient Zhong Yuan of mankind. This is also reflected in today's Chinese design, such as the symmetrical structure of the Royal Garden, etc., balance, symmetry, mediocrity is engraved in the bones of the Chinese people for the pursuit of beauty and for the Chinese philosophy of discernment, which does not indicate that the pursuit of beauty is not only in the pursuit of the recognition of the ancient time and space across the Jahu and Yangshao cultures have been proved, and inherited to today.

From the time dimension to analyze, Jiahu bone flute belongs to Peiligang culture 9000-7000 years ago, and the colored pottery bowl 7000-5000 years ago belongs to Yangshao culture, there is a part of time overlap between them, both cultures belong to the Zhong Yuan of the ancient times of the cultural sequence. The carving technique of the decoration on the bone flute and the painting technique of the colored pottery reflect the coupling and upgrading of the craftsmanship level in the ancient times. From the spatial dimension to analyze, Jiahu site is located in Henan Maoyang, Yang Shao culture core area covers Henan, Shaanxi and other places, their connection exists in the cultural dissemination and technological exchanges, geographic proximity may promote cultural interactions, the geometric ornamentation of the bone flute in Jiahu is very likely to be one of the sources of Yang Shao colored pottery ornamentation.

The author believes that there is a temporal connection between the late Peiligang Jiahu culture and the early Yang Shao culture, and that the carving techniques of the Jiahu area may have been introduced to the Yang Shao culture area through migration or trade, thus affecting the development of colored pottery patterns. In terms of the symbolism of the pattern, the diamond and grid pattern of the bone flute in Jiahu is related to the diamond and grid pattern of the Yang Shao colored pottery, which may be the expression of different carriers of the same symbol system. Both reflect the abstract cognition of the Neolithic Middle Plains ancestors of the laws of nature, and the geometric ornamentation features symbolize the cognition of the order of man and nature, man and society. The bone flute, as a musical instrument, may have been used for rituals or ceremonies, while the pottery-colored pottery bowl, as a container, may have served both ritual and utilitarian functions at the same time.



FIGURE 19 Jiahu Bone Flute - One Tomb Two Flutes

Source: Zhang Zhaoming

The earliest Chinese calendar with twelve flat rhythms appeared in the same tomb. Two bone flutes, one long and one short, were unearthed at the Jiahu site. The long one was called the "male flute" and played a system called the "Six Yang Laws" (Huangzhong Law), while the short one was called the "female flute" and played a system called the "Six Yin Laws" (Dalu Law). The short flute is called the "female flute" and plays the "six yin rhythms" called the "dalu rhythm".

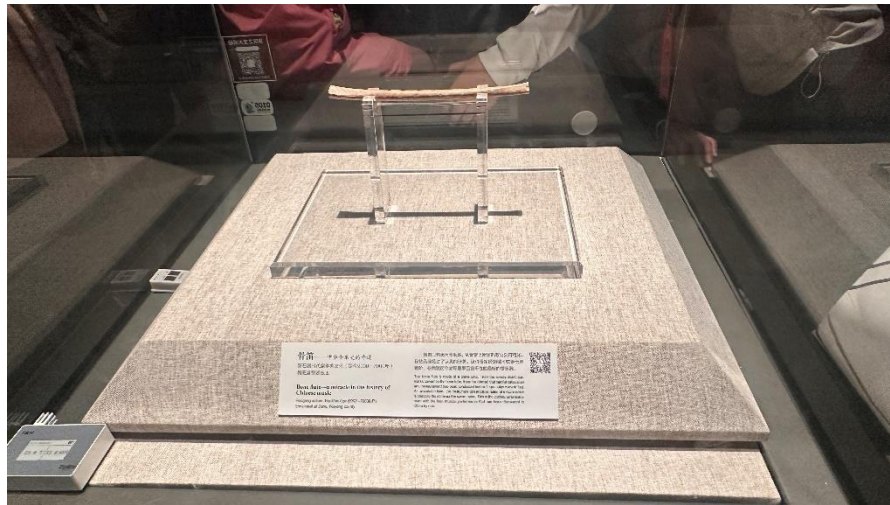


FIGURE 20 The Jiahu bone flute, which can perfectly play seven sound levels, is collected in the Henan Museum

Source: Zhang Zhaoming

This bone flute is known as the treasure of the museum in Henan. Seven scales can be played, so the concept of rhythm has appeared in distant ancient times.



FIGURE 21 Qing - Musical Instruments Unearthed at the Erlitou Site

Source: Zhang Zhaoming

Shuo Wen Jie Zi - Shi Bu: "Chime, stone music." During the Shang Dynasty, the oracle bone character "𠂔", the left side is described by hieroglyphics as

the main body of the chime, and the right side is a hand with a mallet striking the image. The chime, a percussion instrument made of stone, was one of the main musical instruments used in the court's elegant music, songs and dances, and "the music of chimes" became synonymous with the court's songs and dances. Chime in Zhong Yuan in Anyang Yin Ruins, Xinyang Changguantai, Yanshi Erlitou site have been unearthed. Due to the geographical limitations of the research, the author has taken the chime unearthed in Erlitou, Yanshi, as the focus of his research. The texture of the chime is lapis lazuli, which is ground and made into a pentagonal shape, rough and flat. In the middle of the instrument there is a manually polished and drilled hole, the inner side of the hole has wear marks, which are the wear marks of the rope tied to the hole, confirming the form of binding it and then hanging it on the shelf for playing. On the underside of the hole, there are obvious traces of being struck, confirming that the instrument was used for a long period of time. The sound of this stone chime is thick and powerful, with a sustaining effect, and the pitch of the chime is close to g<sub>2</sub> by sound measurement.

With the gradual development of culture, people at that time had the basic concepts of pitch, column and even scale. The stone Qing of the Bronze Age in Zhong Yuan not only had single chimes, but also had a group of Qing. There are three sets of chimes unearthed in Yinxu, Anyang. They are made of black sedimentary rock and have inscriptions on one side of the hole, which are "Yong Qi", "Yao Yu" and "Yong Yu". The introduction and excavation of the chimes transformed the chime from a rhythmic instrument to a melodic one.





FIGURE 22 Xun - Musical Instruments Unearthed at the Erlitou Site

Source: Zhang Zhaoming

The Xun unearthed in Erlitou is of burnt clay, greyish-black in colour, similar in appearance to an olive. The middle is hollow, the height is 6.5 li m, the diameter of the abdomen is 6.1 cm, the diameter of the bottom is 2.0 cm, the bottom has traces of artificial grinding, relatively flat, can be placed on the desktop in good condition. The hole at the top is used as a blow hole, which is flat and rounded, and there is only one press hole in the abdomen, which can produce the a# and c diatonic sounds of 40 and 47 by sound measurement. (Zizhu, 2003) The ceramic Xun basically completes the changes of melodic instruments, indicating that during the Bronze Age, Xia and Shang, the Xun continued to develop with the richness of music and was gradually perfected. Grey, wheeled.



FIGURE 23 Xun - Contemporary Earth

Source: Zhang Zhaoming

This pottery XUN still continues in the surviving folk art of the Zhong Yuan. Chenzhou, known as Wanqiu in ancient times, is located in Huaiyang City in today's Henan Province, one of the important birthplaces of the Chinese civilization. The author of this modern pottery XUN is Xu Shuzhang, an inheritor of intangible cultural heritage in Huaiyang. Different acoustic effects are produced by blowing the holes in the clay and pressing the small holes that adjust the pitch.



FIGURE 24 Ni Ni Go

Source: Zhang Zhaoming

There are also “Ni Ni Go” and “Ni Gu Gu” that are currently on the market, and they are played with images of livestock or birds that are popular among the people. Usually, the sound effects are achieved by blowing the air holes in the animal's tail.



Different pitch effects are achieved through the tuning of the structure of the sound hole by the craftsman, and most of them are characterized by sharp or low monotones.

These earthenware folk craft instruments, which appear in modern times, represent the inheritance of ancient music culture. They are not only a way to carry music, but also a carrier of culture and history, conveying the ancient people's love and pursuit of music. In folklore, these instruments are often used in various celebrations and festivals, adding endless joy and color to people's lives. At the same time, the existence of these instruments also reminds us that music is a kind of language symbol across time and space, which is not limited by time and region, and can connect the ancient and the modern, so that people in different historical periods and cultural backgrounds, together feel the beauty and touching music.



FIGURE 25 Ling - Musical Instruments Unearthed at the Erlitou Site

Source: Zhang Zhaoming

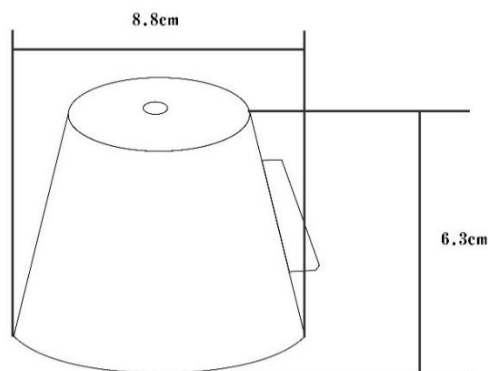


FIGURE 26 Musical instrument: A cutaway view of Ling

Source: Zhang Zhaoming

Four copper Lings, one of the earliest metal musical instruments found in Chinese archaeology, were unearthed at the Erlitou site. Erlitou Culture Phase II (1705 BC - 1635 BC), the Tongling in the picture was wrapped in layers of textile when it was unearthed, and the tongue of the Ling inside the Ling was made of jade, with remnants of the twine used to tie the tongue of the Ling, which was cylindrical and glowed a dark green color. The packaging and the jade emphasize the preciousness of the object. The shape is presented as trapezoidal, wide at the bottom and narrow at the top, with an elliptical cross-section. The surface has a greenish patina due to oxidation and is 6.3 cm high with a caliber of 8.8 cm. The lower rim shows traces of impact use, proving that during the Bronze Age China's craftsmanship in making metal penetrated into the field of music at a high level, and that bronze provided a metal-like tone with improved preservation and durability.



FIGURE 27 Drum-shaped Wine Vessel - Musical Instruments Unearthed at Erlitou Site:

Source: Zhang Zhaoming

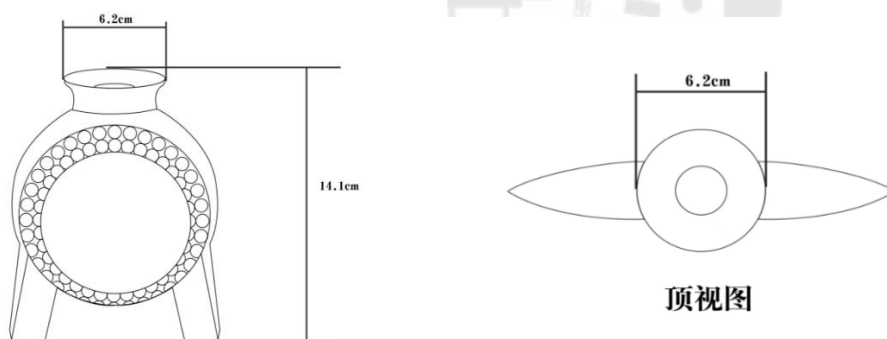


FIGURE 28 Drum-shaped Wine Vessel profile

Source: Zhang Zhaoming

The Drum-shaped Wine Vessel has a caliber of 6.2 cm, a rounded mouth, a round drum-shaped belly, and round clay pegs symbolizing drum pegs on each side of the drum; there were originally two feet under the drum, but they have been lost. The height is 14.1 centimeters. The material used is black clay pottery. The shape of the whole

vessel is elegant, and the decoration is simple and elegant, lively without losing the rigor, from which we can see the aesthetic flavor of pottery production in this period.



FIGURE 29 Zhong - Musical Instrument Unearthed from the Tomb of the State of Guo at Shangcunling, Sanmenxia

Source: Zhang Zhaoming

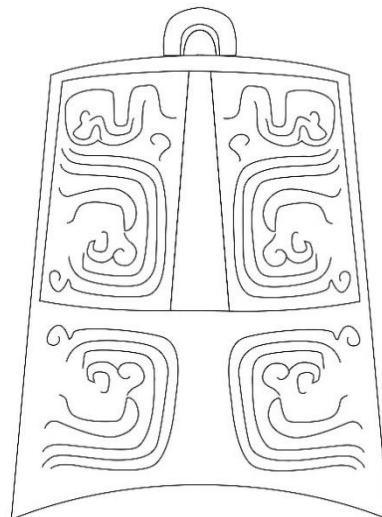


FIGURE 30 Instrument: Cutaway view of Zhong

Source: Zhang Zhaoming

There are 8 pieces of Zhong unearthed in Sanmenxia, with a total weight of 146.75 kilograms. They are burial objects from the tomb of Guo Ji, the king of the early Spring and Autumn state. The state of Guo was originally located in Shaanxi, but moved to the area of Sanmenxia Henan when King Ping moved east, and was destroyed by the state of Jin in 655 BC. This set of Lings is of the same shape, with a hole at the top for hanging, and the Lings are engraved in seal script with cloud and thunder motifs and coiled chi dragons, symbolizing the order of heaven and earth and the majesty of the king's power. Some of the Lings have inscriptions recording the maker, the purpose, and the words of praise, and there are traces of tuning at the mouth of the Lings, making them double-toned, i.e., two different pitches can be produced by striking the front drum and the side drums.

TABLE 5 Information table of some Musical Instruments unearthed in Zhong Yuan China

typology	name	Discovery Time	Location of discovery	before the present	the material
wind instruments	bone flute	1986	Jiahu site, Anhui Henan Maoyang counties	Around 7800-9000 years	Bones
	bone whistle	1979	Changge, Henan Shi Gu	Around 8100-5300 years	Bones

typology	name	Discovery Time	Location of discovery	of	before the present	material
	XUN	1975	Yanshi, City, Province	Luoyang Henan	Around 3800-3500 years	Soil
percussion category	Qing	1975	Yanshi, City, Province	Luoyang Henan	Around 3800-3500 years	Boulder
	Ling	1982	Yanshi, City, Province	Luoyang Henan	Around 3800-3500 years	Bronze metal
	Zhong	1990	Sanmenxia prefecture level city in Henan		About 3000 years ago	Bronze metal
oscillating rattle	Jahu Turtle Rattle	1987	Jiahu Site, Maoyang, China	South	7737-7762 years ago	Tortoise shell, stone

Table Source: Zhang Zhaoming

The Xia and Shang periods were the prosperous periods of bronze in China's history, and Zhong Yuan, as the core area of this period, had an important position at that time. Musical instruments unearthed from the Erlitou culture site in western Henan

province show that the level of farming, science and technology, and productivity in the Bronze Age has been greatly improved compared with that of the Neolithic Age.

According to the table in Henan unearthed in the pre-Qin period of the excavated musical instruments in the form of playing, musical instruments are mostly played by striking, blowing and shaking the three ways to complete. By hitting to produce the sound of the most representative of the instrument is the chime and Ling, to blow the way to sound is relatively more, including representative of the flute, Xun, whistle, etc., and through the way to realize the sound produced by the way of shaking is the tortoise shell rattles in accordance with the way of playing can be divided into blowing musical instruments, percussion musical instruments and shaking the rattles.

According to the material of musical instruments can be divided into bone musical instruments, stone musical instruments, clay musical instruments and metal musical instruments, from the perspective of the development of musical instruments, different production materials represent different stages in the evolution of musical instruments. Because the social productivity of the pre-Qin period is insufficient, the production technology is therefore limited, so most of the musical instruments are made of natural animal bone, stone, and clay and other materials, through the development of productivity and technology, musical instruments gradually evolved to metal texture as the material. It can be seen that the musical instruments of the prehistoric period were inextricably linked with the production activities and production capacity of the people at that time.

From the excavation of the same Zhong Yuan, and are made of bronze metal copper bells and Zhong's comparison, Ling in about 3800 to 3500 years ago in the late Xia Dynasty to the early Shang Dynasty, and Zhong in about 3000 years ago in the middle and late Western Zhou Dynasty. The author analyzes that the Ling's craftsmanship is relatively rough, and can only emit the acoustic effect of a single tone, without a clear scale system. While the Zhong on the exquisite decoration, craftsmanship is more exquisite, more mature than the Ling, 8 pieces of a group of compilation use, with five to seven tone scale system. It can be concluded that, with the progress of the times and the



development of economic and technological development, the XiaShang era or in the budding of China's early bronze civilization, the Zhou Dynasty has moved towards the bronze civilization and ritual system of music system of the heyday, while the development of music theory such as the concept of scale, has been continued and strengthened.

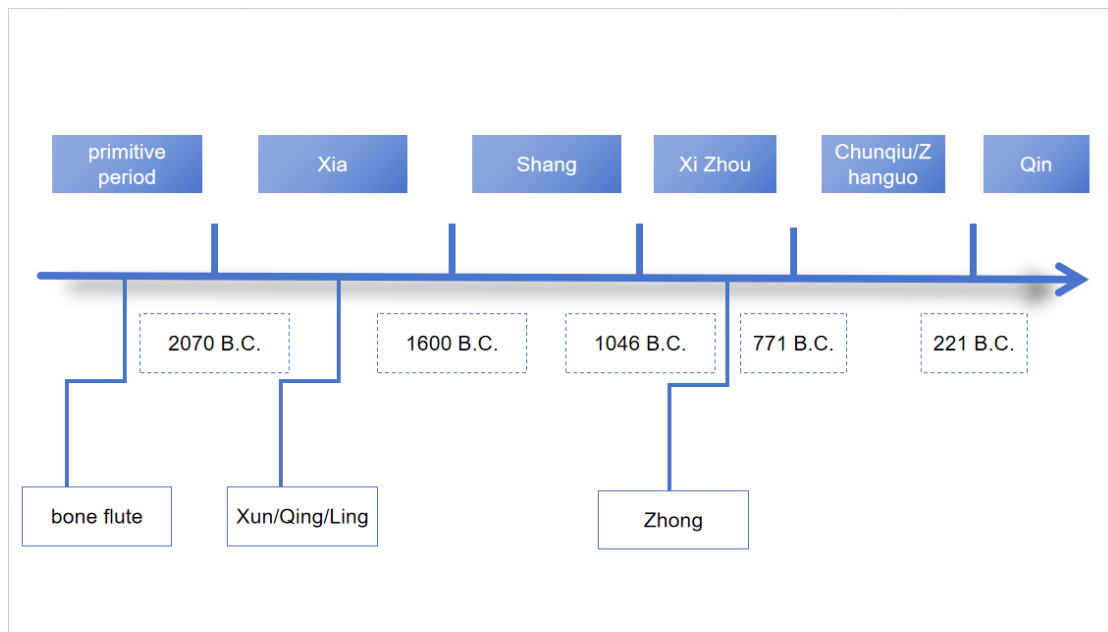


FIGURE 31 Some representative musical instruments unearthed from the Pre-Qin period

Source: Zhang Zhaoming

The unearthed bone flute, stone chime, ceramic Xun, drum-shaped pot and many other cultural relics fully demonstrate the important position and role of ancient musical instruments in the production activities. These precious relics not only provide us with physical evidence, but also reflect the richness and diversity of ancient music culture. The delicate production and unique tone of the bone flute, the solemnity and melodiousness of the stone chime, the depth and delicacy of the ceramic Xun, and the thickness and texture of the drum-shaped pot together constitute the harmonious music in the music and dance activities in the ancient and Bronze Age. The excavation of ancient musical instruments has enabled future generations to understand the high skills of the ancient people in the art of music, and through the observation of musical instruments,

researchers have found that the development of music in Zhong Yuan was characterized by the rich forms and enthusiastic atmosphere of ancient musical activities, and that musical instruments, as the carriers of musical rhythms and melodies, occupied a key position.

#### 1.1.4 Palace music and dance

The Shi Jing poetry scripture is the earliest collection of Chinese poetry, preserving a great deal of the original material of pre-Qin music.

TABLE 6 Categories and names of The Shi Jing poetry scripture

Category	Number of Poems	Poem Titles
Family	37	Guan Ju, Ge Tan, Juan Er, Ying Mu, Ju Si, Tao Tian, Que Chao, Cai Fan, Cao Chong, Cai Pin, Xing Lu, Zhuan Mei, Xiao Xing, Jiang Ji, Si Mi, Kai Feng, Bai Zhou, Zou, Bo Xi, You Hu, Yu Yi (Nv Yue) Ji Ming, Yang Zhi Shui (Bu Liu Shu Chu), Ji Ming, Yu Zhu, Long Xiu, Shi Mu, Chou Mou (You) Zhang (Zhi) Du (Sheng Yu Dao Zuo), Ge Sheng, Chen Feng, Fa Ke, Chu Che, Qu Du, Liao E, Che Qian, Cai Lv
Court	34	Lin Zhi, Sui Yi, Lv Yi, Yan Yan, Ri Yue, Zhong Feng, Quan Shui, Jing Nv, Xin Tai, Er Zi, You Ci, Xie Lao, Guan Zhi Ben Ben, Hui Lang, Zai Chi, Shuo Ren, Zhu Gan, He Guang, Shu Yu Tian, Da Shu Yu Tian, You Nv Tong Che, Nan Shan, Bi Ju, Zai Qu, Yi Jie, Wei Yang, Zhu Lin, Tang Di, Yuan Yang, Jia Bian, Bai Hua, Sheng Min, Han Yi, Zhan Yin, Tu Ju, Ru Fen, Gan Tang, Gao Yang, Yin Qi Lei, Bai Zhou, Gu Feng (Yi Yin Yi Yu), Shi Wei, Mao Qiu, Ding Zhi Fang Zhong, Qi Ao, Mu Gua, Shu Li, Juan Yi, Gao Qiu (Gao Qiu Ru Pu), Peng Xi, Jiao Tong, Yuan You Tao, Fa Tan, Shuo
Politics	143	Shu, Yang Zhi Shui (Bai Shi Zao Zao), Jiao Liao, Gao Qiu (Gao Qiu Bao Qu), Bao Yu, Wu Yi, Cai Ling, Che Lin, Zhong Nan, Huang Niao, Quan Yu, Wan Qiu, Mu Men, Fang You, Gao Qiu (Gao Qiu Xiao Yao), Su Guan, Fei Feng, Hou Ren, Jiu Jiu, Xia Quan, Qi Yue, Jiu Yu, Lang Ba, Lu Ming, Si Mu, Huang Hua, Tian Bao, Liao Xiao, Zhan Lu, Tong Gong, Che Gong, Ji Ri, Hong Yan, Ting Liao, He Ming, Ju, Wu Yang, Jie Nan Shan, Zheng Yue, Shi Yue Zhi Jiao, Yu

Category	Number of Poems	Poem Titles
		Wu Zheng, Xiao Min, Xiao Bian, Qiao Yan, Xiang Bo, Da Dong, Si Yue, Bei Shan, Xiao Ming, Chu Ci, Xin Nan Shan, Fu Tian, Da Tian, Sang Hu, Qing Ying, Bin Zhi Chu Yan, Yu Zao, Cai Shu, Jiao Gong, Yuan Liu, Shu Miao, Xi Sang, Mian Man, Wen Wang, Da Ming, Mian, Yu Pu, Han Lu, Si Qi, Huang Yi, Xia Wu, Ling Tai, Wen Wang You Sheng, Gong Liu, Jian Zhuo, Juan A, Min Lao, Ban, Dang, Yi, Sang Rou, Yun Han, Song Gao, Zheng Min, Zhao Min, Qing Miao, Wei Tian Zhi Ming, Wei Qing, Lie Wen, Tian Zuo, Hao Tian You Cheng Ming, Wo Jiang, Shi Mai, Zhi Jing, Si Wen, Chen Gong, Yi Xi, Zhen Lu, Feng Nian, You Gu, Qian, Chou, Zai Jian, You Ke, Wu, Min Yu Xiao Zi, Fang Luo, Jing Zhi, Xiao Bi, Zai Shan, Liang Si, Zhuo, Huan, Lai, Yin, Li, You Qiao, Min Gong, Na, Lie Zu, Xuan Niao, Chang Fa, Yin Wu
Military	21	Yi Yu, Ji Gu, You Hu, Yang Zhi Shui (Bu Liu Shu Xin), Da Che, Qing Ren, Si Tie, Xiao Rong, Wu Yi, Dong Shan, Po Fu, Cai Wei, Liu Yue, Cai Qi, Qi Fu, Jian Jian Zhi Shi, He Cao Bu Huang, Jiang Han, Chang Wu, Wu, Pan Shui
Customs	62	Wei Yi, Han Guang, Xiong Zhi, Pao You Ku Ye, Jian Xi, Bei Men, Bei Feng, Sang Zhong, Xiang Shu, Gan Mao, Kao Pan, Peng Lan, Jun Zi Yang Yang, Zhong Gu You Cui, Tu Yuan, Ge Li, Cai Ge, Qiu Zhong, Jiang Zhong Zi, Zun Da Lu, Shan You Fu Su, Qie Shang, Feng, Dong Men Zhi Chi, Feng Yu, Zi Jin, Chu Qi Dong Men, Ye You Man Cao, Qin Wei, Huan, Dong Fang Zhi Ri, Dong Fang Wei Ming, Fu Tian, Lu Ling, Ge Ju, Fen Ju Ru, Xi Shuai, Shan You Jiu, Jian Jia, Dong Men Zhi Fen, Heng Men, Dong Men Zhi Chi, Dong Men Zhi Yang, Yue Chu, Ze Bei, Xi You Chang Chu, Fa Mu, Yu Li, Nan You Jia Yu, Jing Jing Zhe E, Huang Niao, Wo Xing Qi Ye, Si Gan, Xiao Ya (Wan), He Ren Si, Gu Feng (Wei Feng Ji Yu), Wu Jiang Da Che, Du Ren Shi, Hu Ye, Zhi Hua, Ji Zui, Fu Lu
Miscellaneous	8	Fu You, He Shui, Gu Zhong, Zhan Bi Luo Yi, Shang Shang Zhe Hua, Xing Wei, Jia Le, Si Yi

Table Source: Zhang Zhaoming

"The Shi Jing poetry scripture - the Department of" once recorded:  
 "emotion in the heart is touched, will certainly be expressed in language, language is not

enough to express, will be contently sighing, contently sighing is not enough to express, will be long singing, long singing is not enough to express, can not help but hands and feet." Historical records show that the birth of Chinese music culture in the early form of poetry, dance, music trinity. Therefore, China's ancient musical activities are called music and dance art.



青海省文物管理处考古队：《青海大通县上孙家寨出土的舞蹈纹彩陶盆》，  
《文物》1978年3期。

FIGURE 32 Qinghai Provincial Cultural Relics Management Office Archaeological Team:  
"Dance pattern colored pottery pots unearthed in Shangsunjiazhai, Datong County,  
Qinghai".

Source: Archaeological Team, (Archaeological Team, 1978)

A colored pottery basin excavated from a Majiayao culture tomb (M384 Zeng) in Shangsunjia, Datong, Qinghai Province (Archaeological Team, 1978), in which a week of realistic dance patterns are depicted, is yet another evidence from the perspective of cultural relics that Chinese music culture is a comprehensive art form.

The Chinese call themselves the Children of the Yellow Emperor and believe that their ancestor was the Yellow Emperor, whose tribe used the cloud as a totem. The ancient book Zuo Zhuan records that "once upon a time, the Yellow Emperor used

clouds as a symbol, and therefore named his army officers after clouds when appointing them." The ancient book "Lv Shi Chun Qiu – Gu Yue" states that Emperor Zhuan Xu was born in Ruoshui and later settled in the area of Kongsang, eventually ascending to the throne. At a time when heaven and earth were peaceful and mingling, pure and calm winds began to blow, and the sound of the winds sounded hee-haw, mournful, and clanging. Emperor Zhuan Xu loved this sound, so he had the flying dragons simulate the sound of the winds of the eight directions and created a tune, naming it "Cheng Yun" and using it to sacrifice to the Emperor of Heaven. From this, it can be seen that Zhuan Xu had once added to the "Cloud Gate". To summarize, the music of Zhuan Xu's period, the "Cloud Gate" used the sound of the wind in nature as the tune and began with the beating of a crocodile's skin drum. The Yunmen is a musical and dance event that honors the heavens.

The Chinese people call themselves the Children of China, the era when Zhong Yuan evolved from an ancient clan-tribal confederation to become the center of the development of Chinese civilization. Yu, who created the first slave kingship in Chinese history, founded the Xia Dynasty. Legend has it that after Yu succeeded in ruling the water, he specially ordered Gaotao to compose the "Daxia" to show his merit, and the "Daxia" was a musical and dance event belonging to Yu. According to Zuo Zhuan, the Xia Dynasty divided the world into nine states and sent nine governors to govern them. Because of his tireless and tireless work day and night in governing the world, Dayu led the people to open up rivers, remove obstructions, cut open the Dragon Gate, guided floodwaters to flow into the sea, dredged the Three Rivers and Five Lakes, so that the water flowed into the East China Sea, and brought benefits to the people. Afterwards, he ordered Gaotao to compose the music of "Xia Livi (a musical instrument)" of 90% as a way to highlight his achievements. This music and dance event mainly celebrates Yu's personal image and implies the ideology of the era of kingship. During the Spring and Autumn Period, Duke Wu went to the state of Lu to enjoy the music, and exclaimed, "It is beautiful, but hard-working, who else could have repaired it but Yu? He thought that Xia Yu's diligence and humility were praiseworthy, and that no one but Xia Yu could have

created the music and dance of Daxia, reflecting Ji Zha's high appreciation of Yu's character and behavior as well as his artistic aesthetics.

Regarding the music and dance of the Shang Dynasty, there are documents that record that it was the music and dance related to the emperors or powerful nobles, such as Shang Tang and Yi Yin. In "Lü Shi Chun Qiu - Gu Yue", it is recorded that when Yin Tang ascended to the throne of heaven, the Xia Dynasty was ruled by a despotic and tyrannical ruler who brutally mistreated all the people in the world, and also invaded and cut down the fiefdoms of the vassals and did not follow the regular laws, and all the people in the world were worried about this. So Shang Tang led the six states to crush Xia Jie and denounce his crimes, and finally succeeded in his crusade, which was so famous that the people were able to live in peace. Shang Tang ordered Yi Yin to compose the music of "Do Ho Suh," to sing the poem of "Morning Dew," and to arrange and practice the ancient music of "Nine Strokes" and "Six Columns," which were used to demonstrate his virtues. Analyzing the documentary materials, the author of "Do Ho Suh" is Yi Yin, and it reflects the story of how Shang Tang defeated Xia Jie and built up the country. In terms of form, it is probably a large-scale music and dance with multiple structures and movements, and the style tends to be majestic and robust, which belongs to the martial dance. In addition, in the oracle bone inscriptions, there are also references to the worship of Shang Tang, Zuyi, Dading and other kings in the direct lineage of the Shang Dynasty in the Suho Suh, which makes the Daho Suh a music and dance of epic proportions. According to Zuo Zhuan, Ji Zha, the son of Wu Duke, admired this music and dance when he was in Lu in 544 B.C. and commented, "The saint's greatness is still a shame, and the saint's difficulty is the same" (even for such a great person as the saint, there are still places where he feels ashamed, which shows that the saint is hardly perfect). ) The popularity of Do Ho Suh can be seen from the period of the Shang Dynasty to the Spring and Autumn Period. As seen in many documents, the Shang dynasty also emphasized sacrificial activities as the top priority of the state. In the records of historical documents, Du Wei's commentary clearly states that "Sang Lin" is the name of the music of the son of Yin, indicating that in the Yin dynasty "Sang Lin" existed as an important

music and dance of the level of the son of heaven, and was most likely played on occasions of major sacrifices and ceremonies to show the authority of the son of heaven and to honor the gods, with extremely high specifications and solemn ceremonies. It is recorded in Zuo Zhuan that Duke Ping of Song hosted a banquet for Duke Mourning of Jin in Chuqiu, and requested to play the music of Mulberry Grove to cheer up the party. Xun Yan did not want to accept it, so he resigned. Xun Yan and Shi Yan said, "Among the vassal states, only Song and Lu can see (in full) (such a major) ceremony. The state of Lu preserves the 'Music' of the Son of Heaven of the Zhou, and uses it when entertaining guests and performing sacrifices. Isn't it also permissible for the State of Song to use the Music of the Sanglin to entertain you, the ruler of the State?" So the music and dance began to be performed, and in the course of the performance the musicians held up large banners adorned with feathers as forerunners. The Duke of Jin was so frightened that he retreated into a side room.

Successive kings had their own music and dance for their reigns, and the Zhou Dynasty gave them new forms and connotations. According to the Zhou Rites, Spring Officials, Da Si Le, "The sons of the state were taught music and dance, so that they could learn the songs and dances such as Yun Men, Daju, Dahan, Daxia, Do Ho Suh, and Dawu. The "Yun Men" of the Emperor's period, the "Xian Chi" of Yao's period, the "Shao" of Shun's period, the "Da Xia" of Xia's period, the "Da Huo" of Shang's period, and the "Da Wu" of Zhou's period are called the "Six Generations of Music and Dance," which are the representatives and main body of the court's music. They are the representatives and the main body of the court music, and their main content is to glorify the leaders of their period. Also included are: the dance of Yunmen, in which the rhythm of Huang Zhong is played and the tune of Dalu is sung to honor the gods of heaven; the dance of Xianchi, in which the rhythm of Taiju is played and the tune of Ying Zhong is sung to honor the gods of the earth; the dance of Dashao, in which the rhythm of Gushu is played and the tune of Nanliú is sung to honor the gods of the four directions; and the dance of Daxia, in which the rhythm of Leibin is played and the tune of Huanzhong is sung to honor the gods of the mountains and the rivers; The dance of "Do Ho Suh" is performed, playing the rhythm



of Yizhe and chanting the tune of Xiao Lu, which is used to worship the female ancestors of the previous generations. According to Lü Shi Chun Qiu, Gu Yue, the author of Da Wu was the Duke of Zhou, and the music and dance of the early Zhou dynasty was Da Wu, which glorified the overwhelming martial prowess of King Wu of Zhou in conquering the Zhou Empire. Taken together, "Dawu" is divided into six parts: the first part of the beginning of a long section of drums, equivalent to the prelude, the dance team holding shields and other weapons, from the north of the human field, the slow song sounded; the second part, the transition to the battle scene, the dance team, some people Zhenduo, the team is divided into two rows, to do the state of the attack and stabbing. The third part of the performance, the destruction of the Shang Dynasty, marching to the south. The fourth part of the performance shows the pacification of the south. In the fifth part, the dance team divides into two lines again, with the Duke of Zhou on the left and the Duke of Shao on the right, assisting the King of Zhou, and the tempo speeds up to indicate that the country is in turmoil, and the dancers then crouch down, or become seated, and the scene stands still to indicate that the country has regained peace. In the sixth part, the dance team gathers together and pays homage to the king, and the music and dance ends. Perhaps because of its excessive display of martial prowess, the Da Wu is so large and complex in its performance form that Confucius commented in the Analects of Confucius that "the art form is as beautiful as it can be, but it is not yet good enough".

#### 1.1.5 Folkloric music

According to the Records of the Grand Historian, The Shi Jing poetry scripture contains 'three hundred and five poems, all of which were sung by Confucius.' Therefore, in ancient China, poetry and song were two in one, indistinguishable. If it was a poem, it could be sung. However, in ancient times, there was a lack of scientific and literal notation, and due to the lack of a musical score carrier, there was a lack of research models in the academic world about the melody and tune parts of music, which resulted in folk songs that only passed down the lyrics, but not the tunes.

The Shi Jing poetry scripture is a collection of 305 poems written during the Spring and Autumn Period and the Warring States Period in China, also known as the

"300 Poems". The "National Winds", i.e. the folk music of various regions, is both a reflection of the living conditions of the laboring people and a teaching material for Confucius in his private study of folk music. The "State Winds", or 15 State Winds, are musical tunes from various regions, including "Zhou Nan" and "Zhaonan", totaling 160 pieces, accounting for 65.62% of the total number of The Shi Jing poetry scripture. It is produced in a wide range of regions, reflecting the customs and folklore of each place and the people's lives and emotions, etc. In the 15 national winds of the Book of Songs, the domains of all or most of which are in present-day Henan Province are the Zhounan, Zhaonan, the name of the state, the name of the state, the state of Wei, the state of the king, Zheng, Chen, the state of the 9 vassal states, which account for 60% of the total number of wind poems and the total number of poems in the 9 vassal states is 105, which accounts for 66.25% of the total number of national winds. Because the poems in The Book of Shijing were "collected for wind" and most of them were used to make music, The Book of Shijing is a collection of folk songs and lyrics from that period. Due to historical and circulating reasons, there is a lack of research models on the melodic and tuneful parts of music in the academic world.

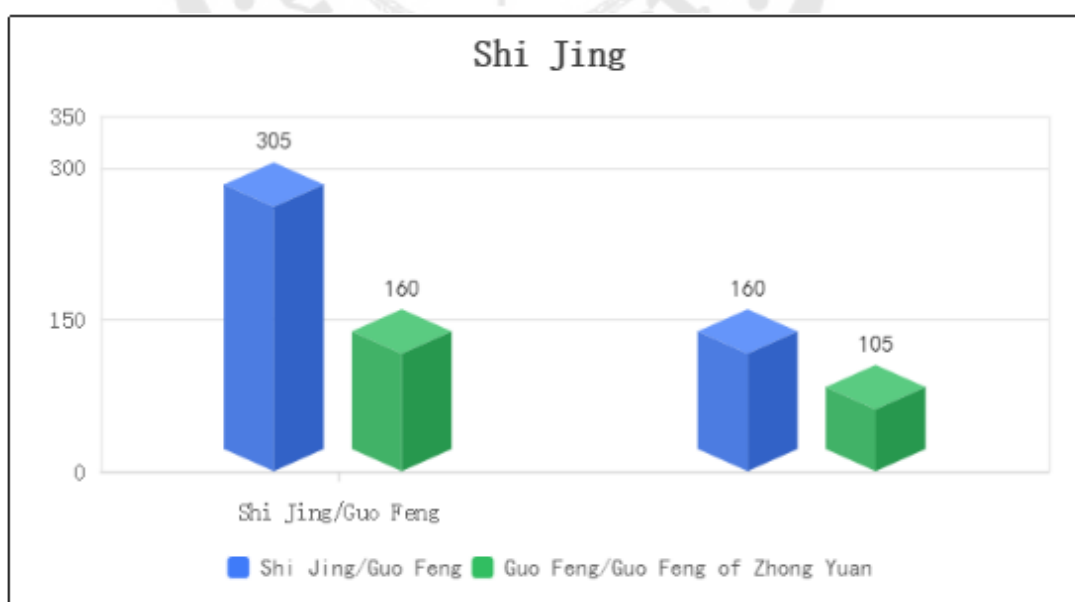


FIGURE 33 Guo Feng in The Shi Jing poetry scripture, Guo Feng in Zhong Yuan area

Source: Zhang Zhaoming

In the Spring and Autumn and Warring States period, the state of Zheng was mainly located in the central part of the present-day Zhong Yuan, and its present-day geographical location is roughly in the area of Xinzheng, Henan Province, where the folk music collected is called Zheng Feng. The folk music that swept across China is also called "Zheng Wei" sound, origin and popularity is Zheng and Wei state area name, Wei state is located in the northern part of Henan, according to the "national wind" era of administrative division they are a whole, combined with the current administrative division, can not be exhaustively divided out of present-day Henan, Shanxi, or Shandong's specific areas. In this paper, the poetry of the Three Kingdoms is regarded as "Wei Feng", so it is also regarded as the folk poetry of the northern part of Henan in Zhong Yuan region for the study. The largest number of poems in the 15 Guofengs is the Zhengfeng, with a total of 21, followed by the Yefeng with 19, and the Jiefeng and Weifeng with 10 each, for a total of 50 poems.

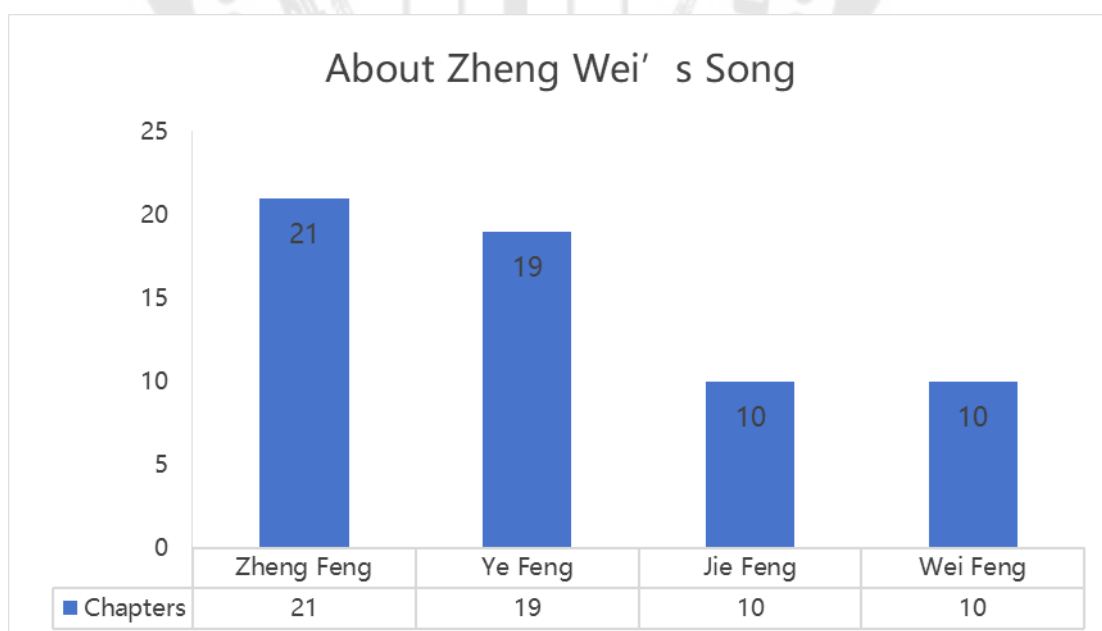


FIGURE 34 About Zheng Wei

Source: Zhang Zhaoming



FIGURE 35 Map showing the location of Zheng and Wei during the Spring and Autumn period

Source: [https://k.sina.com.cn/article\\_7541727448\\_1c185a0d800100wwij.html](https://k.sina.com.cn/article_7541727448_1c185a0d800100wwij.html)

During the Zhou Dynasty, various levels of rituals were established, and all other rituals were defined by the ruling class as "obscene rituals" and were strictly prohibited. However, these traditional customs and rituals, which were born and grown in the folklore, are usually accompanied by songs and dances, sometimes even close to a kind of collective revelry. The Huainanzi - Spiritual Discipline once mentioned with a playful tone: "Nowadays, in those folk festivals in remote villages, people bang on pots, beat on tiles, and sing songs to each other, and still think they are very happy." It is written in Bai Hu Tong - Rituals and Music: "The people of this land of Zheng, who live in the valleys between the mountains, and who are intermingled with men and women, compose and sing the songs of the state of Zheng, and by doing so convey to each other their feelings of love and joy." The people of Zheng and Wei lived and operated in Zhong Yuan, and it is highly likely that these customary, ritualistic and collective music and dance

activities were a universal folklore activity of the place where they lived, and almost the only entertainment available in those times of material scarcity.

Zheng Wei's folk customary music is mostly based on the theme of male and female feelings. Xu Shen of the Eastern Han Dynasty mentioned in "The Five Classics of Different Meanings" that it is the custom of Zheng to gather men and women together in Qin and Wei Waters to express their feelings for each other through singing, so it is said that "the sound of Zheng has a loss of morality", which is related to the famous poem in the "Classic of Poetry". Purification of purification is a folk custom that has been passed down for a long time, i.e., on the first six days of March every year, men and women bathe in the water to remove impurity and bad luck. Later, it developed into a customary festival in which young men and women participated collectively in trekking on the 3rd day of March. In Zheng Wei folk music, "River River" describes the Zheng young men and women in March on the Spring Festival tour trekking scene. The river Qin and the river Wei are flowing. A young man and a woman are holding orchids. The woman says, "Go and see?" The man says, "I've already been there." "Go and see it again?" The outer reaches of the river Weiss are indeed wide and happy. Those young men and women, flirting with each other, and giving each other peony flowers. O Riverpark and Weeping Water, the rivers are clear and languid. The young men and women were as numerous as the river was full of water. The woman said, "Go and see?" The man said, "Been there already." "Go and see it again?" The outer reaches of the river were indeed wide and happy. Those young men and women, flirting with each other, also gave each other peony flowers. Qin and river water in ancient times was an important water source in Zheng, their lax flow and clarity, for the poem to create a beautiful natural environment, the poem uses the form of overlapping chapters, the beginning of each chapter is "Qin and river" description, and the end of the chapter is "give a spoon medicine" This form not only enhances the rhythm and musicality of the poem, but also highlights the theme, giving the poem a strong artistic influence, vividly portraying the scene of men and women bantering and fooling around with each other, and reflecting the innocent emotions between them. The poem ends with the words "giving each other peony flowers". The man's act of giving the woman a spoonful

of paeoniae symbolizes the expression of love and mutual cherishing, which adds a romantic color to the whole poem.

Han Shu - Geography Zhi records: "In the land of Wei there were such places as Sangma Pu Shang, and men and women often gathered together, and so music and beauty arose, which is why it is often called the Voice of Zheng Wei." Throughout the ages, Scholars through the ages have usually held a critical attitude towards these folk customs and music. If we look at them not from a feudal point of view but from an inclusive perspective, many of these works are actually exquisite love poems,, such as the "Bei feng - Jing female" "Lang Feng-Sangzhong""Wei Feng-Mugua". Confucianism advocates propriety and emphasizes moderation and restraint, but the Zhengwei sound reflects the natural flow of human nature. The customs and music of the land of Zhengwei reflect the freedom and vitality of the folk at that time, and are an important part of the culture of pre-Qin society, and the Zhengwei winds in the Poetry and the Music of the Classic, which is both a work of literature and of music, demonstrate the close connection between poetry and music in antiquity.

TABLE 7 Some representative Zheng Wei poems of popular music

national wind	name of a piece of time		geography	thematic	(linguistics) modal
	writing				
Zheng Feng	Jiang Zi	Zhong springtime	Suburban/Mulberry	Ritual Bondage and Love	The woman is torn and subtle.
Zheng Feng	The river of Qin You	springtime	River Qin/ River Weir	song and dance party	Men and women playing games

national wind	name of a piece of time		geography	thematic	(linguistics) modal
	writing				
Zheng Feng	Zi Jin	fall	City Queens/School	miss one's lover	look forward eagerly to
Zheng Feng	Feng Yv	lit. wind and rainy night	Indoor/Window	Missing and Reunited	be wild with joy
Zheng Feng	Chu Men	Dong springtime	Outside the east gate of the city	devoted sb.	The man is firm and affectionate
Zheng Feng	Ye You Cao	Man morning	wild grasslands	Love Encounters	as fresh and clean as nature
Wei Feng	Mu Gua	No description	fail to understand	fruit giveaway	man and woman are in love with each other
Wei Feng	Meng	Narrative of the Four Seasons	Kishui/Mulberry Field	marital tragedy	Abandoned Woman Sober with Grief and Anger
Wei Feng	Zhu Gan	No description	The Banks of Qi Water	homesickness	Woman misses her hometown
Wei Feng	Wan Lan	No description	Field/Staunton Bush	Satirizing aristocratic posturing	irony and ridicule



national wind	name of a piece of time writing	geography	thematic	(linguistics) modal
Wei Feng He Guang	No description	the banks of the Yellow River	homesickness	Desperate and helpless
Wei Feng Bo Xi	No description	Home/Battlefield	think of the laborer	Woman's Deep Thoughts
Bei Feng Jing NV	No description	corner of a city	give something in return for a favor	lovers' rendezvous

Table Source: Zhang Zhaoming

The folk songs of Zhong Yuan are rich in subject matter, mostly characterized by the depiction of love. It can be seen that the commoners who were not in power usually began to tend to use poetry as a form of art to express their feelings and tried to make it a way of communicating between people in their emotions, but it is regrettable that the tunes of these works were not circulated due to the long period of time. At first, the "Zhengwei Voice" was criticized as "obscene sound", but as a representative of folk music in Zhong Yuan, it was always based on emotion, and then it was incorporated into the official cultural system and became a carrier of elegance and secularism, and it contained the truest expression of human emotion in its connotation, and became recognized as cultural heritage. Recognized as a cultural heritage, with the evolution of time and popular content, it gradually developed and grew to the extent that it had an impact on the major regions at that time, and at the same time laid a solid foundation for the later generations of opera, rap and other art forms.

## 1.2 Functions of Music

### 1.2.1 Sacrifice Function

During the pre-Qin period, when people were in a period of low productivity, the cognition of the early Middle Kingdom people had limitations, and in the course of their struggle with nature, they tended to mystify supernatural phenomena that could not be correctly explained. The early Zhong Yuan people believed that the world was dominated by various transcendent deities, and thus hoped to realize their wishes through sacrifices. As an effective form of communication between humans and gods, music and dance naturally assumed the function of rituals. In the Book of Rites, it is recorded that the Son of Heaven held a grand "Waxing Eight" sacrifice. The Iqi Clan (Shennong or Yao Emperor) was the first to establish the wax festival. It is recorded that every December, the Yiqi Clan held a grand ritual called "Wax" to sacrifice all living things. The centerpiece of the Wax Festival was the sacrifice to the god of agriculture, "First Scrooge", and the god of agriculture, "Si Scrooge", who was the administrator of agricultural affairs. At the same time, the gods of all grains were sacrificed in return for their kindness, and the agricultural officials and animals in the fields were also sacrificed, reflecting the ultimate in benevolence and morality. In ancient times, a gentleman would return the favor to those who had benefited from him: he would welcome the cat god for its predation of field mice and the tiger god for its hunting of wild boars, and he would offer sacrifices to the dykes and ditches for their contribution to agriculture. At the time of the sacrifice, a prayer is sung: "The soil returns to its place, the water flows into its deep valleys, insects do not grow, and weeds and wild trees grow in their waterlogged lowlands." The officiating priest wears a leather-bent crown with a plain colored gown for the ritual. This reflects the ancient people's desire to pray for a harvest at the end of the year during the rituals. A large number of remains of millet and corn were excavated in the sacrificial pits of the Anyang Yin Ruins, confirming the tradition of grain sacrifice.

### 1.2.2 Enjoyment Features

In Lü Shi Chun Qiu (The Spring and Autumn Annals of Lu Shi), it is written, "During the time of Xia Jie and Yin Zhou, they produced extravagant music, using instruments such as big drums, Lings, chimes, pipes, and xiao, which were magnificent

in their grandeur, and spectacular in their multitude; these were fantastical and magnificent music that people had never heard of, or seen before, and they endeavored to make the music even more transcendent of the norm, and not to adhere to a fixed pattern." Then again, in the Book of Rites and Music, it is also said, "As for the use of rites and music on jinshi instruments, it transcends the significance of sound itself and is used in the sacrificial activities of the patriarchal temples and shrines and in the service of the mountains, rivers, ghosts and gods, which are all shared with the people." This shows that instrumental music has already formed a certain staff and scale, with the grand and brilliant acoustics of Ling, Gu and Zhong , paired with the melodious melodies of wind and xiao instruments and other wind instruments. It is thus clear that the early music of the Zhong Yuan had ritual as its main function, and that with the development of the slave society, while retaining its function of offering sacrifices to heaven and earth, it gradually became an important symbol of the identity and power of the ruling class, and an important way for the princes and nobles to enjoy their lives. It can be seen that the early music of the Zhong Yuan had ritual as its main function, and with the development of the slave society, while retaining its function of offering sacrifices to heaven and earth, it also gradually became an important symbol of the identity and power of the ruling class, and an important way of enjoying the life of the princes and nobles.

### 1.2.3 Correctional Function

After the Zhou Dynasty gained power, it actively summarized the lessons learned from the demise of the Shang Dynasty, believing that the people of the Shang Dynasty neglected the rights of the people and even brutally killed their subjects, thus losing the hearts of the people and leading to the loss of power and the demise of the state. Therefore, the rulers of the Zhou Dynasty promoted the concept of Heaven's Mandate, believing that in order to protect the people, Heaven would send benevolent and virtuous people to rule the country instead of Heaven's will, so that the people would be blessed. When the Zhou Dynasty was established, the new regime of the Zhou was not yet fully stabilized, and the ruling class had to implement a series of domestic political policies to consolidate its dominance. The first king, King Wu of Zhou, died young, and

the Duke of Zhou, Ji Dan, the younger brother of King Wu of Zhou, helped King Cheng of Zhou, the son of King Wu of Zhou, to take charge of the government. Ji Dan was a famous politician, thinker and military man in history. According to the Book of Rites - Mingtang Bit, King Cheng of Zhou believed that Zhou Gongdan had outstanding achievements in governing the world, and set up his fiefdom in Qufu, Shandong Province, with a fiefdom of more than 700 miles and thousands of horse-drawn carriages, and enjoying the ceremonial and musical treatments of the Son of Heaven for generations. In the Book of Yi Zhou, it is recorded that in the sixth year of his regency, the Duke of Zhou established the Ming Tang to clarify the inferiority and superiority of the vassals, and at the same time, he made music and rituals to make the world obedient. Fu Sheng recorded the great achievements of the Duke of Zhou's seven years of regency in the biography of Shangshu, of which the sixth year was "making rites and music".

Ritual and music were important parts of social life in the Zhou Dynasty. "Ritual is a kind of ceremonial norms based on patriarchal and hierarchical systems, and social order and hierarchical differences are maintained through various ceremonial activities. The "music" was the music, song and dance, and orchestra that accompanied these ceremonial activities. Because musical instruments were not only ritual tools, but also symbols of status and position, they could not be lent to others or abused at will. This is why the ancients said, "Only the instrument and the name are not to be assumed", meaning that the ritual instrument and the associated name cannot be transferred or abused at will, or else the hierarchical order of society will be undermined. In the Song Dynasty, Zheng Qiao's 'General Preface to Tongzhi Leliu Lefu' proposed that 'Rites and music must be used together; rites cannot be used without music, and music cannot be used without rites'. In the Song Dynasty, Zheng Qiao's 'General Preface to the Music of Tongzhi' emphasised the interdependence of 'ritual' and 'music' in traditional Chinese culture, i.e. 'ritual' and 'music' are mutually necessary and complementary. 'Rites need the cooperation of music in order to be carried out, and music also needs the regulation of rites in order to be held. This view reflects the importance of the combination of rites

and music in ancient Chinese culture, which complemented each other and worked together to maintain social order and harmony.

The rites formulated by the Duke of Zhou for the purpose of stabilizing his regime did not refer merely to the rituals that bound people, nor were they merely the embodiment of a hierarchy. Rather, it was a combination of rites and music, infusing the concept of morality in the form of music within the spiritual connotation of ritual ceremonies. In The Great Biography of the Book of Shang, between the Son of Heaven and the lords, and between the lords and the vassals, rites were often used to constrain the behavior between them, and musical activities were carried out along with the behavioral process of the rites. The system of rites and music not only reflected the social structure of the pre-Qin period, but also the cultural values of the time. The combination of rites and music is not only a display of art, but also a reflection of social order and ethics. The rites and music system of the Zhou Dynasty was reflected in various ceremonies and rituals, which gradually developed into a mature and complete form of rites and music and formed the culture of rites and music under the long-term fixed patterned system of rites and rituals.

### 1.3 Musical ideas

The music and cultural life of the ancient Xia Dynasty (ca. 8000 BC - 2070 BC) did not form a standardised, large-scale art form, and the demand for music was mostly a spiritual pursuit and the worship of nature. According to the Lu Shi Chun Qiu - Ancient Music, 'Emperor Yao was established and ordered Kui to play music. The legend that Kui sang to the sounds of the mountains and valleys, and the legend that Linglun 'listened to the phoenix's song to make the twelve rhythms', show that during the Yellow Emperor's time, the human's awareness of music was based on a preliminary knowledge of the elements of music through the sound of the natural world and the birds' chirping. By imitating the sounds of nature, the ancestors were able to create basic musical compositions. During this period, the ancient people of the Jahu Clan understood the meaning of music by observing the cycles of nature and imitating the sounds of birds and birds, so the production and performance of music was based on the imitation of the sounds of nature. Ancient nature imitation as the creation of aesthetic consciousness,

reflecting human witchcraft activities, production activities have a close relationship. Music and cultural activities in the ancient times were a form that suited the needs of human life, reflecting the spirit of mankind's reverence for nature and the belief that the beauty of music came from the natural worship of nature and the harmonious coexistence of man and nature.

Musical aesthetics in the period from the Xia Dynasty to the Shang Dynasty (ca. 2070 BCE-1047 BCE) emphasised the harmony and order of music. Music was regarded as the embodiment of the harmony of heaven and earth, through which various relationships could be reconciled and social harmony achieved. The Shangshu Shundian says: 'Poetry is used to express one's aspirations, song is used to sing words, and the voice should be matched to the chanting, and the meter should be in harmony with the voice. Various musical instruments can be played in harmony without interfering with each other, so that both gods and men will feel harmony.' The Book of Rites and Records of Music says, 'Poetry is used to express one's aspirations, song is used to chant the voice, and dance is used to express gestures; all three originate from one's heart, and then the musical instruments follow in harmony.' This is an exposition of the ideas of music at that time from the interplay of poetry, voice and rhythm in music, including song, and the aesthetic concept of the unity of heaven and man. In the Book of Rites and Records of Music, it is also mentioned that 'Music is the harmony of heaven and earth,' emphasising the beauty of the harmony of music.

Along with the development and progress of the times, the Zhou Dynasty (1046-769 BC) further developed the idea of music aesthetics and put forward the concept of 'moral sound', emphasising the edifying function of music. Music should not only have a harmonious rhythm, but also possess the attribute of moral edification, which can cultivate human moral qualities, and be used to regulate the social behaviours and moral norms of the ruler, his subjects and the people, and to promote the harmony and stability of the society.

During the Spring and Autumn and Warring States Periods (770-221 BC) in the later part of the Zhou Dynasty, various currents of thought emerged and many

philosophers were born, creating a hundred schools of thought. Music and the then popular ritual and music system became the fresh topics of the time. Philosophers expressed their thoughts on music through philosophical discourse and artistic aesthetics.

### 1.3.1 Music Thought of Confucianism

Confucius (551 B.C.-479 B.C.), known as Qiu , with the character Zhongni , was born in Qufu in Shandong Province, but his ancestral home was in the State of Song (present-day Shangqiu, Henan Province), where he travelled around the Zhong Yuan spreading his philosophical thoughts and cultural concepts. He founded the Confucian school of aesthetics, which attracted many disciples and laid a solid foundation for the development of music and dance ideas in later generations. As the founder of Confucianism, he put forward the concept of 'benevolence and love' and emphasised the importance of 'rites and music', and Confucianism held a positive attitude towards music and dance. In terms of the function of music, 'rites' are often used to regulate and discipline people's behaviour, teaching them to understand the order of respect and humility, while 'music' is used to subtly educate people's minds. When these two conceptual elements work in tandem, the educational and governing functions of music and dance can be fully utilised.

One of the more tangible manifestations of Confucianism's love of music and dance is when Confucius visited the state of Wei and met his good friend Shixiang, a famous qin master in Chinese history, from whom he learnt to play the qin. While this shows that Confucius was a lover of music, Confucius himself further argued that music and dance had value and artistry, evaluating them as 'beautiful'. He further argued that this 'beauty' should also include 'benevolence' and 'goodness'. Confucius regarded music and dance as beautiful and capable of fundamentally changing human habits. He regarded art forms as beneficial to the social landscape, and believed that the 'beauty' people felt in music and dance could also enhance their own qualities and thus have a fundamental impact on the state and social order. In the Analects, a book recorded by Confucius' disciples, Confucius' thoughts on music and dance are included, as are his words and thoughts on his daily life. The ritual and music system established during the



Zhou Dynasty had a clear stipulation that the Son of Heaven could use eight rows of dancers, with eight dancers per row, thus the Son of Heaven could use sixty-four dancers. The vassal used six rows of dancers, the minister used four rows of dancers, and the scholar used two rows of dancers. In the Analects of Confucius, it is recorded that when Confucius heard that the Minister of the State of Lu, the Ji Clan, had used eight rows of dancers, which could only be used by the Son of Heaven, he was so angry that he said, 'If this can be tolerated, what cannot be tolerated? This was a serious transgression of the hierarchy and an act of disloyalty and injustice. In The Analects of Confucius - Chapter 17 - Yang Shou, Confucius added, 'I hate the phenomenon of purple replacing red; I hate the phenomenon of Zheng's music disrupting the elegant music; I hate the behaviour of those who coquettishly subvert the state and the family.' Confucius thought that Zheng sound was unorthodox music, whereas Ya music was correct music, so he opposed Zheng sound as contrary to morality and propriety. This shows that Confucius was strongly opposed to acts that went against morality and propriety, and he was also strongly opposed to unorthodox music. Confucius' advocates that music should be based on serving politics, and he believed that only beautiful music can bring beauty to people, while those immodest music should be eliminated because they will teach bad people and make people addicted to them. At the same time, Confucius believed that beneficial music is 'perfect', and he analysed philosophy and art, and the state on the basis of the concepts of 'propriety', 'benevolence', and 'beauty'. He analysed issues such as the relationship between philosophy and art, the state and society based on concepts such as 'ritual', 'benevolence' and 'beauty'.

Mencius (c. 372 BC - 289 BC), name Ke , character Ziyi , born in Zou (present-day Zoucheng City, Shandong Province), was a retired disciple of Confucius, and one of the representatives of the Confucian school of thought. Mencius supplemented Confucius' musical ideas with a certain degree of listening to the voices of the common people, "beauty", "benevolence" and "goodness". His musical ideas are mainly reflected in his dialogue with King Hui of Liang. According to Mencius, Mencius said: 'If the king loves music very much, then he can almost achieve the governance of Qi. The music of

the present is like the music of ancient times.' He then asked, 'Which is happier, to be happy enjoying music alone or to be happy enjoying music with others?' The great king replied, 'It is better to enjoy it with others.' Mencius went on to say, 'Which is happier, to enjoy music happily with a few, or to enjoy music happily with the many?' The great king replied, 'It is better to enjoy it with the many.' Mencius said, 'Allow me to talk about music for the Great King. Now the Great King is here playing music, and the people, hearing the sound of the Great King's bells and drums and the sound of his pipes and strings, frown and tell each other, 'Our Great King likes to play music, and this has brought us to such a state that fathers and sons cannot see each other, and brothers and wives are separated.' There is no other reason for this; it is because the great king does not play music with the people. .... On the contrary, if the great king shares his joy with the people, then he will be able to realise the way of the king.' Mengzi's music and dance ideas were people-centred, believing that the people were the main body of the state. In terms of 'rites and music', the appreciation of music should be shifted to the people, and only by responding to the wishes of the common people can the state and society be stable in the long run.

Xunzi (c. 313 BCE - 238 BCE), known by his first name, Qing, constructed a systematic doctrine of ritual and music in his monograph on music theory, *The Treatise on Music*. The work was written with a clear polemical orientation - a theoretical refutation of the Mohist school's denial of the value of art in the chapter 'Non-music'. In the opening chapter of the *Treatise on Music*, it is emphasised that 'the so-called music is what makes people feel happy, and it is an inevitable and unavoidable need in human emotions.' In his proposition, music is defined as the inevitable product of the externalisation of human emotions, and the moral discipline is implemented through the 'upright and solemn' elegant music, which enables the audience to produce a sense of reverence in the solemn atmosphere of music and dance, thus correcting the behavioural deviation and realising the effect of cultivating the body with 'intelligent ears and eyes and peaceful blood', and the elegant music can build a social relationship network of 'harmony and respect' and 'harmony', which can both regulate the 'ruler, subject, father and son' and 'the government'

and 'the government'. Elegant music can build a social relationship network of 'harmony and respect' and 'harmony', which not only regulates the hierarchical order of 'ruler, subject, father and son', but also 'shifts the customs' and unites the will of the group, thus forming the governance effect of 'strong city and strong army, and the enemy country does not dare to commit offences'. Xunzi broke through the static interpretation of Confucian and Mencius' ideas on rites and music and put forward the theory of dynamic equilibrium, which is "the contract of music and the difference of rites", revealing the historical law that the rites and music system is adjusted according to the change of social structure.

### 1.3.2 Taoist Musical Thought

Laozi (ca. 6th - 5th centuries BC), surnamed Li Er and Dan, was a famous thinker and founder of the Taoist school of thought during the Spring and Autumn Period. In Sima Qian's Historical Records of Laozi and Hanfei, Laozi is described as "a native of Qurenli, Li Township, Bitter County, Chu" (Luyi County, Zhoukou City, Henan Province, present-day Henan Province), while some scholars believe that he was a native of Xiangxian County, Chen (Bozhou City, Weiyang County, Anhui Province, present-day Anhui Province). But no matter where he was born, Laozi's main activity was in Zhong Yuan, and his ideas profoundly influenced the development of Chinese philosophy as well as music and art culture. In Laozi's core philosophical system of "Taoism and Nature", music thought is subordinate to this system. His views were mainly against man-made music, and emphasized the sound of nature.

The Philosophical Basis of Taoism and Nature - The Unity of Music and the Universe. In Chapter 25 of the Tao Te Ching, it is written: "Man follows the laws of the earth, the earth follows the laws of the sky, the sky follows the laws of the Tao, and the Tao follows the laws of nature." The nature of music is closely related to nature, so the sound of the wind, the sound of water, and their rhythms in nature are the laws that govern the operation of the Tao in the world, and true music should be as harmonious as the operation of heaven and earth, the sun and the moon. And in Chapter 21, it is written: "The Tao is a thing, who is indistinct and who is in trance, indistinct and in trance, just as the Tao Te

Ching describes it, although the Tao is formless and invisible, it is omnipresent and omniscient, and there are things in it." After explaining that "Tao" has the attribute of "trance", the concept of truth of "Tao" transcends the boundaries of the material world, but seems to be embedded in all things. Therefore, in the idea of music, the expression of Tao is the state of harmony and tranquility in which man and the universe are united. Music, as the expression of human emotions and the embodiment of the laws of the universe, is in its essence the manifestation of Tao. Therefore, in Laozi's musical thought, real music is not only a kind of auditory enjoyment, but also a kind of spiritual baptism. Music enables people to find a place of peace in the hustle and bustle of the world, and to feel the energy from the universe in their busy lives. Just as Taoism follows nature, music should follow nature, integrate into nature, and become a bridge between us and the universe. This viewpoint became the theoretical source of the ancient Chinese concept of "unity of heaven and mankind", and nowadays Taoist music is often inspired by natural imagery, in pursuit of an ethereal mood.

The pursuit of the art of music - the great sound of sound. In the forty-first chapter of the Tao Te Ching, which he wrote, the original text reads: "The great sound has no sound, and the great elephant has no form." "Great sound" refers to the sound of the Tao itself, which is the perfect and eternal sound of the universe; "sound" does not mean no sound, but refers to the sound that is beyond the limit of the human ear's perception, and needs to be realized by the human mind. It means that it is beyond the limit of human ear's perception and needs to be realized by human's mind. In Chapter 12 of the Tao Te Ching, it is written: "Five colors make the eyes blind, five sounds make the ears deaf, and five tastes make the mouth feel good." The pursuit of color is the art of sight, and the pursuit of sound is the art of hearing. He believed that the excessive pursuit of sensory stimulation, such as magnificent music, would cause people to lose their true nature, and that music should serve the tranquility of the mind rather than the satisfaction of desires. In the late Zhou Dynasty in which Lao Zi lived, hedonistic extravagance prevailed, combined with the ritual and music system of the time, Lao Zi or made to see the greed of the ruling class and uncontrolled sensual enjoyment in the midst of his opposition to the

complicated forms of ritual and music, advocating a return to basics of the music advocate, emphasizing that the essence of the music is the nature of natural heavenly form rather than the accumulation of artificial skills. He emphasized that the essence of music is natural and heavenly, not the accumulation of artificial skills. Therefore, he was more critical of the phenomenon of the ruling class overly pursuing the sensual phenomenon of hedonism, and his music aesthetics idea of "great sound" was more to guide people to return to the sound of the ancient and simple nature, and to pursue the spirit of a higher level of realm.

Zhuangzi was a native of Song (present-day Shangqiu, Henan Province) and a philosopher during the Warring States period of the Zhou Dynasty. His thought began with Laozi. As one of the representatives of the Taoist school of thought in ancient China after Laozi, his system of thought is vast and profound, covering a wide range of fields such as philosophy, aesthetics and literature. In music aesthetics, Zhuang Zi put forward unique insights, emphasizing the relationship between music and nature, mind and society, and pursuing an aesthetic realm that transcends utilitarianism and returns to nature.

Taoism emphasizes nature, inaction and tranquility, and advocates the harmony and unity of man and nature. It is written in Zhi Bei You that "Heaven and earth have great beauty without words", which is the same as Laozi's view that "great sound is like sound". Zhuang Zi inherited and developed the ideas of Taoism, and regarded music as a form of art that expresses the beauty of nature, emphasizing the natural attributes and aesthetic value of music. Zhuangzi's discussion on "Heavenly Music" is recorded in "Zhuangzi - The Run of Heaven": Beimengcheng asked the Yellow Emperor, "You played the music of "Xianchi" in the wilderness of Dongting Lake, and when I first heard it, I felt afraid, then I felt slack when I heard it, and when I heard it at last I felt perplexed, and I felt empty and calm, but it was as if I had lost my self. having lost myself." The Yellow Emperor said, "You probably feel this way! I play this music according to human temperament and the laws of nature, following the rites and righteousness, and building on the realm of tranquility. The seasons rise and fall, and everything grows according to

nature. A flourish and a decline, the civil and military organization of the warp and woof. One clear and one turbid, the yin and yang are harmonized, light flows in sound, hibernating insects begin to move, I startle them with thunder. There is no epilogue to the end of this music, no beginning to the beginning. One death, one life, one pouring together, often endless, and the only thing that cannot wait. You so feel afraid. I play again this music which harmonizes the yin and the yang, and illumine it with the light of the sun and the moon. The sound of this music can be short or long, soft or strong, changing and unifying, not sticking to the old routine. It fills the valleys in the valleys and the pits in the pits, penetrates the emptiness, guards the spirit, and measures things by the standard. The sound of this music is volatile, and its name is lofty and bright. Therefore the spirits guard its seclusion, and the sun, moon, and stars follow its lawful course. I stop it in the realm of the exhausted, and let it flow in the realm of the unending. I want to consider it but cannot know it, I want to look at it but cannot see it, I want to chase it but cannot catch up with it. I happened to stand on a road that was empty on all sides, leaning against a dry sycamore tree and chanting, 'The eye knows the exhaustion of what it wants to see, the power yields to what it wants to chase, I can't catch up anymore, forget it!' The form is so full of emptiness that it wanders, and you wander, so you feel slack. I play again this sound which has no slackness and harmonize it with the destiny of nature. So this music is like a mixed chase of beings, like a clump of grass and trees, a multitude of music in unison but without form, swinging but not dragging, dark but without sound. Moving about without a fixed direction, lingering in deep and dim places, some call it death, some call it life; some call it truth, some call it glory. This music flows, scatters, migrates, and is not bound to conventional sounds. The world doubts it and seeks the advice of saints. The sages, penetrating emotions and complying with destiny. The heavenly mechanism does not open but has all five senses. It is called heavenly music, which needs no words but delights in the heart. That is why the Amazing One celebrates it, saying, 'Hear it but hear no sound, see it but see no form, fill heaven and earth, embrace the six poles.' You want to hear it but have no contact with it and so are bewildered. The music, O music, begins in fear, and because of fear it feels haunted; I proceed to play the music of slackness,



and because of slackness it escapes; and it ends in confusion, and because of confusion it becomes foolish; and because of foolishness it comes near to the Way, which can be borne and exist with it."

In Zhuangzi's view, music with beautiful attributes should correspond to the attributes of "Tao", which is characterized by soundlessness and formlessness. The courtier Beimen Cheng first talked about three different feelings after listening to the music "Xianchi", firstly, fear, secondly, slackness and finally, confusion, and Huang Di recognized his point of view, and at the same time, explained and added, "I play this music according to the nature of human beings, and test it against the laws of nature, and implement it according to the rites and righteousness, and build it on the realm of purity and tranquility. The four seasons change and rise, and everything grows according to nature." The first level in the structure of the music is about how music should follow the development of nature, emphasizing the relationship between man and nature. "I play again this music that harmonizes yin and yang, illuminating it with the light of the sun and moon." At the second level of music playing, the subject of music is already as omnipresent as the Tao, which is not comprehensible to the ordinary human mind, and when one wants to rely on one's mind and sight and hearing to grasp it, one can no longer do anything about it, and therefore transforms from a fearful mentality into a slack mood of obedience to nature. "I play again this sound without slackness, harmonizing it with the destiny of nature." By the third structure of playing music, the person who hears the music realizes the subtleties of music and nature, and at this time the music calms the mind and achieves the state of obliviousness, and at this time arrives at the "heavenly music" with the attribute of "Tao". Through this discussion, Zhuang Zi reveals the abstract and uncertain character of music aesthetics, which reflects his pursuit of the realm of "Tao" in music thought and represents the aesthetic tendency of emphasizing spiritual experience.

In terms of musical thought, Zhuangzi, on the basis of inheriting Taoism's emphasis on nature, inaction and tranquility, and advocating the harmony and unity of man and nature, puts forward unique insights, emphasizing the relationship between



music and nature, the mind and society, and pursuing a kind of aesthetic realm that transcends utilitarianism and returns to nature.

### 1.3.3 Mozi's Musical Thought

Mozi (about 468 B.C.-376 B.C.), named Zhai, was a native of Song (present-day Shangqiu, Henan Province) at the end of the Spring and Autumn Period and the beginning of the Warring States Period. Mo Zi advocated the political concepts of 'Shang Xian', 'Shang Tong', 'Conciliatory Love' and 'Non-attack', believing that the state should be governed by people who are wise and capable, realizing social justice and equity, advocating peaceful coexistence, and opposing unjust wars. In terms of musical thought, the chapter 'Non-music' in Mozi contains this discussion: Mozi said that people with benevolence and virtue must pursue the interests of the world and eliminate the evils of the world, and make this the norm for the world. If it is beneficial to people, do it; if it is not beneficial to people, stop. Besides, those with benevolence and virtue consider the world not for the beauty their eyes see, the music their ears hear, the delicacies their mouths savour, or the comforts their bodies enjoy. If the people's food, clothing, and possessions were harmed because of these, people with benevolence and virtue would not do so. Therefore, Mozi's opposition to music was not because he found the sound of bells, drums, zither, thurible, yu, sheng, etc. unpleasant to the ear, nor because he found finely carved and literary colours unattractive, nor because he found the taste of beef, mutton, roasted meat, etc. unpalatable, and still less because he found the dwellings of the high platforms, the thick pavilions, and the deep palaces unsettling. Even if the body knows that this is comfortable, the mouth knows that this is delicious, the eyes know that this is beautiful, and the ears know that this is pleasing to the ear, an upward examination is not in accordance with the deeds of a wise and holy king, and a downward measure is not in accordance with the interests of all the people. So Mozi said, against music. Mozi was living in an era of war and strife among the vassal states, and at the same time, Mozi regarded 'ritual and music' as a tool for the ruling class to educate the common people as a real social problem, and it is obvious that his ideas and arguments about music were based on the objective environment he was living in. He saw the problem from the point

of view of the common people, and thought that it was not desirable to use music as a vehicle to serve the ruling class, and his thought was to oppose the existence of music activities and to oppose the way of life and entertainment of the ruling class. Mozi's opposition to music and his thinking on music stayed at the level of musical behaviour rather than musical aesthetics itself, and his ideology on music had certain limitations and extremes, which were critical of the society at that time. Therefore, Xunzi criticized him by saying that he only focused on utility but did not understand the deeper values of culture and literature. ('Hidden in utility and ignorant of literature.')

In ancient times, the concept of musical thought evolved from the initial reverence for the spiritual world to an emphasis on the beauty of musical harmony. As the Hundred Schools of Thought thought more deeply about music based on social progress, they gained insight into the nature of society through the lens of music. The evolution of musical thought gradually shifted from the pursuit of natural beauty to a focus on utility and ritual, and ultimately to an exploration of the nature of music and its aesthetic value. This series of evolutions laid a solid foundation for the development of music concepts in central China, laid a solid foundation for the theory of Chinese music, and provided a rich soil for the prosperity of music forms.

## **2. The value of Chinese music in the Zhong Yuan of China**

Music, as a special form of art or performance, carries both auditory and visual aesthetics, and plays an important role in the development of Chinese culture from beginning to end. In particular, the Zhong Yuan area, which is located in the hinterland of China, has a profound history and a long history of music culture. Whether it is the elegant music of the ancient court or the colorful folk music, music is not only the expression of emotion and art, but also the witness of cultural inheritance and social change. In the Zhong Yuan area, music is closely connected with The Times. With the vertical development of The Times, music art carries special significance and reflects the political, economic and cultural conditions of different historical periods. Through studying the historical value of traditional Chinese music in Zhong Yuan, and exploring the current value of traditional Chinese music in the thick land of Zhong Yuan, we can have a deep

understanding of how traditional music has interacted with the society, and how it has influenced and changed people's ideas and behaviors. As well as the unique role of music in shaping national identity and cultural self-confidence.

In the discussion of the above chapters, from the historical context, we systematically and multidimensional review the development path of ancient Chinese music with the Zhong Yuan region as the core. In short, as the political center of many dynasties in ancient China, the music connotation of Zhong Yuan region plays an originative and constructive role in the system of Chinese music civilization. Therefore, Zhong Yuan is not only one of the important birthplaces of Chinese civilization, but its music culture has exerted a lasting and far-reaching influence in various fields of contemporary times.

The core term of Chinese traditional music has a wide meaning, covering the musical forms of different regions, nationalities, cultures and historical periods. As a cultural system with extensive coverage and complex structure, Chinese traditional music not only has multi-ethnic and multi-regional musical patterns, but also has an internal context that runs through ancient and modern times and lasts for thousands of years. First of all, from the perspective of historiography, the music of Zhong Yuan plays an irreplaceable role in the foundation of traditional Chinese music. Secondly, Zhong Yuan music shows a high degree of integration and malleability in terms of structural types, and is an important hub connecting different regional music cultures. Thirdly, the Zhong Yuan music has established the common tone of traditional Chinese music in terms of language, rhythm, instrument system and so on. The Zhong Yuan phonetic system became the mainstream language of opera in the Ming and Qing dynasties. Instruments such as Zhui Zi, gongs and drums, suona and three-stringed instruments in Zhong Yuan wind and percussion music became standard arrangements for traditional opera, Quyi, sacrifice and wedding ceremonies. Its rhythm system and qupai structure have also been widely inherited by regional music such as Jiangnan silk and bamboo, Qin opera, and Yue Tune. The widespread spread of such core elements not only shows the spreading power of Zhong Yuan music in the material level but also reflects its constructive position in cultural

identity and aesthetic paradigm. Finally, from the perspective of contemporary value, the study of Zhong Yuan music is of key significance for understanding the generation mechanism, transmission path and evolutionary logic of the whole Chinese traditional music. The value of traditional music represented by Zhong Yuan Music has never stopped at the display of "historical memory". Its more important significance lies in how to gain new life and identity in the contemporary context through the change of times, the transformation of media and the change of social structure. As the author said in an interview with Associate Professor Wang Jie of Music College of Zhengzhou University, "The rich connotation of traditional Chinese music makes it become the spiritual carrier of Chinese culture. With the development of history, it objectively reflects the social life, aesthetic concepts and philosophical thoughts of different times." This "flowing tradition" is not a mechanical copy of the past, but a regenerative mechanism continuously embedded in the logic of contemporary culture.

To sum up, the relationship between Zhong Yuan music and traditional Chinese music is not a juxtaposed or fragmented subsidiary relationship, but a mutual and continuous relationship from "subject" to "extension" to "integration" to "expression". Zhong Yuan music provides the institutional source, language framework, instrument system, style genre and communication paradigm of traditional Chinese music, which is the core key to understanding the continuity and systematization of Chinese traditional music culture. Its importance lies not in the level of "regional representation", but in the profound "structure and function", which is the basic dimension that can not be bypassed in any attempt to understand, disseminate or reconstruct traditional music.

Therefore, the second research goal is to further explore the cultural representation, cultural function and times value of traditional music represented by Zhong Yuan Music in modern society based on the historical foundation laid in the first chapter. At present, we should not only pay attention to its survival in art form, but also its practical role in education, local economy, social identity, cultural communication and other fields. Through the analysis of interviews, questionnaires, case studies and other means, the author will try to answer the following questions in the following chapters: Why

is traditional music still alive today? How does it integrate into contemporary life? What are the mechanisms through which contemporary society is redefining the value of traditional music?

With the promotion of national policies to deepen cultural self-confidence in recent years, traditional music is more likely to represent the "voice of the people" in the contemporary context. (Youqun, 2024) The author will focus on one of the core keywords of "value" and establish an observation perspective from "cultural carrier" to "social mechanism". Based on the interdisciplinary research method, It reveals how traditional music realizes the functional transformation from "primitive" to "modern", from "heritage" to "resource", from "object" to "subject" in the context of the new era. This study is not only a contemporary expression of historical materials, but also a reality check of cultural continuity and adaptability, and a systematic response to how "tradition" sounds and shines in the new era.

In order to make the research academic and scientific, the author carried out a questionnaire entitled "Research on the Value of Chinese Traditional Music in the Era" in the form of a questionnaire. 560 valid questionnaires were collected. The question setting and survey report of the questionnaire are detailed in the appendix at the end of the paper.

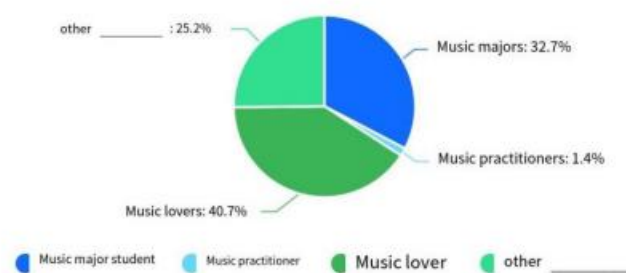


FIGURE 36 The proportion of participants

Source: Zhang Zhaoming

The participants accounted for 41.0% of the music lovers, 33.0% of the music students, the two accounted for a relatively large proportion, music practitioners only 1.0%, other categories accounted for 25.0%.

For the content expressed by the respondents who chose "other" option, the following information can be obtained. About 35% of "art related majors" include art majors, art students, etc., indicating that art related majors have some attention to traditional music. Teachers, normal university students, and pedagogics accounted for about 30 percent of "people related to education industry", reflecting the importance that people in the education field attach to traditional music. "General listeners and enthusiasts", such as those who like to listen to songs, enjoy listening to music, listeners, etc., reflect that the general public's interest in traditional music accounts for about 20%. "People from other industries", such as tourism professionals, hotel industry, accounting and history lovers, account for about 15%, indicating that people from different industries also have opinions on traditional music.

The respondents of this survey are mainly young people, including music majors, art-related majors, education professionals and ordinary young music lovers. On the whole, this group is mainly between the ages of 18 and 35, with high cultural literacy, high frequency of media use, and diverse channels of information acquisition, with distinct characteristics of "digital natives". It is this group of young people who constitute a driving force that cannot be ignored in the development and dissemination of traditional music.

First, from the perspective of cognition, student groups show obvious advantages in "actively constructing cultural identity". Most of them have received systematic education and possess basic intercultural comparison ability.

Second, from the perspective of education and career development potential, this group includes music majors, normal university students and young teachers in art colleges. In the future, they will directly enter the education, art, media and other cultural frontier industries. They are not only the audience of traditional music, but also the communicator, educator and planner. Whether it is from "campus concert" to "music class", or from "cultural travel product design" to "intangible cultural heritage project



entrepreneurship incubation", young students will continue to promote the realistic transformation of traditional music in various cultural scenes. Therefore, their attitude towards and acceptance of traditional music will influence the cultural aesthetics and value judgment of the next generation to a considerable extent. This structural advantage makes the youth group not only have a quantitative basis in the cultural inheritance system, but also have the ability to guide the direction.

Third, from the perspective of cultural consumption, young people are the main users of the current art market. Their attention to traditional music not only stays at the level of passive acceptance, but also reflects strong aesthetic judgment and cultural choice ability. In the survey, most respondents expressed the hope that traditional music can be "innovatively expressed" and "integrated into new media", which shows that this group not only has the consciousness of cultural inheritance, but also has the ability of media translation, and can play a bridge role between tradition and modernity. Compared with middle-aged and old age groups, young people are more willing to participate in the re-creation of traditional music through short videos, animations, stage performances, games and other forms. This "participatory cultural identity" is a key resource for traditional music to gain social vitality. Thus, the transition from "appreciator" to "actor" can be realized.

Fourthly, from the perspective of technological adaptability and communication ability, youth groups have a natural affinity for digital platforms. As the original residents of globalization in the Internet era, they are familiar with the operation logic of new media and are good at producing and sharing multi-modal content such as images, videos and audio. They are the most active participants in the era of "transmissible culture". This enables traditional music to have a group of realistic supporters who can "re-encode" and "re-interpret" when it enters digital media, virtual communities and even cross-cultural contexts. Therefore, from policy formulation to cultural product development, attaching importance to and stimulating the creativity and participation of this group is an important premise for realizing the "living inheritance" and "industrial landing" of traditional music.



Fifth, from the perspective of the renewal of cultural identity, the cognitive mode, aesthetic psychology and identity expression mode of the young generation are reshaping the meaning space of traditional culture. They represent not only an age group, but also a "new social force" and "shaper of future cultural environment". Their positive attitude towards traditional music, content preference and communication needs revealed in this survey provide realistic basis for us to understand the cultural reproduction mechanism of traditional music in the new era context, and also provide direction for policy makers, educators and creators.

Therefore, on the whole, although the sample composition of this survey group is concentrated on young people, this tendency precisely highlights the advantage of the "foundation group" in the development of traditional music in the future, and lays a solid realistic foundation for us to discuss its era value, transmission path and institutional guarantee.

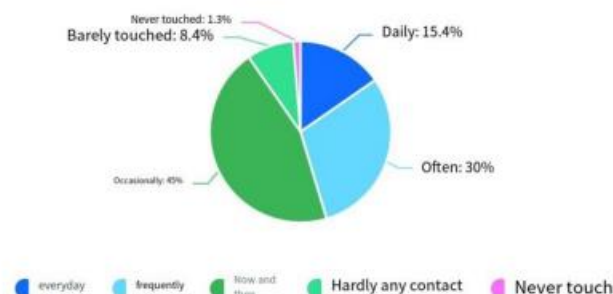


FIGURE 37 Data on exposure to traditional music

According to the data, the total number of "occasional" contacts and "regular" contacts of traditional music is as high as 75%, indicating that this cultural form is not a daily content in the group represented by contemporary youth groups, but it has formed a certain cognitive basis and acceptance frequency. Compared with the "marginalized" or "lost" cultural heritage, traditional music shows a significant "mid-frequency contact advantage" in media penetration and contextualized communication. This contact

characteristic indicates that traditional music still has the potential of communication elasticity and reactivation, which is an important basis for constructing the social value system of traditional music and the communication strategy in the future.

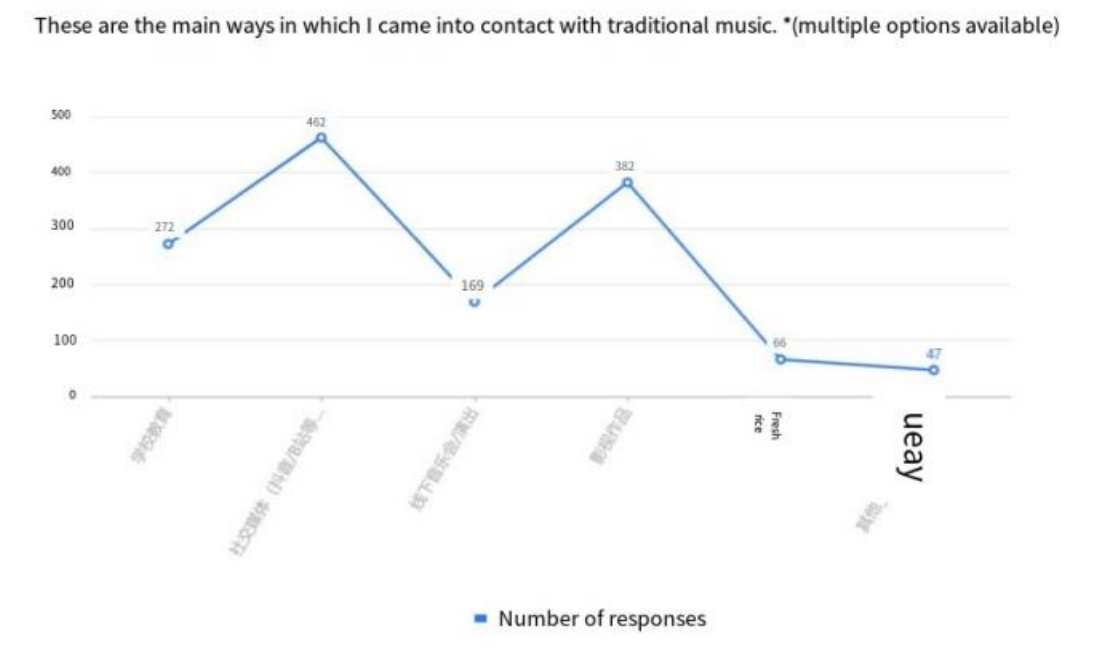


FIGURE 38 Data on "These are my primary sources of exposure to traditional music."

Source: Zhang Zhaoming

As can be seen from the statistical chart of the questionnaire, the interviewees showed obvious intergenerational characteristics and media tendencies in the main channels of contact with traditional music. In "social media", 462 people chose this channel, ranking the first, accounting for more than 82.8%; Followed by "film and television works", 382 people chose it, showing the strong penetration of film and television media in traditional music transmission; In contrast, "school education" was only mentioned by 272 people, ranking third, although it is considered the official path of traditional music inheritance. "Offline concert/exhibition" received 169 votes, indicating that respondents' face-to-face music experience is still limited by time, space and participation thresholds;

"Family environment" received only 66 votes, indicating that the role of family in traditional music education is weakening; 47, or less than 10 percent, voted for "other."

The data show that the spread of traditional music among young people has shifted from "classic paths" such as offline, family and school to new channels, mainly social platforms, short videos and online movies and television. This change is not only the result of the transformation of media ecology, but also reflects the structural transformation of traditional music in the context of content generation and cultural consumption. In short video platforms, traditional music quickly gets high frequency exposure through fragmentation, scenization and entertainment; In movies and TV dramas, traditional music is often endowed with narrative and emotional functions, such as cooperating with the spread of costume dramas, local dramas and intangible cultural heritage variety shows, effectively bridging the distance between it and the audience.

What is more noteworthy is that although "school education" ranks third, its status and influence are still guaranteed by the system, and it is still indispensable in standardized and systematic education. However, in terms of specific acceptance, the appeal of traditional music courses is obviously less than that of Internet content, reflecting the tension between traditional teaching methods and the acceptance habits of contemporary teenagers. This suggests that the course design, content update and teaching media of traditional music education in the future need to keep pace with The Times, and integrate more digital platform thinking and audio-visual narrative skills.

In addition, the low proportion of "family" channels is alarming. In traditional societies, the "family education" of music used to be an important support for cultural inheritance, but now this function has been greatly weakened, reflecting the breakdown of musical experience between generations, and on the other hand, it also means that the life basis of traditional music culture is losing. This phenomenon calls for public cultural policies to increase support for parent-child non-body testing programs, community music creation, and family music education auxiliary mechanisms.

In summary, the image data clearly Outlines the process of the traditional music transmission path from "home-school-community" to "end-screen - cloud", and also

suggests that when building the value of traditional music in the era, we must re-understand its "media attachment structure" and look for new points and possibilities with digital cultural logic as the cut.

Under the contemporary social background of deepening globalization and rapid development of science and technology, Chinese traditional music represented by Zhong Yuan Music is showing new era value and communication potential. On the one hand, the global cultural flow accelerates the convergence and reconstruction of multiple cultures, making the expression and self-narrative of national culture an important path to maintain cultural sovereignty and identity; On the other hand, the application of new technologies has injected unprecedented expression forms and communication space into traditional music, enabling it to get rid of regional and field restrictions and enter the broad digital media ecology.

According to the survey data, respondents have a positive attitude towards the integration of traditional music and digital technology. For example, on the question "Do you enjoy the immersive experience of traditional music culture in new technologies such as VR/AR/XR", more than 80 percent of respondents said "very agree" or "somewhat agree".

### (1) 大部分人享受传统音乐文化在 VR/AR/XR 中的体验

超过 80% (52%+32%) 的人表示非常赞同或比较赞同，仅少数人态度消极。

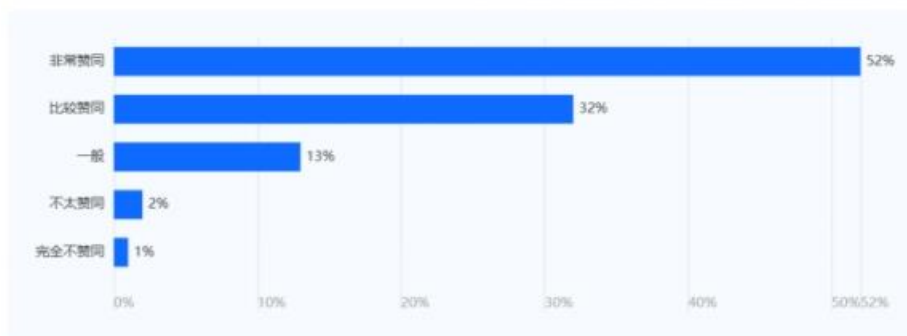


FIGURE 39 Data on "Whether you enjoy the experience of traditional music culture in VR/AR/XR"

Source: Zhang Zhaoming

On the question "Do you like traditional music enabled by technology?", 73 percent clearly agreed. This shows that among the younger generation, there is no natural gap between the cultural acceptance and technical cognition of traditional music. On the contrary, digital, visual and interactive expression methods enhance its cultural appeal and aesthetic participation.

## (2) 多数人喜欢科技赋能的传统音乐。

非常赞同与比较赞同共占 74%，而不太赞同和完全不赞同仅 4%。

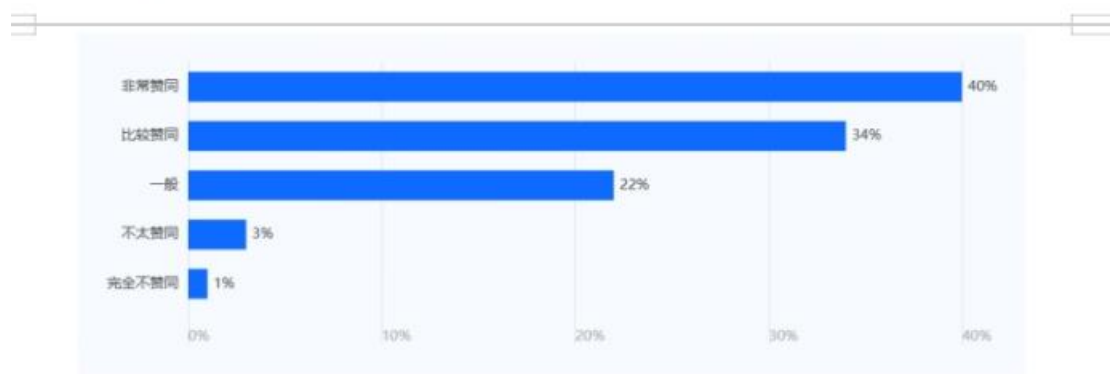


FIGURE 40 Data on whether they like technology-enabled traditional music

Source: Zhang Zhaoming

In the question "Do you think the online dissemination of traditional music is helpful for foreigners to understand Chinese culture", more than 95 percent of the respondents said yes. This not only reflects the public's high recognition of the function of traditional music as a "national cultural business card", but also reflects that in the context of international communication, traditional music is being given a new role of "cultural interlocutor", "value interpreter" and "cross-cultural communication medium". Under the background of the increasingly intensified competition of national soft power,

the cultural symbolism and aesthetic affinity of traditional music constitute an important entrance for Chinese culture to the world.

### (7) 大多数人认为传统音乐网络传播利于外国人理解中国文化。

73%的人表示非常赞同，22%比较赞同，显示大部分人认同这一观点。

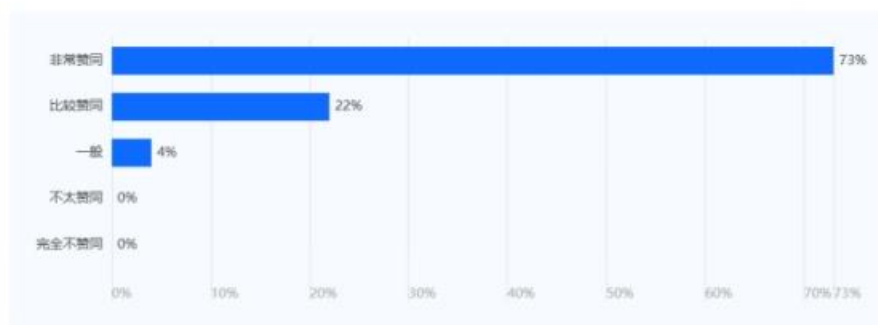


FIGURE 41 Data about the survey "whether we believe that the online dissemination of traditional music is conducive to foreigners' understanding of Chinese culture"

Source: Zhang Zhaoming

Taking Zhong Yuan Music as an example, the cultural form represented by it not only has profound historical accumulation, such as the archaeological evidence of Jihu bone flute, chime bells, Xun and other instrumental traditions, but also has strong artistic expression and ritual symbolism. From the witchcraft music of ancient times to the court music and dance in the slavery period, to the Tang and Song school system, to today's folk wind and percussion music and opera singing, the Zhong Yuan music system has carried the natural enlightenment of "witchcraft" in Chinese civilization from the beginning, to the institutional wisdom of the tradition of "rites", and to the aesthetic construction of "music". In the global context, this Eastern cultural structure with music as the carrier has a unique charm and cultural value, which is different from the Western tonal system and narrative grammar, and provides an important support for the construction of multi-cultural order and the promotion of cultural equality.

In terms of science and technology, the integration between traditional music and digital media has actually gone beyond the primary level of "media bearing" and entered the stage of "technical meaning" and "aesthetic reconstruction". The contemporary technology represented by VR/AR/XR, AI audio generation, interactive performance platform, etc., not only makes the performance of traditional music more vivid, but also improves its situational, spatial and participatory quality. This aesthetic experience based on technological reconstruction endows traditional music with "transmittability", "immersion" and "global sharing", which greatly expands the breadth and depth of its cultural life.

All in all, at a time when globalization and digitalization are deeply intertwined, Chinese traditional music, especially the Zhong Yuan Music as the core, has not lost its relevance in various periods, but is building a composite communication ecology of "integration of ancient and modern, local stance, technological extension and global expression". The formation of this ecology is not only related to the regenerative ability of traditional art itself, but also related to the speaking position and spiritual symbol of Chinese culture in the world cultural pattern of the 21st century.

## **2.1 Modern interpretation and aesthetic reconstruction of traditional music**

The modern interpretation of Zhong Yuan traditional music refers to the process of re-interpreting, adapting and innovating the traditional music of Zhong Yuan in modern society, or the process of re-presenting the traditional music elements in Zhong Yuan. This process aims to combine traditional music with modern music elements, so that it can adapt to modern aesthetic needs and radiate new vitality while retaining the essence of Zhong Yuan music culture. Modern interpretation not only includes the re-creation of traditional Chinese music but also pays special attention to the in-depth exploration and analysis of the Zhong Yuan culture connotation contained in traditional music.

### **2.1.1 Visual interpretation**

Under this title, it mainly discusses the presentation and interpretation of traditional music in non-sound forms such as words and images from the perspective of



visual art. In this regard, the study and dissemination of classical music literature is an important approach.

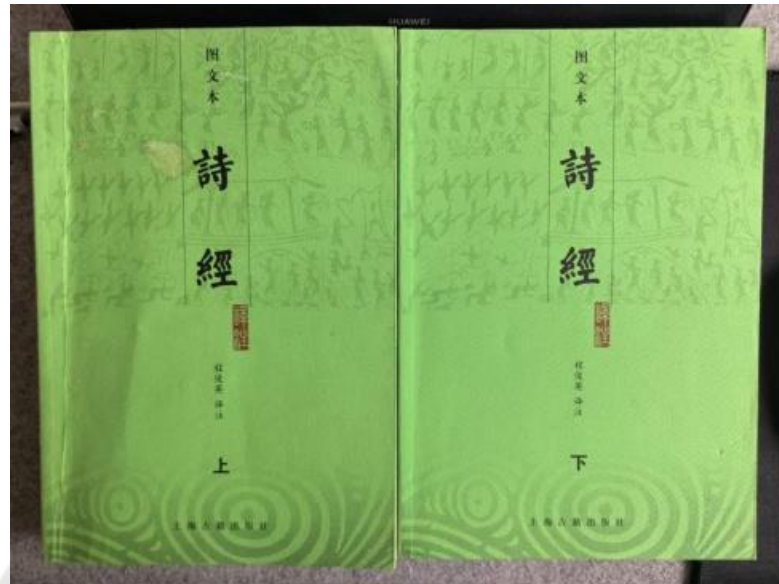


FIGURE 42 The Shi Jing poetry scripture

Source: Zhang Zhaoming

Zhong Yuan traditional music, as an important part of Chinese culture, carries rich historical information and cultural connotation. The Shi Jing poetry scripture, as the oldest collection of lyrics inherited from ancient China, carries a heavy connotation in the definition of culture, especially in the category of music and literature. As the crystallization of Zhong Yuan ancient music culture, the Shi Jing poetry scripture occupies an important position in the history of music and literature. The poems recorded in the Shi Jing poetry scripture are sung with music. With its ancient classical poetic form and unique artistic style, the Shi Jing poetry scripture has become a classic and important model of literature and music creation in ancient times, providing valuable materials for the study of ancient music and exerting a profound influence on the inheritance and development of Chinese culture from ancient times to the present. In contemporary times, through the study of the Shi Jing poetry scripture music, the cultural features and musical traditions of ancient society can be more accurately understood, which provides important

support for historical and cultural research. Modern scholars have studied the Book of Songs through various disciplines such as literature and music, not only to verify the possibility of the restoration of its melody and singing, but also to explore the enlightenment of the values contained in it to the contemporary era

The author entered the keyword "Shi Jing" on CNKI, an academic website of Chinese classics, and retrieved 18,632 documents in total. Among them, 896 articles on the study of the Book of Songs appeared in 2013, and AI predicts that 587 articles will be studied on it by 2025.

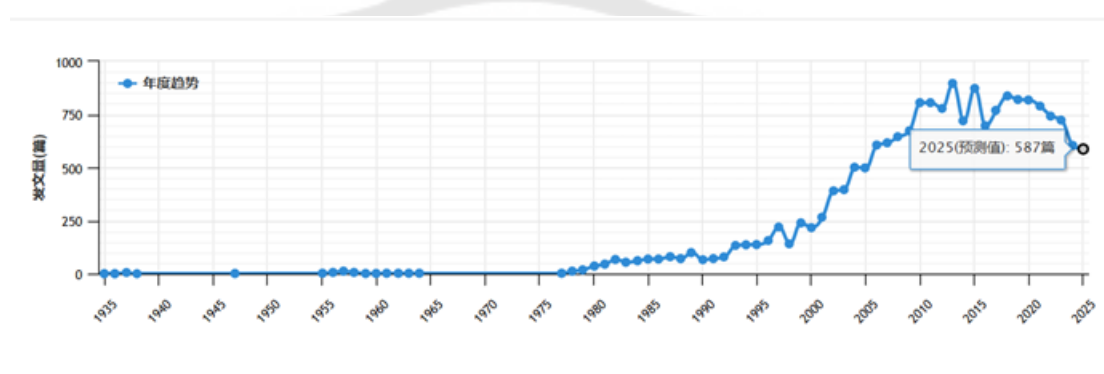


FIGURE 43 SHI JING research line chart on the CNKI

Source : <https://www.cnki.net/>

From the distribution of disciplines, there is only more than 50% of the thematic part, accounting for 65.38%, based on the researchers' research on Chinese literature. The Shi Jing poetry scripture, as the first poetry collection in China, contains profound artistic value and emotional value of ancient Chinese literature, which has a realistic role of enlightenment for the creation and development of later literary works and the guidance and education of social members.

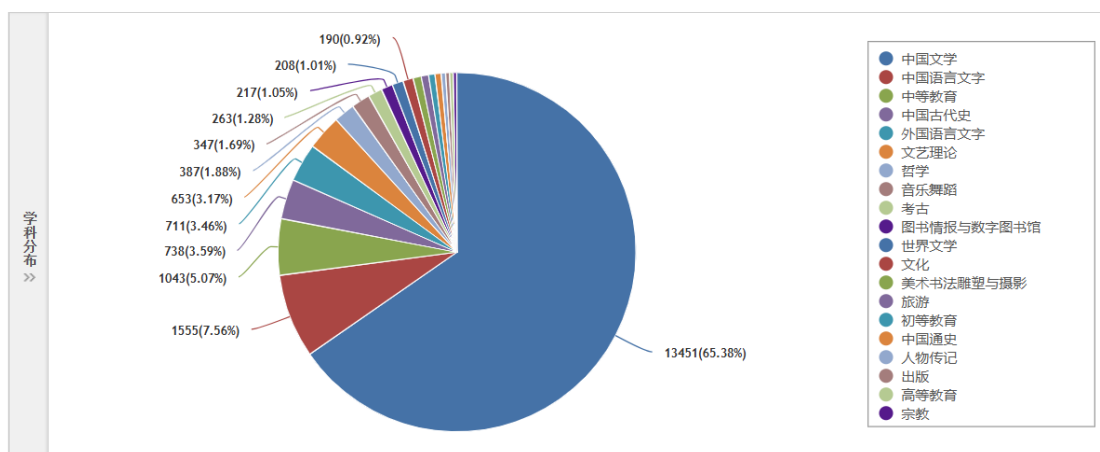


FIGURE 44 Pie chart about SHI JING on CIKI

Source: <https://www.cnki.net/>

Beyond the broad field of literature, the author has selected some keywords that may become the main objects of observation in the following chapters, such as “Ancient Chinese History”, “Literary Theory”, “Music and Dance”, “Culture”, “Tourism” and “Higher Education”, “culture”, “tourism” and “higher education”. By comparing the volume of research in these areas, we can observe that “Ancient Chinese History” and “Literary Theory” have a clear downward trend in 2023, and “Higher Education” has a downward trend in 2024, but “Higher Education” has a downward trend in 2025. In 2024, there is a decreasing trend, but according to the prediction, the research of these three subjects will have an inflection point in 2025, showing a clear upward trend, while “Music and Dance”, “Culture” and “Tourism” show a relatively stable trend. and “tourism” show a relatively stable development trend. This suggests that the study of classical literature and musical works, represented by the Book of Songs, has generally maintained a stable and positive trend. This further suggests that contemporary people still maintain a strong interest and research enthusiasm in their attitudes towards the classical culture that has been passed down to the present day as represented by it, which has led to the continued revitalization of the ancient traditional paradigm of musical lyrics.

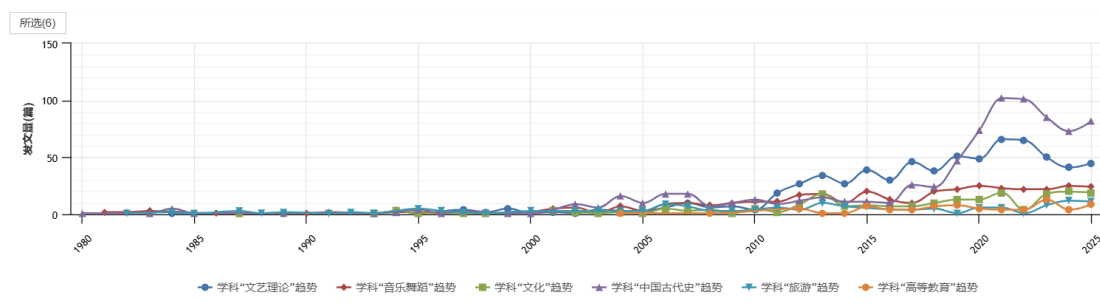


FIGURE 45 Comparison line chart of various studies on SHI JING on CIKI

Source : <https://www.cnki.net/>

I think the Book of Songs has the research value of music in contemporary times.

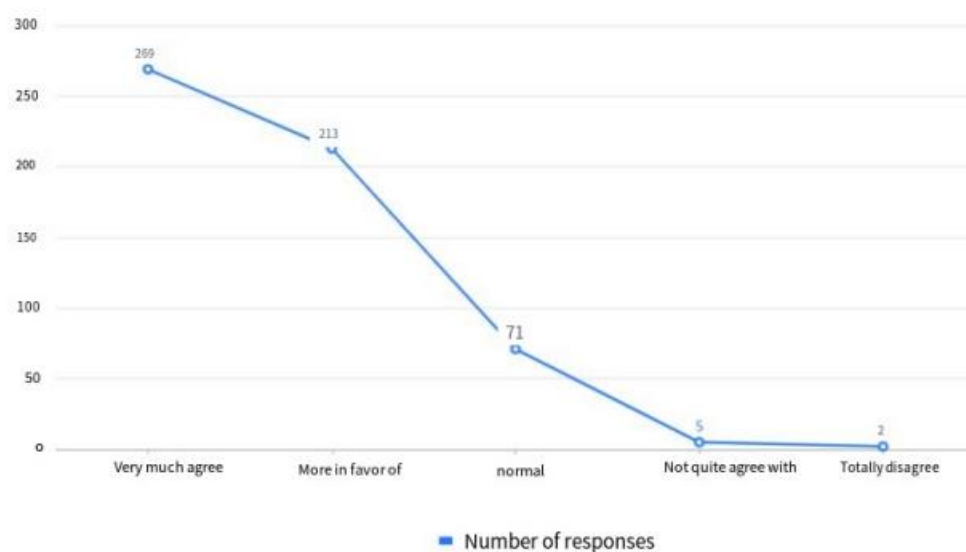


FIGURE 46 About investigating the data that I think "the Book of Songs has research value in contemporary times"

Source: Zhang Zhaoming

As can be seen from the data in the chart, the vast majority of respondents believe that the Book of Songs still has the value of music research in the contemporary era. Among them, 269 people "strongly agree" and 213 people "relatively agree", totaling

482 people, accounting for more than 86%. Only a very small number of people said "not very agree" or "completely disagree", respectively, 5 and 2 people, the proportion is very small. This trend indicates that the Book of Songs, as the earliest collection of Chinese poetry, is not only of historical significance, but also widely recognized as an important research resource in the fields of contemporary expression, tracing the structure of traditional music, language rhythm and chanting system. The survey reflects the high recognition of contemporary youth groups for the combination of the Book of Songs and music, and provides a solid foundation for social consensus for the cross-research of traditional music culture and classical literature.

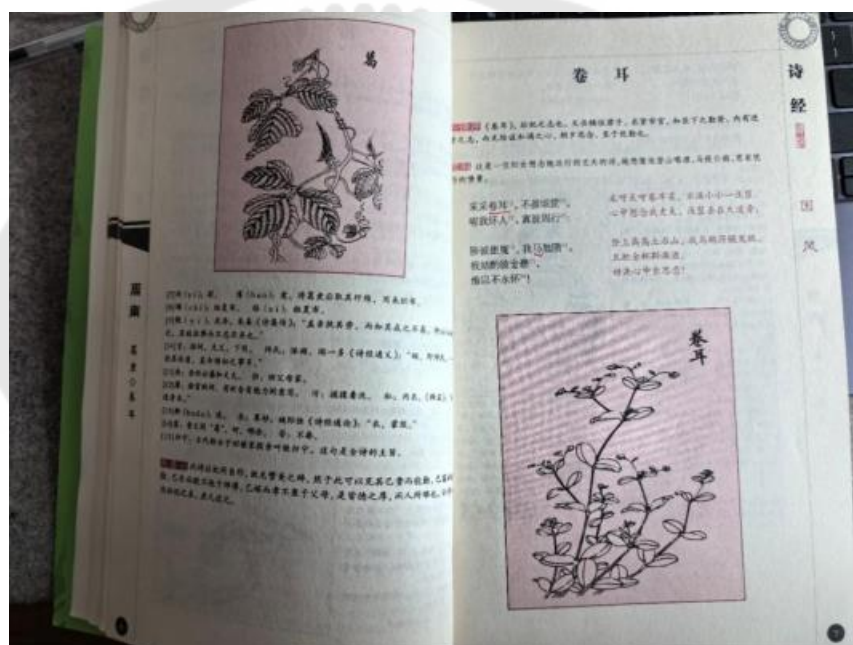


FIGURE 47 Juan ER from The Shi Jing poetry scripture

Source: Zhang Zhaoming

The Shi Jing poetry scripture originated in the Zhong Yuan area in the Middle Ages and spread in the Oriental society, which is known as reserved. Its content contains the unique aesthetic and value system of the Orient. The concept of love is the fundamental attitude and view of love, and an important part of the outlook on life. In Guo Feng's article, based on the working people's production and life conditions in the Spring

and Autumn Period and the Warring States Period, the author uses implicit and restrained expression techniques to realistically depict the love attitude of the people at that time, such as Jian Jia, which uses objects to reflect the protagonist's sincere yearning and persistent pursuit of love, reflecting his unwavering feelings of loyalty. Juan Er describes a woman working in the mountains, picking Chinese cabbage. She picks and picks, but it seems that she can't pick a small basket for a long time, because she misses her sweetheart so much that she doesn't want to work at all, so she puts the basket on the roadside. The inability to concentrate on work caused by her longing for love has become a burden of life. Although thousands of years have passed, people's emotional changes are basically the same, which has a warning and educational significance for contemporary people's love concept. From ancient times to now, no matter it is a hot love period or a stable period, the protagonist must first stick to his own heart and be loyal to love; Secondly, they should pursue good and loyal moral sentiment and pursue realistic ideal life together. They should not give up life because of love; Third, we should treat our feelings rationally, and let go calmly when love is gone, leaving ourselves a dignity.

Although the love story depicted in The Shi Jing poetry scripture belongs to ancient times, it also depicts the value orientation of contemporary love, which requires contemporary people to examine the concepts generated in it with a judgment view. Taking its essence, inheriting and carrying forward the excellent traditional Chinese culture plays an important role in improving contemporary people's concept of love, especially young people's ideological and moral cultivation. Therefore, having a correct understanding of China's traditional culture and exploring ways to further realize contemporary values, such as deeply feeling and analyzing the narration of love in poetry, And combine the requirements of the modern times to integrate new thinking and emotions, take the ancient as a reference and history as a mirror, so as to realize the creative transformation and innovative development of traditional values. Although Guan Ju, The Reeds and Scroll Ear were created thousands of years ago, their humanistic feelings still resonate with people today. The concept of loyalty, love and simple ethics

expressed in these poems and music works still has warning and educational significance for contemporary young people's emotional concepts.

Through the modern interpretation of classic texts, people take their essence, criticize and inherit them, so as to realize the creative transformation of traditional values -- taking history as a mirror and integrating the ancient humanistic spirit into the value system of the new era.



FIGURE 48 Listening to the Qin

Source: Zhang Zhaoming



In the center of the picture, the Guqin player is sitting upright after several cases, with his hands on the strings. His clothes are wide and his expression is calm, as if he is concentrating on tuning the strings. There is an incense burner on the piano table, curling up smoke slowly, creating a quiet atmosphere, as if the viewer can feel the dense temperament of the artistic mood has been born before the music has come out. There are a number of scribes sitting around the piano player. They either listen attentively, or lower their heads to meditate. Although their bodies are different, they all present a sense of introverted and quiet auditory immersion. Viewers can clearly perceive the unique spiritual participation of the ancient literati when they listened to the piano -- neither passive sensory reception nor performational aesthetic consumption, but a participatory "introspective listening". The background of the painting is layered with elements such as rocks, bamboo repair and barriers, supplemented by a series of books and paintings, which not only restores the unique living space of the literati class, but also strengthens the spiritual context in which music takes place. In the form of painting, Zhao Ji uses the techniques of combining fine brushstrokes and light colors to strengthen the tension between the characters' expressions and the scenes. Especially in the depiction of the body of the guqin, the chord position, the zhen and the foot of the instrument are clearly discernable, which reflects the artist's deep understanding of the structure and playing skills of the instrument. More importantly, the painting does not stop at the reproduction of physical objects, but builds a "visual auditory field" at the visual level. In this context of the image, although the presence of music is not heard, it is "seen" through the temporary nature of the characters' movements, the static configuration of environmental elements and the emotional rendering of the overall atmosphere. This structure of "auditory and visual integration" makes "Auditory" a typical example of an "auditory visuality." As Wang Zhenghua (Zhenghua, 1998) said in his analysis, the painting is not only a private performance of musical instrument, but also a symbolic ceremony about the literati's self-cultivation and aesthetic ideal.



FIGURE 49 Gu Qin

Source: Zhang Zhaoming

In the context of the exhibition in Henan Museum, the presentation of "Listening to the Qin" is not only a reproduction of the painting art of the Northern Song Dynasty, but also an open education on the aesthetic spirit of traditional Chinese music. The painting is placed in the section of ancient Chinese music culture, supplemented by the actual guqin, the fragments of the music score and the audio explanation, so that the audience can experience the cultural connotation of guqin art with multiple senses in addition to visual viewing. The space arrangement of the exhibition helps to break the aesthetic barrier between the ancient art and the contemporary audience, so that the "piano in the picture" can become the projection of the "voice in the heart" of the contemporary audience, so as to promote the traditional music image to obtain continuous cultural vitality in the contemporary society. Especially for ordinary visitors, facing such a highly condensed music image work of literati in a non-professional music environment, the imperceptible educational function is obvious. Through the combination of static images and piano sound simulation, "Listening to Piano" builds a guided listening vision in the space, strengthens the public's attention to "listening" and re-cognition, and helps the aesthetic education of traditional music to extend to the social level. Through the

interlacing narrative of images and imagination, the audience is no longer just a blind recipient of "seeing", but reconstructing the understanding and resonance of traditional music through visual perception.

### 2.1.2 Auditory interpretation



FIGURE 50 Archeologists play the bone flute

Source: Zhang Zhaoming

A screening area at the Jiahu Site Museum in Henan Province recorded the archaeological research on the bone flute by a research team with archaeologist Zhang Juzhong as the core. The author observed the modern song "Yimeng Mountain Minor" played by previous researchers. Yimeng Mountain Minor, also known as December Key, is a classic folk song in Shandong Province. It was first written around 1940. Since its creation, it has undergone many modifications and spread. In 1953, after the revision by Li Guangzong and Li Ruiyun, it changed the theme of Anti-Japanese War from Zhong Yuan to hometown theme, and added two new lyrics, and the song was renamed Yimeng Mountain Minor Key. The structure of the song is a single section, consisting of four phrases, each of which has the same rhythm. The four sentences end with Re, Do, La, Sol and follow each other sentence by sentence. Each sentence ends with a drawl, which

enhances the artistry of the song. This classic contemporary folk song and "Jasmine Flower" were once recognized as outstanding folk songs of China by UNESCO.

### 沂蒙山小调

《沂蒙山小调》原为《十二月调》，流传于山东北部和河北等地。抗日战争时，八路军山东抗日军政大学一分校的文艺工作者用此调编配了一首歌，名为《打黄沙会》，配合对“黄沙会”（鲁南地区反动武装组织）的斗争。以后，人们保留了它的前两段赞美沂蒙山风光的歌词，增加了歌唱新生活、歌颂领袖的内容，这就是今日的《沂蒙山小调》，又称《沂蒙山好风光》。这是一首优美动听的颂歌，深受群众的喜爱。

这首歌采用含变宫的六声徵调式，旋律优美抒情，节奏舒展宽广，曲调具有豪放明快的山东民歌风格特点。全曲共四个乐句，为单乐段的分节歌形式。四个乐句的落音分别为 2 1 6 5，整个旋律呈波浪式下降型。每个乐句都有以结束音为中心作回返的拖腔，使旋律的进行更加顺畅而又自然，从而增强了乐曲的歌唱性，抒发了歌者对自己家乡的热爱和赞美之情。

### 沂蒙山小调

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山东

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3. 高	粱	(那个)	红	来	(哎	哎													
4. 咱	们	的	毛	主	席	(哎	哎												

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本曲谱上传于  中国曲谱网

FIGURE 51 Example of Yimeng Mountain minor music

Source: <https://www.qupu123.com/Public/Uploads/2016/08/12/57ade7e37929e.png>

This form demonstrates the audibility of Neolithic music. The researchers re-interpret Yimeng Mountain Minor, a modern folk song, through the ancient bone flute. It echoes in the ears of modern people, making them feel the perfect integration of traditional music and modern culture, as if telling a musical legend spanning thousands of years. This integration of ancient instruments and modern music not only gives new vitality to the ancient wind instruments, but also injects more historical and cultural connotations into the traditional folk music.



FIGURE 52 Actors play a 3D printed bone flute

Source: <https://www.chnmus.net/ch/orchestra/culturalRelic/details.html?id=519116217447660468#list>

The Huaxia Ancient Orchestra of Henan Museum utilizes contemporary 3D printing technology to accurately replicate the shape and structure of the ancient musical instrument, restoring the original bone flute one to one, and even attempting to improve and innovate it, to re-perform the magnificent music of the ancient Chinese music



in important performances such as receiving the President of South Korea, the Queen of Thailand, and ambassadors of various countries in foreign countries. As an important carrier of music and culture, the reinterpretation of traditional musical instruments in the Zhong Yuan, represented by the Jiahu bone flute, not only demonstrates the exquisite skills of ancient musical instruments, but also reinterprets contemporary classical and popular folk music with the help of modern technology, so that classic and ancient musical instruments are revitalized, and modern people can experience first-hand the unique charm of ancient music, and profoundly appreciate the deep history and cultural heritage of traditional music in the Zhong Yuan. The deep history and cultural heritage of the traditional music of the Zhong Yuan is deeply appreciated. Contemporary people promote the inheritance of ancient musical instruments through this way of blending the ancient and the modern, and inject new inspiration and vitality into modern music creation to meet the needs of modern music. This fusion of contemporary technology and ancient art carriers not only gives new life to music, but also opens up a new path for the inheritance and development of traditional music, which is one of the values of ancient music in contemporary times.



FIGURE 53 Yuan Dynasty flute artists brick carving

Source: Zhang Zhaoming

The development process of Chinese flute instruments is one of the most continuous and representative evolutionary clues in traditional music culture. From Jihu bone flute to Yuan Dynasty brick carving music Jiyue image, Chinese traditional music shows cultural continuity and aesthetic inheritance spanning thousands of years. In the picture, we can see that the player's face is flexible and calm, the flute holder plays accurately, and the other person holds his hands together, like beating, dancing or chanting, which indicates that the flute not only had a clear performance program in the Yuan Dynasty, but also its playing method was mature and stereotypical. The flute body is held horizontally, the technique is exquisite, and the characters are calm, which reflects the continuation of music as a ceremonial performance, and indirectly proves that the playing tradition since Tang and Song Dynasties still has vitality in the Yuan Dynasty. More importantly, the image shows that the flute's identity as an ancient instrument has been powerfully reinforced in visual culture, and it has formed a common structure with new performance forms such as opera, dance music, and rap. This material confirms that from the sacrificial -- sacred -- rhythm system of the bone flute to the mechanism of entertaining gods -- entertaining people -- playing the stage in the brick carving, traditional Chinese music has achieved a continuous evolution from sacred to secular while maintaining its cultural core.

By the Ming and Qing dynasties, the flute was widely used in Kunqu Opera, Clapper Opera, and local blow bands, and with the frequent musical exchanges between the north and the south, regional variations such as Qu flute and Clapper flute were derived. The combination of suona and flute is especially unique in Henan province, and the "lament music flute" in traditional wedding and funeral ceremonies has become an important symbol of ethnic memory and emotional expression.

In modern times, as an important member of the Chinese national orchestra, the flute not only participates in the teaching system of the conservatory of music, but also frequently appears in various non-inherited practices and public performance scenes. Especially in rural fairs, temple fairs in towns and cities, and



voluntary service activities in literature and art in Henan province, the sound of dizi still exists as a symbol of folk music. This historical evolution from the prehistoric bone flute to the contemporary transverse flute shows a rare instrumental lineage in the structure of traditional Chinese music culture that has spanned 8,000 years without interruption.

The reason why the flute can maintain such strong cultural continuity is not only its convenient material, easy to carry and make, but also the aesthetic meaning and social symbolism it carries. From religious communication, literati's affection, to folk ritual and music education, the flute has been endowed with new cultural functions and has become a symbol of "connecting ancient and modern" in the Chinese musical tradition.

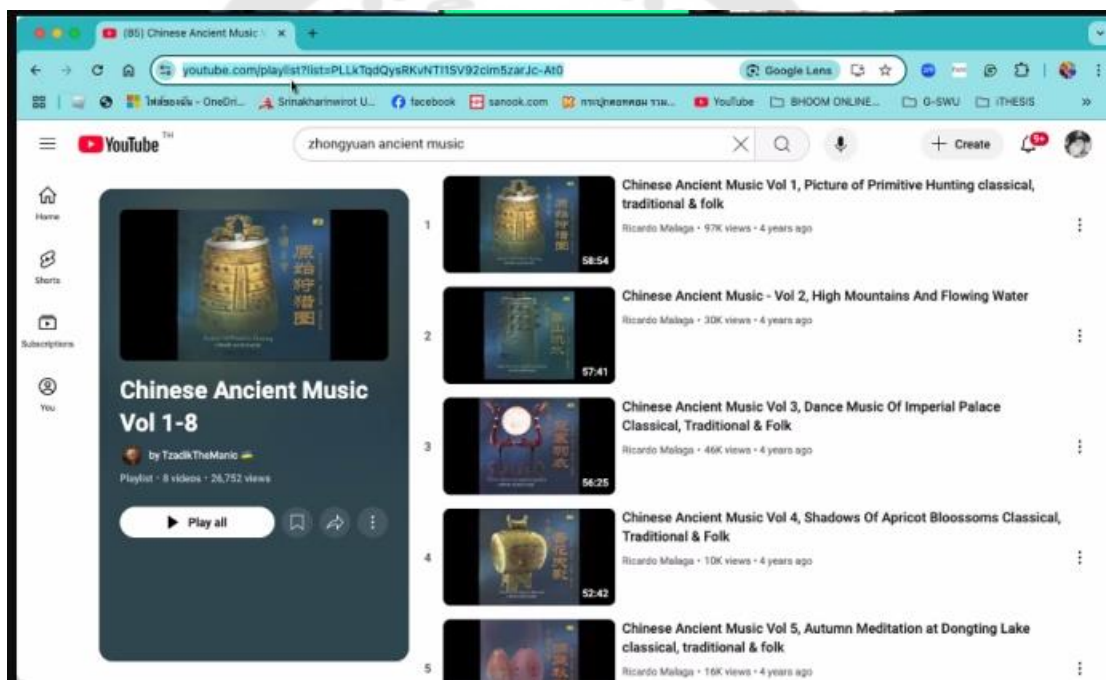


FIGURE 54 Chinese Ancient Music from Youtube

Source : [youtu.be/PLLKTdOysRKVNTHSV92cim5zarJc-At0](https://youtu.be/PLLKTdOysRKVNTHSV92cim5zarJc-At0)

I searched the YouTube video site using the keyword “Zhong Yuan ancient music” and found a playlist entitled “Chinese Ancient Music Vol 1-8”. “This series of music is produced by TzadikTheMankc. The playlist contains eight videos covering a variety of themes and styles of Chinese classical music, such as “Primitive Hunting

classical, traditional & folk”, “High Mountains and Flowing Water”. These videos utilize modern audio and video technologies to present ancient Chinese music to modern audiences, allowing these traditional musical works to be disseminated and appreciated in contemporary society. As a typical example of modern interpretation of ancient music, by uploading traditional music works to modern digital platforms such as YouTube after secondary creation, the creators not only help to preserve the original appearance of these traditional music works, but also enable them to be widely disseminated and heard by a global audience, which promotes the exchange and dissemination of the Zhong Yuan culture in the Internet era, and stimulates the appreciation of traditional Zhong Yuan music by music lovers. In the Internet era, it promotes the exchange and dissemination of the Zhong Yuan culture and stimulates the interest of music lovers in the traditional music of the Zhong Yuan. In addition, the production of this music incorporates modern music production techniques, making Zhong Yuan music more attractive and accessible, further proving the value and significance of Zhong Yuan music in contemporary society.



has been spread and innovated. There are many versions performed by different performers on video websites. This ancient song has a unique meaning, showing Ruan Ji's dissatisfaction with the reality and his expression of inner sorrow in a drunken and feigned way under the background of the dim and dark government at that time. Guqin, as an important carrier of ritual music culture, is interpreted and presented in the work "Drunken Mania". Through the special rhythm of triple time, the use of syncopation and big jump intervals, the emphasis is placed on the second beat, which subverted the heavy sense of traditional elegant music. It is unique in music style, reflecting the rebellion and diversity of traditional Chinese music style. From the legend of the Wei and Jin Dynasties to the inheritance of the Magic Secret Music in the Ming Dynasty, and then to the contemporary adaptation and performance, the work has become a special presence in traditional Chinese music through the precipitation of history. In terms of musical performance, the ancient song "Wine Maniac" through the guqin's unique thick timbres, special playing skills and rich expressivity, Ruan Ji's inner wild and unrestrained and helpless to the reality performance vividly. When listening to this piece, the contemporary audience seems to be able to travel through time and space, return to that turbulent era, feel the inner world of ancient literati and scholars, and resonate with it, so that the traditional Chinese music in the auditory interpretation of time and space.

### 2.1.3 Audiovisual interpretation



FIGURE 56 traditional music works of Zi De Qin She

Source: [https://www.youtube.com/watch?v=v-](https://www.youtube.com/watch?v=v-8AOJbdsDQ&list=PLVPsA9kPOF6PqKYM06c_BYBGUE5A0onCS)

[8AOJbdsDQ&list=PLVPsA9kPOF6PqKYM06c\\_BYBGUE5A0onCS](https://www.youtube.com/watch?v=v-8AOJbdsDQ&list=PLVPsA9kPOF6PqKYM06c_BYBGUE5A0onCS)

Founded in 2014, the club initially focused on guqin teaching. Over time, it gradually evolved into a professional guqin orchestra. The orchestra, whose members mostly graduated from the conservatory's folk music major, is known for its unique Guofeng music and video performance content creation, with hundreds of thousands of fans on YouTube and Bilibili platforms. In terms of musical performance, the orchestra skillfully integrates ancient traditional music with modern music elements, such as adapting pop music and integrating the performance of various traditional instruments such as guqin, pipa and flute, as well as Kunqu opera, RAP, Han and Tang dance, popular street dance and other art forms, forming its unique style of Chinese music. This makes the traditional music represented by the guqin more in line with the contemporary aesthetic. In terms of visual expression, the musicians wear ancient restored costumes, such as those of different dynasties such as Tang Dynasty and Song Dynasty, creating



an atmosphere that travels through time and space. This unique performance style not only enhances the expressive power of the music, but also makes the audience feel as if they have traveled back in time to the ancient musical world. By interpreting modern music with traditional instruments, performing in their own costumes and using online platforms, the club has shown the charm of traditional Chinese culture to the world and promoted cultural exchanges between China and foreign countries. Their works have also won wide attention overseas, becoming important emissaries for spreading Chinese culture.



FIGURE 57 Huaxia Ancient Music Orchestra

Source: [https://www.bilibili.com/video/BV1CY4y1G7RE/?spm\\_id\\_from=333.1387.homepage.video\\_card.click](https://www.bilibili.com/video/BV1CY4y1G7RE/?spm_id_from=333.1387.homepage.video_card.click)

Founded in 2000, Huaxia Ancient Orchestra is a professional orchestra supported by Henan Museum. The orchestra makes innovative interpretations based on ancient musical works combined with modern musical elements. For example, in the works in the picture, the orchestra composed ancient poems such as Guan Ju from the Book of Songs into music, and presented them in the form of contemporary concerts, so that the audience could feel the charm of ancient music.



FIGURE 58 Poster of Huaxia Ancient Orchestra buying tickets online

Source: Zhang Zhaoming

Through the restoration and interpretation of ancient music, the Huaxia Ancient Orchestra has effectively inherited the ancient Chinese music culture, allowing



more people to understand and recognize the rich connotation and artistic value of ancient music. It not only has originality in music creation, but also strives to innovate in performance forms. The members of Huaxia Ancient Orchestra often wear ancient costumes, use modern imitation ancient instruments, and show the charm of ancient music vividly through their exquisite playing skills. The performance scene often uses modern technology to enhance the stage performance effect, creating an immersive ancient music scene for the audience, so that the audience can feel the charm of ancient music more directly. This audio-visual combination of interpretation method not only allows the audience to enjoy the rhythmic beauty of ancient music in the sense of hearing, but also to obtain the immersive experience of ancient culture in the sense of vision.



FIGURE 59 Poster of the Twelve Hours of Chang 'an

Source: <https://ent.ifeng.com/c/7o0banp60Xl>

As one of the promotion songs of the Twelve Hours of Chang 'an, Qing Ping Music features a Tang Zheng melody, court music, street scenes and war scenes. The lyrics are adapted from a poem of the same name by Li Bai. Through the interpretation of modern music, it vividly shows the style of the prosperous Tang Dynasty and the profound charm of traditional culture. Breaking the traditional framework of pop music, the piece combines Chinese Tang style ancient rhyme with R&B singing, presenting a unique

musical style. The use of audio-visual language further strengthens the historical narrative function of the music. With the help of modern music, Qing Ping Music inherits and carries forward ancient Chinese culture, so that more audiences can understand and love traditional culture. In the process of dissemination, with the help of online platforms and social media, the song has attracted a large number of young audiences, effectively promoting the popularization and inheritance of traditional culture.

In the contemporary context, traditional Chinese music is no longer a symbol of the "past", but is gradually becoming an important bridge between history and modernity, culture and media. Associate Professor Wang Jie pointed out in the interview: "The combination of traditional Chinese music and modern music has a typical deconstruction and reconstruction." This core judgment reveals the basic logic of the innovative expression of traditional music in the current audio-visual art, that is, through the selective "deconstruction" of the original musical form and cultural semantics, and then "reconstruction" in the new narrative space and media system, in order to achieve the translation of cultural meanings and the regeneration of aesthetic functions.

First of all, from the perspective of the cross-border integration of artistic styles, the examples of "Huayin old tune and pop music", "New interpretation of Gezhi Opera" and "narrative dance" mentioned by Associate Professor Wang Jie show that traditional music is no longer limited to the category of "sound text" in contemporary audiovisual art, but has become the cultural core of the integrated expression of "visual-audio-motion". Take "Hundred Birds Singing the Phoenix" as an example. Suona, a traditional instrument, not only runs through the main theme of the film, but also serves as a musical symbol of the dual narration of "inheritance" and "destiny". Its desolate tone becomes a medium to evoke the audience's cultural emotions. In Tang Palace Banquet, the visual logic of ancient court culture is reshaped through the close coordination of physical movement and traditional musical rhythm, and the "auditory symbol" gains new vitality in the "visual theater".



FIGURE 60 Henan Museum: Painted Terra cotta figures of music and dance

Source: Zhang Zhaoming



FIGURE 61 A still from the modern traditional music performance "Tang Palace Banquet"

Source: [https://k.sina.com.cn/article\\_7459475063\\_1bc9e8e7700100upxx.html](https://k.sina.com.cn/article_7459475063_1bc9e8e7700100upxx.html)

Second, she stressed: "All kinds of fusion have their different characteristics, from the dimension of success, should be considered dialectically." This point of view points out that the fusion of traditional music is non-unidirectional, that is, it should not be judged by whether it is "trendy" or not, but whether the fusion process completes the renewal of aesthetic experience while maintaining the cultural spiritual core. This point is embodied in the creative programs of Henan Satellite TV. "Breaking the Cocoon" combines the structure of hip-hop dance with the philosophy of Tai chi, and forms a cross-cultural fusion of "rhythmic momentum" and "Oriental artistic conception". Miaoyin Yi Tour and Youth Tour, with the help of traditional Musical Instruments and dance design, form a multi-dimensional art space with literati temperament; Works such as "Looking for Flowers by the River", "Autumn Equinox" and "Qingzhao Ci Jian" have realized the panoramic integration of music, clothing, art, literature and seasonal culture. This kind of program is not only the "media representation" of traditional music, but also the "context re-interpretation" of Chinese aesthetic spirit.

Wang Jie also mentioned "a concert combining Chinese and Western music from the perspective of the Belt and Road Initiative", which further explained that under the promotion of national cultural strategy, traditional music not only has an inherent aesthetic function, but also has been entrusted with the mission of cultural diplomacy and transnational expression. The "dialogue between China and the West" in these concerts is not only reflected in the technical integration of "instrumental music collocation", but also reflected in the negotiation and resonance of "cultural positions", demonstrating the openness, adaptability and universality of the traditional Chinese music system in the global context.

To sum up, Associate Professor Wang Jie's view on the integration of traditional music and modern music essentially provides an observation path of "media culture reconstruction". In the current context of highly developed audio-visual art and rapid evolution of aesthetic forms, the reason why Chinese traditional music can still obtain deep resonance from the audience is that it continues to show cultural tension and



spiritual value beyond the boundaries of time, space and media in its cross-media, cross-culture and cross-era deconstruction and reconstruction. This kind of fusion is not a surface technical grafting, but a deep cultural continuation and aesthetic reproduction, which is a clear reflection of the "times value" of traditional music.

## 2.2 Cultural education and case analysis

As the main position of education, the position of Chinese traditional music in college music classroom has gradually been paid attention to. Lingxuan Zhang in *Research on the Positioning of Traditional Chinese Music in Music Classroom Teaching in Ordinary Colleges and Universities* pointed out that traditional music, as an important carrier of national culture, should play multiple functions such as aesthetic education, cultural inheritance and national identity construction in the classroom. She proposed that through modern teaching methods, scientific evaluation mechanism and professional teacher construction, the teaching quality and student participation of traditional music classes can be effectively improved. (Zhang, 2024)

Founded in 2013, IMOOOC is an online education platform focusing on IT skills learning, which cooperates with 833 universities and colleges, including Peking University and Nanjing University. The website of the Ministry of Education of the People's Republic of China announced that on January 26, 2024, a press conference was held by the Ministry of Education of the Central Government of China, Song Yi, a first-class inspector of the Department of Higher Education of the Ministry of Education, introduced that China's Mucous Classes have been online for more than 7. 680,000 courses, serving 1.277 billion people in the country. The scale of construction and application of China's catechism courses has become the world's first and has become an international brand in the field of higher education in the world. The users of online education cover people of all ages and with different learning needs, including students, working people, the elderly and so on. China Mucous Class Network basically represents the largest IP platform for online courses in China.

The author searched by inputting the keywords of "music of the Zhong Yuan" and "traditional music", and selected five most representative traditional music courses,

namely “Appreciation of Ten Famous Traditional Chinese Songs”, “History of Ancient Chinese Music”, “Music Archaeology”, “Music and Chinese Culture”, “Traditional Chinese Music”, and “Chinese Culture”. Culture” and ‘Traditional Chinese Music’, which represented the first-class schools in China, the specialized music schools in China, the public comprehensive first schools in the Zhong Yuan, the general comprehensive private schools in the Zhong Yuan, and the public vocational schools in the South.

As far as possible, based on different regions and school levels, as well as different courses of traditional music to make an objective analysis.

TABLE 8 Chinese traditional music MOOCs curriculum analysis table

Course Name	The school that started the course	Type of school	Class start time	Number of participants	School location	Curriculum features	Features
Appreciation of Ten Famous Traditional Chinese Songs	University of Electronic Science and Technology of China	government-run	2022	70118	Chengdu	Zero-basis teaching, combining Musical Instruments and music background, suitable universal education	Improve the aesthetic quality and realize the practical ability of "listening to music and identifying names"
A History of Central Music in Ancient China	Conservatory of Public Music		2017	47324	Beijing	Easy to understand language combined with rich historical materials systematically	It provides a historical framework, cultivates academic thinking and enhances

Course Name	The school that started the course	Type of school	Class start time	Number of participants	School location	Curriculum features	Features
						sort out the cultural context of music identity. development	
The Archaeology of Music	Zhengzhou University	Publicly-run	2019	6569	Zhengzhou	Through Using empirical archaeological research, cases as the students will starting point, be trained in analyze the origin scientific and evolution of thinking and music and awareness of popularize music cultural knowledge heritage protection	
Chinese Traditional Music	Xinyang University	Civilian-run	2022	5873	Xinyang	With the form of To stimulate Han music as the students' main body, interest in combined with traditional the style of music and minority music, sense of students have a inheritance systematic and mission understanding of through traditional multiple Chinese music teaching culture modes.	



Course Name	The school that started the course	Type of school	Class start time	Number of participants	School location	Curriculum features	Features
Music and Chinese Culture	Changzhou Mechanical and Electrical Engineering	Government-run	2020	6489	Changzhou	Interpret the musical, cultural and ideological connotations of the works through modern life representative works of different significance to musical genres	The appearance of traditional music culture in modern life gives The Times

Table Source: Zhang Zhaoming

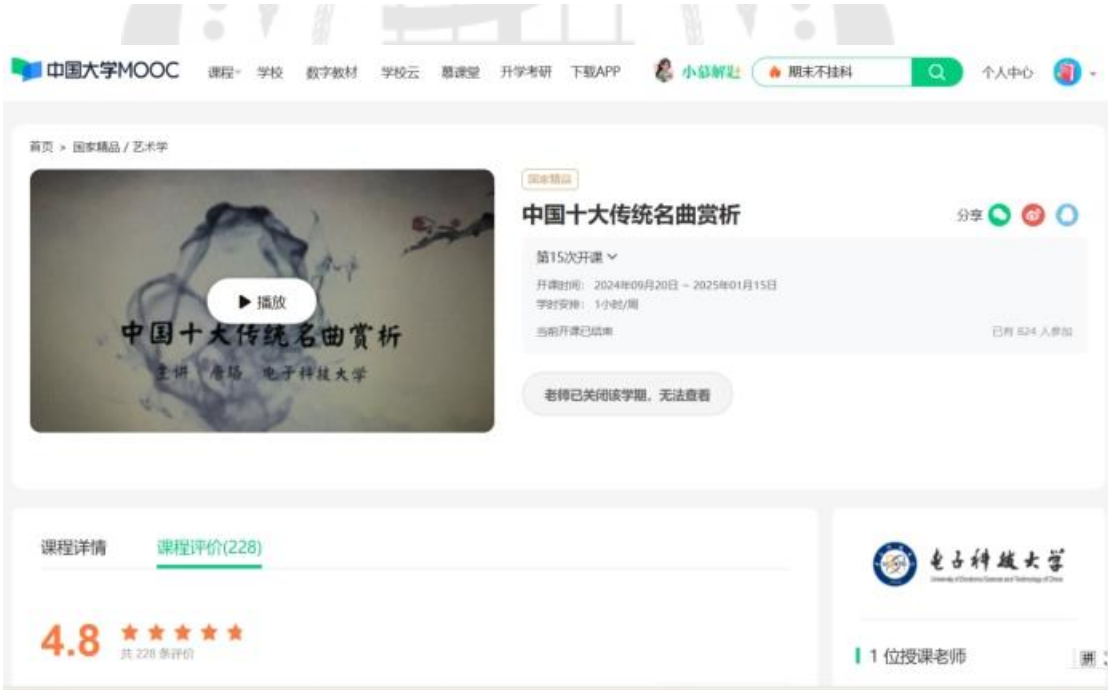


FIGURE 62 Appreciation of ten famous Chinese songs

Source: <https://www.icourse163.org/course/UESTC-1001959013?tid=1473241507>



排名	大学名称	学科	地区	得分
24	天津大学	理工	天津	86.73
25	中南大学	综合	湖南	86.13
26	电子科技大学	理工	四川	85.63
27	华南理工大学	理工	广东	85.45
28	吉林大学	综合	吉林	84.80

FIGURE 63 University of Electronic Science and Technology of China University ranking

Source: <https://www.cnur.com/rankings/2230.html>

University of Electronic Science and Technology of China (UESTC) is directly under the Ministry of Education of the People's Republic of China (MOE), and is one of the key universities under the “985 Project” and “211 Project” of the People's Republic of China (PRC). It is located in Chengdu, Sichuan Province, the economic, cultural and transportation center of western China, which is known as the “Land of Heaven”, and is a university with complete coverage of the whole electronic disciplines. It is a multidisciplinary research university covering the whole electronic disciplines, with electronic information science and technology as its core, focusing on engineering, penetration of science and technology, and coordinated development of science, engineering, management, literature and medicine, and is known as “the leader of electronic colleges and universities” and “the cradle of national electronic industry”. It is ranked 26th in the 2025 China University Ranking and can be said to be one of the top universities of science and technology in China. As a comprehensive university with a focus on science and technology, it offers “Appreciation of Ten Famous Chinese Songs” with the theme of music education, which is highly praised by those who study the program. The course is set up to talk about the dimensions of classic traditional instruments such as guqin, erhu, pipa, bamboo flute, guzheng, suona, yangqin, sheng, ruan, jinghu, etc., and the teacher appreciates the classic repertoire of these traditional

instruments that have been handed down to the present day. Since the course was offered in 2017, there have been 70,118 participants in the course, with 228 course evaluations out of a possible 5 points, earning an average rating of 4.8 points.

The only one of these one-point comments was due to the platform limiting the circumstances of the assignments so that participants felt they were missing out on answering questions. More of the comments were more pertinent, such as for music beginners, this is a very good course, so that a good window to understand Chinese folk music, which precisely illustrates the importance of the integration of traditional music and culture in the field of education, fully demonstrating the value of traditional music in the field of education in modern society. Through this course, students were not only exposed to traditional musical instruments and repertoire that are usually difficult to access, but more importantly, their interest in and love for traditional Chinese culture was stimulated. Participants are educated to understand and come into contact with traditional Chinese music and culture, to develop a love for it, to devote their energy to it, or to become a “potential stock” that injects new vitality into the economic and cultural development, thus contributing to the inheritance and development of the excellent traditional Chinese culture.



mooc燕燕 ★★★★★

对于刚刚开始接触音乐的人来说，这是很好的课程，是了解中国民族音乐的很好的窗口。

发表于 2020-03-19 第7次开课

👍 0

FIGURE 64 Student evaluation of the course

Source:

<https://www.icourse163.org/course/UESTC-1001959013?tid=1473241507>

In the universities represented by science and engineering complexes, mainly in western China, the course reaped a high score of 4.8 in terms of course evaluation, which fully demonstrates that the course is popular among science and

engineering-oriented students and has a popularizing effect on the cultural education of traditional music. The course not only enriches students' campus cultural life but also promotes the inheritance and development of traditional Chinese music culture. Through the study of this course, learners can feel the charm of traditional Chinese musical instruments and further understand the culture and history behind traditional musical instruments. The development and construction of the course has made a positive contribution to the cultural education and economic development of the university, further enhanced the cultural soft power and influence of the university and further strengthened the sense of identity and pride in traditional Chinese culture for those who want to learn about traditional Chinese musical instruments.

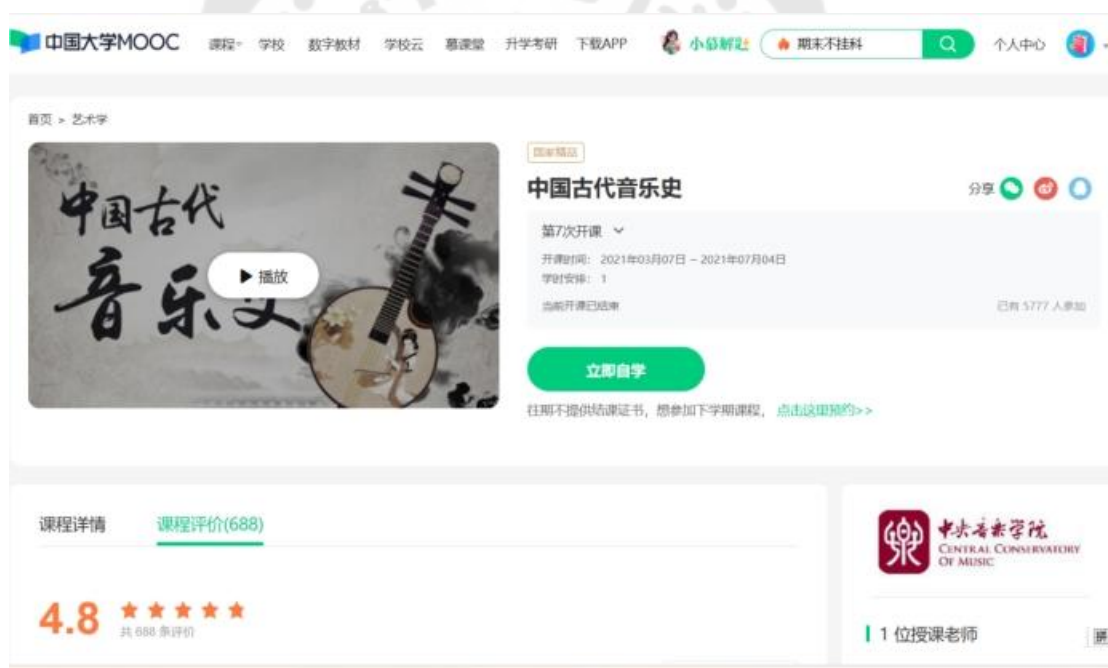


FIGURE 65 MOOC: History of ancient Chinese Music

Source:

[https://www.icourse163.org/course/CCOM-1002597010?from=searchPage&outVendor=zw\\_mooc\\_pcsgjg](https://www.icourse163.org/course/CCOM-1002597010?from=searchPage&outVendor=zw_mooc_pcsgjg)



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154	三峡大学	综合	湖北	59.08
155	河北农业大学	农林	河北	58.92
155*	中央音乐学院	艺术	北京	58.92
156	青岛科技大学	理工	山东	58.86

FIGURE 66 Central Conservatory of Music in the Chinese university rankings

Source: <https://www.cnur.com/rankings/2230.html>

The Central Conservatory of Music is an institution of higher learning to cultivate senior specialized musical talents, is one of the eight major conservatories in China, is the only national key university and “211 project” construction institutions in the national art colleges and universities, and in 2017 was selected as the national “double first-class” It is the only national key university and “211 project” construction institution among the art colleges in China. It represents the level of professional music education in China and enjoys a high reputation as a music academy at home and abroad. The course “History of Ancient Chinese Music” offered by the Central Conservatory of Music is loved by the majority of students. In since the course started in 2018, a total of 47,324 people have participated in the course, and in the course evaluation of 688 people, it has received 4.8 points of praise.

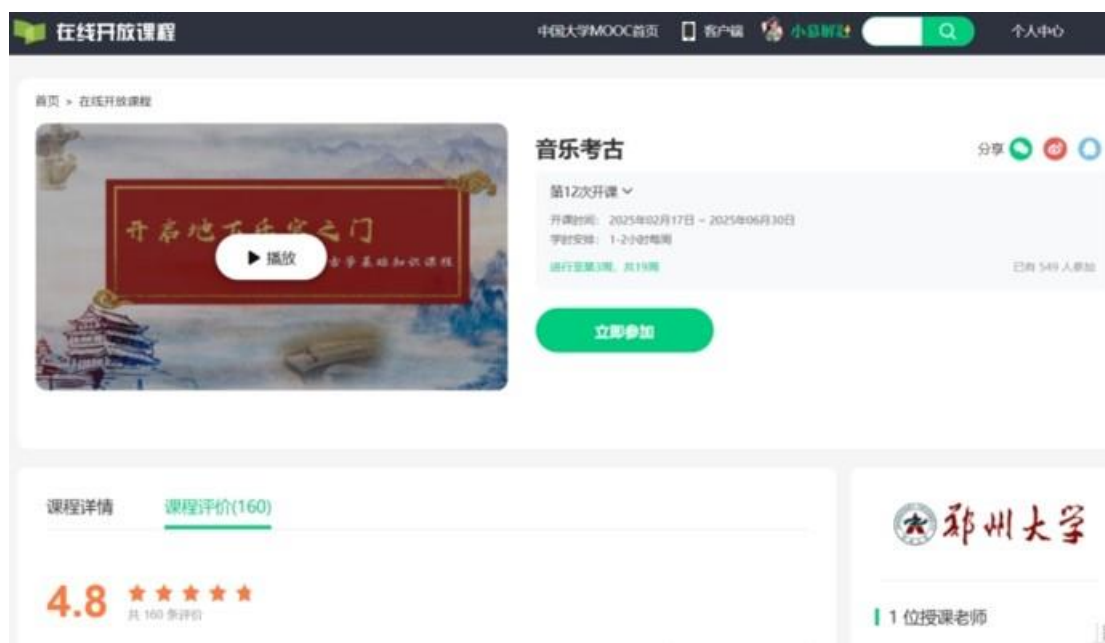


FIGURE 67 MOOC course: Archaeology of Music

Source: [https://www.icourse163.org/course/ZZU-1207215802?from=searchPage&outVendor=zw\\_mooc\\_pcsgjg](https://www.icourse163.org/course/ZZU-1207215802?from=searchPage&outVendor=zw_mooc_pcsgjg)

Rank	University	Category	Region	Score
55*	北京外国语大学	语言	北京	76.96
55*	上海外国语大学	语言	上海	76.96
56	合肥工业大学	理工	安徽	76.67
57	郑州大学	综合	河南	76.42
58	深圳大学	综合	广东	76.31

FIGURE 68 Ranking of Zhengzhou University in China

Source: <https://www.cnur.com/rankings/2230.html>

Zhengzhou University is a national “211 project” key construction university. The school has a strong faculty, now has dozens of academicians and well-known experts. The university enrolls students from 30 provinces and autonomous regions and more than 60 countries and regions in the world. Rooted in the culture of the Zhong Yuan, the

university integrates 12 disciplines and 111 undergraduate majors in arts, science, engineering and medicine, forming a multidisciplinary, cross-cultural, and complementary nurturing atmosphere. The university's main campus has four campuses, covering a total area of more than 5,700 acres. Zhengzhou University is the highest comprehensively ranked academic institution in Henan Province, which is located in the Zhong Yuan, and is ranked 57th in the China University Ranking, which is representative of comprehensive colleges and universities in the Zhong Yuan. Since the start of the course in 2019, a total of 6,569 students have participated in this course, harvesting 160 course reviews with a 4.8 rating.

Among them, there are two 1-point comments, and one 3-point comment is accused of having problems with the time of the accompanying test and final exam at the end of the class, expressing the view that the course and the open time are very short, and the experience is poor. There were no expressions of dissatisfaction or criticism of the main content of the course's lectures.



FIGURE 69 Three students' comments on the music archaeology course



Source : [https://www.icourse163.org/course/ZZU-1207215802?from=searchPage&outVendor=zw\\_mooc\\_pcsgjg\\_](https://www.icourse163.org/course/ZZU-1207215802?from=searchPage&outVendor=zw_mooc_pcsgjg_)

There is also a 1-point comment that there are fewer research methods for archaeological bells and more citations in music theory, which the author analyzes in comparison to the 5-point comment where the student expresses the idea of “touching on things and thanking the teacher!” which is analyzed in comparison to the opinion expressed by the 5-point commenting student. Firstly, the former view is that there is little archaeological knowledge involved in the learning ideal and therefore gives a low rating, while the latter view is precisely that the course teaches learners a lot of subjects through the teaching of other disciplines and expresses gratitude to the teacher and gives a high rating. The evaluation involving these two views is based on the learners' own expectations of the learning content, the reason is that music archaeology as a kind of cross-discipline between art and archaeology, a category of students expect to acquire more about archaeological research methods through learning, and the result of the geographical learners' expectations, think that they did not learn the basic archaeological type of knowledge, and think that they feel burdened about the citation of the musicological knowledge and the ponderous content. felt burdened by it and therefore gave it a low rating on the evaluation. On the other hand, learners gave high ratings because they felt that the interdisciplinary knowledge taught by the instructor during the course of study was broad and useful for their own learning and advancement. It is a matter of being kind to the subject of education. And a more pertinent high rating summarizes the views of both, the learners think that the course has achieved its significance as a window to knowledge, and if they want to learn the research methods of archaeology they can specialize in archaeological papers, and they think that the teacher's knowledge dissemination is very good.

This just shows that in today's society, people have a strong interest in music archaeology, and hold different views on cross-disciplines, which is a reflection of this diversified academic atmosphere. In terms of economic development, music archaeology has also served as a unique discipline, bringing new impetus to local economic

development through archaeology, such as Xinzheng City and Anyang City in Henan Province, which have developed a series of cultural tourism projects by utilizing the research results of music archaeology, attracting a large number of tourists to come to visit and learn, and bringing prosperity to the local cultural industry, which has led to the development of the local tourism industry. At the same time, the research of music archaeology also provides a scientific basis for the protection and utilization of cultural relics, which helps to protect and pass on the valuable cultural heritage. In summary, music archaeology is of great significance in cultural education and economic development, which broadens people's academic horizons, raises people's interest in musicology and archaeology, and injects new impetus for local economic development.



FIGURE 70 Evaluation and discussion of the other three students on the music archaeology course

Source:

[https://www.icourse163.org/course/ZZU-1207215802?from=searchPage&outVendor=zw\\_mooc\\_pcsgjg](https://www.icourse163.org/course/ZZU-1207215802?from=searchPage&outVendor=zw_mooc_pcsgjg)

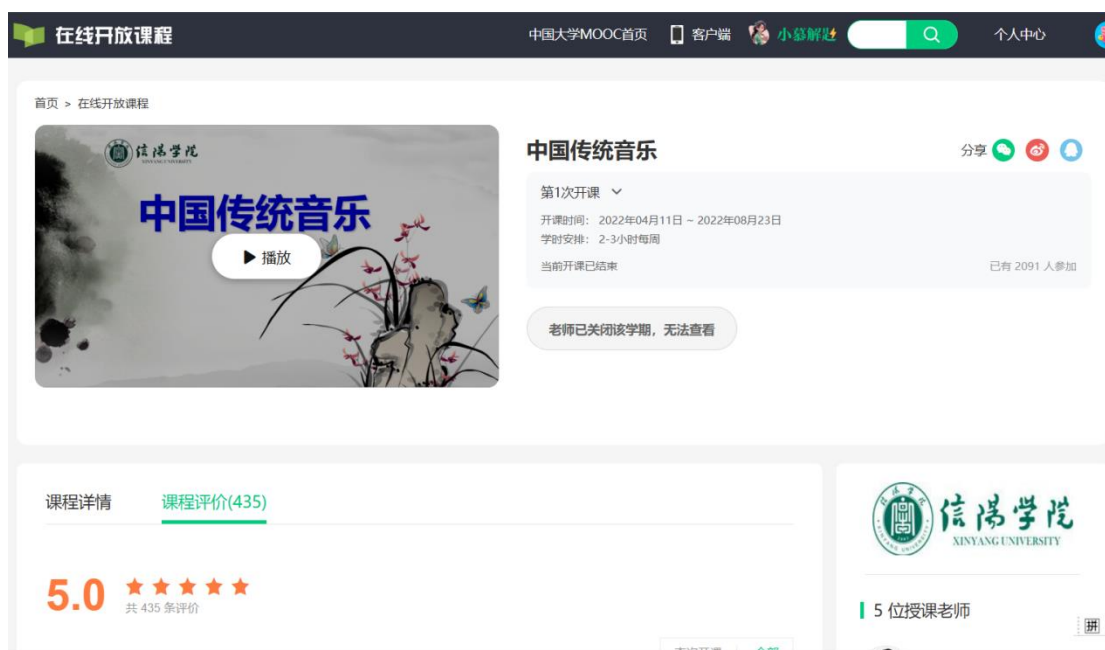


FIGURE 71 MOOC course: traditional Chinese music

Source:

[https://www.icourse163.org/course/HRXY-1465603162?from=searchPage&outVendor=zw\\_mooc\\_pcsgjg](https://www.icourse163.org/course/HRXY-1465603162?from=searchPage&outVendor=zw_mooc_pcsgjg)

Xinyang University, a private university located in the southern part of Zhong Yuan region, is not ranked among Chinese universities. Formerly known as Xinyang Normal University Huarui College, it was founded in 2003 and was converted into a full-time private undergraduate university in 2016 with the approval of the Ministry of Education. The university takes talent training as the center and adheres to the coordinated development of multiple disciplines such as arts, science, engineering and management. The University has 8 schools and 13 research institutes, including the College of Foreign Languages, the College of Arts, the College of Social Sciences and the College of Science and Technology. It offers 56 undergraduate majors and 23 junior majors, which are divided into 9 disciplines of literature, history, science, engineering, economics, management, law, education and art, with enrollment covering 18 provinces, municipalities and autonomous regions across the country. It has been approved as one provincial-level key discipline, seven provincial-level private colleges and universities

brand majors and five double degree awarding majors, and its professional characteristics and disciplinary advantages have been continuously enhanced, and it is in the forefront of similar colleges and universities in the province. In the outline, it is divided into introduction, Han traditional music, Han traditional instrumental music, Han traditional comprehensive art, and minority music. Since the opening of "Chinese Traditional Music" in 2022, a total of 5,873 learners have participated in the study, and the course has obtained 435 course evaluations, scoring a full score of 5 without bad reviews. It can be seen that contemporary students have a strong interest in the study of Chinese traditional music, which deepens their understanding and identification of Chinese traditional culture. Through learning, students appreciate the unique charm of traditional Chinese music, and feel the history, culture and national spirit contained in it. In addition, the course has added new highlights to the school's cultural construction, enhancing the school's cultural taste and academic atmosphere. With the continuous construction and promotion of the traditional Chinese music course, more students will join the ranks of learning traditional music, and make their own contributions to the inheritance and promotion of excellent traditional Chinese culture.

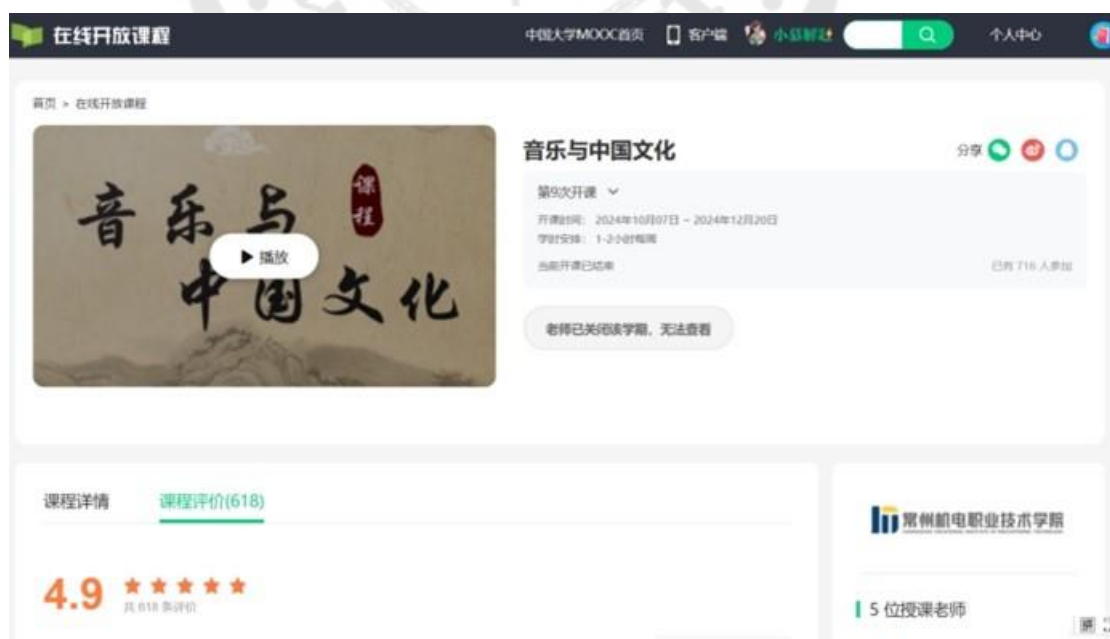


FIGURE 72 MOOC course: Music and Chinese Culture

Source: <https://www.icourse163.org/course/CZMEC-1458674167?tid=1459159444>

Changzhou Mechanical and Electrical Vocational and Technical College, founded in 1963, formerly known as Changzhou Mechanical Vocational School, is a public vocational and technical school, which does not enter the ranking of Chinese universities. It represents a large number of vocational and technical colleges dedicated to the inheritance and education of traditional music culture. Although it may not stand out in the traditional higher education evaluation system, the school has made a unique contribution to music culture education by offering courses related to traditional Chinese music. These courses not only enhance students' artistic accomplishment and enrich their cultural heritage, but also promote their identification and inheritance of excellent traditional Chinese culture, laying a solid foundation for their future career development.

Since the opening of the course in 2020, a total of 6,489 people have participated in the study of Music and Chinese Culture, and the overall score of the 618 course evaluations has been 4.9. In the course design, music is the carrier, through the five chapters of "Chinese culture of pop music, Chinese complex of film and TV drama music, Chinese story of classical music, Chinese spirit of theme music, and Chinese charm of local music", students through the appreciation and analysis of traditional Chinese classical music ancient qin pieces "High Mountain and Flowing Water" and "Yangguan Sanjie". To have a deeper understanding of the deep meaning of "friendship culture" and "parting image" in Chinese culture, to shift from abstract historical symbols to perceptible cultural experiences, and to enhance students' cognition of the continuity of Chinese civilization. If teachers analyze "Chuanjiang Haozi" and "Fengyang Flower Drum" and other intangible cultural heritage music, and further require students to do homework after class, research and find that the unrecorded traditional music forms in their hometown can directly serve the local cultural protection. Its value in education will be further highlighted and concretized.

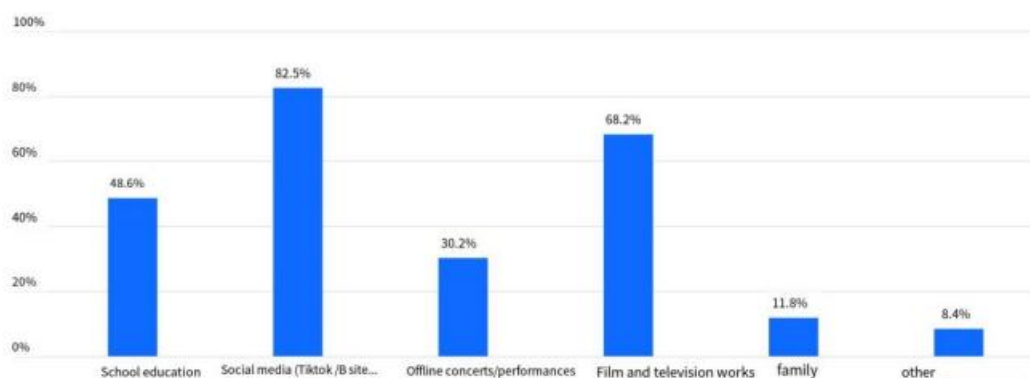
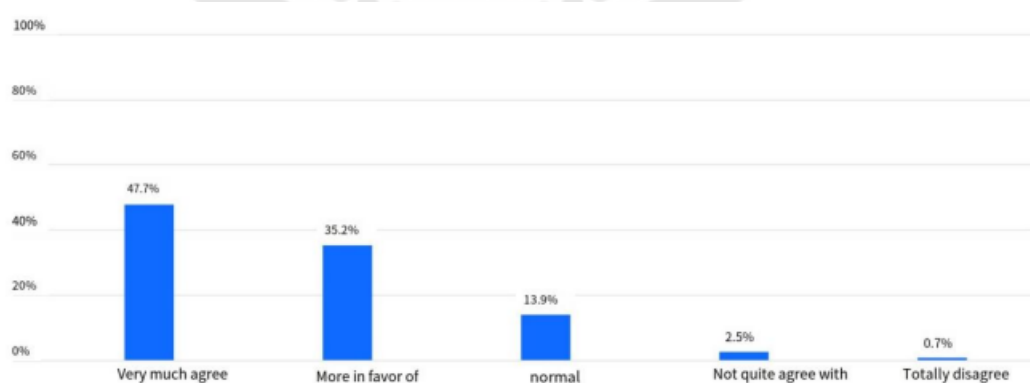


FIGURE 73 Data on "How to learn about traditional music"

Source: Zhang Zhaoming

The results of the questionnaire show that 48.6% of the students said that they know about traditional Chinese music mainly through school education. As for the opinions expressed by the users who choose "other" option, the respondents usually contact music software through various music-related channels, including Yiyun, QQ Music, Kugou ai Music, etc. As well as radio, streaming media and CD account for 70%, and 30% contact through special scenes or ways such as concerts, playing by themselves, learning by children and recommendation by friends.



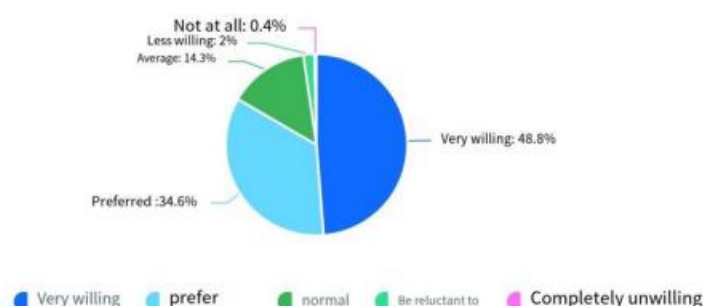


FIGURE 74 Data on "whether you are willing to participate in educational activities related to traditional music, such as learning about traditional instrument making techniques, workshop experience, etc.

Source: Zhang Zhaoming

The survey also shows that students are generally willing to participate in educational activities related to traditional music, such as learning about the craft of making traditional Musical Instruments and experiencing workshops. More than 80% of the respondents are willing to learn about the process of making traditional Musical Instruments, indicating that teaching combined with hands-on and immersive experience can more effectively stimulate learning interest. In addition, students also show strong expectations for interdisciplinary integrated learning through the medium of traditional music. Curriculum construction in colleges and universities can combine the resources of art, design, science and technology to enrich the content and form of traditional music teaching.

In terms of classroom extension, the data show that 82% of students get to know traditional music through social media and 68% through film and television works, accounting for a relatively high proportion. While the proportion of other channels is relatively low, indicating that these two are the main channels. Obviously, social media and short video platforms have become important media for students to get in touch with traditional music. This suggests that college classes should strengthen the collaboration



with mainstream media platforms, transform classroom learning results into new media communication content through the combination of teaching and creation, and promote the extension of traditional music education from "teaching" to "communication" and then to "identification".

It can be seen that the current college students provide a good basic condition for traditional music teaching in terms of educational background, cultural cognition and media literacy. Classroom is the most important position of traditional culture education, which is based on empirical data and educational reality.

As the representative of the interview, Ms. Zhang Xiaoyao, who majored in music in college and is now engaged in the profession of lawyer, talked about her own education and perception experience, and put forward a profound observation on the effectiveness and acceptance mechanism of traditional music education. Although she had frequent contact with Zhong Yuan music since childhood, especially typical operas such as Henan Opera, and took an elective course of "Introduction to traditional music" at the university stage, she admitted that she "never felt the charm of it". She pointed out that this phenomenon of "high-frequency contact but no sense" is not rare, which is rooted in the lack of effective design of the perception path of traditional music in the process of education, especially in the context construction and emotional guidance of the vacancy. She cited her own cognitive process of Yu Opera's "Soul Girl" as a typical example. On the basis of countless listening to the repertoire of the opera, she did not have emotional resonance until accidentally watching the movie adaptation and reading the script text, truly understand the "fate and emotional source of the character", and it was the first time that she "felt the charm of the play". From this, she learned an important lesson: storytelling is better than knowledge. Instead of passively accepting traditional music as "curriculum content", she emphasizes that students should use stories as the entrance, construct situations, and guide students to establish emotional links, so as to mobilize their internal interest and momentum, and produce real aesthetic experience. In addition, she clearly opposes the tendency of "task-based learning", believing that setting traditional music as "homework" or "learning indicator" will not only fail to stimulate interest, but may erase its

original aesthetic taste and cultural appeal. "If students are made to think that listening to opera is completing a task at the very beginning, it will be difficult to establish active emotions," she points out. Therefore, when setting teaching objectives, music education should pay more attention to the construction of independent exploration of space and experience paths, especially for traditional patterns with strong narrative and local cultural connotations such as Zhong Yuan music.

In the current transformation path of traditional music education, the concept of "equal emphasis on classroom and practice" put forward by associate Professor Wang Jie provides a very operational teaching reference. First of all, she clearly defined the connotation of Zhong Yuan music: "Zhong Yuan music mainly refers to the Zhong Yuan region with Henan as the core, including the surrounding areas of Shanxi, Shandong, Hebei and Shaanxi traditional music forms, the integration of palace music, folk music, opera, Qu Yi and religious music and other types." This regional and complex music form, in her view, not only reflects the historical and local nature, but also conforms to the "curriculum content mining" and "multiple teaching paths" in the current music education.

In order to enhance students' interest and sense of participation in learning traditional music, Wang Jie emphasizes: "We should start from both classroom and practice to truly carry out cultural inheritance." She regards the "professional Master of Music Education" group as the key intermediary to promote traditional culture into the education system, and has formed a multi-dimensional systematic strategy covering content design, pedagogical innovation, and educational technology integration in teaching practice. For example, she led her students to "deeply collect information from intangible cultural heritage inheritors in different places, and implement the information into systematic textbooks, integrating it into community construction and curriculum benchmarking." In the selection of teaching materials, "try to use original ecological materials for teaching"; In terms of teaching methods, it emphasizes "improving teachers' ability of 'narrative teaching' for music education majors", "making full use of artificial intelligence to achieve multi-perspective and multi-dimensional teaching stimulation in

classroom teaching", and "stimulating students' awareness of independent knowledge by means of flipped classroom and music teaching method".

With her deep cultivation in the teaching field, this teaching mode has achieved initial results. She pointed out that students have participated in the research and development of a number of school-based teaching materials such as "Marionette", "shadow puppet play" and "Rhythm and percussion", which shows that traditional music teaching is gradually moving out of the "one-way teaching" mode and turning to the development trend of "teacher and student co-creation, production and education integration". However, she also admitted that there are still many practical problems, including "the arrangement and content of practice classes are a little unreasonable" and "the source of practice funds is still to be discussed". This reflects that in the process of traditional music education from concept to practice, in addition to the promotion of curriculum innovation and talent training mechanism, it also needs the continuous optimization of system guarantee and resource structure.

To sum up, Associate Professor Wang Jie's views provide a fresh sample for us to understand the systematic construction of traditional music education. Starting from the five-part idea of "ontology understanding -- curriculum design -- teaching methods -- teacher promotion -- practice and innovation", she has effectively transformed Zhong Yuan music from "cultural resources" into "teaching content", which not only promotes the contemporary expression of traditional music but also injects deeper cultural consciousness and structural resilience into the music education system.

To sum up, the author believes that the music class should take the students as the core, promote the content innovation, method update and platform expansion of the traditional music class, form a teaching system guided by cultural guidance, creative practice as the starting point, inheritance feedback as the closed loop, and then realize the value reconstruction and cultural inheritance of traditional music in college education more systematically, more efficiently and more scientifically.

### 2.3 Integrated development of economy, culture and tourism

In the 21st century, China has vigorously proposed the construction of "One Belt and One Road", and the exchanges between countries have become increasingly frequent, which has promoted the cultural exchanges between different countries. Henan Province has put forward and implemented the strategy of "Strong Culture Province", which aims to protect and promote the healthy and prosperous development of Zhong Yuan music and culture industry. Zhong Yuan music culture can give full play to its own characteristics, seize people's heart with special cultural connotation, and realize the spread of Zhong Yuan music culture from multiple angles.



FIGURE 75 Cultural and tourism activities in Henan Province during the Spring Festival  
2025

Source: <https://hct.henan.gov.cn/2025/02-04/3119524.html>

The writer learned from the website of Henan People's Government that since July 15, 2024, Zhengzhou Air Port has implemented the 144-hour transit visa-free policy, and the stay scope is the administrative area of Henan province. After the implementation

of this policy, the number of inbound tourists has increased significantly. In 2024, the international passenger routes of Zhengzhou Xinzheng International Airport will be expanded, and the number of inbound foreign tourists will increase significantly, with more than 92,000 inbound and outbound foreign tourists, a year-on-year increase of 256%, among which 17,300 foreign tourists will enter through the visa-free policy, accounting for 36.4 percent of the total inbound foreign tourists.

According to the statistics of Henan Provincial Department of Culture and Tourism, 18,300 cultural activities of various kinds were carried out during the Spring Festival holiday in 2025, and 6.191 million people watched and participated online and offline. The province received 51.174 million domestic tourists and generated 30.53 billion yuan in tourism revenue. Compared with the Spring Festival holiday in 2024, the number of visitors increased by 1.9 percent and the tourism revenue increased by 2.6 percent.

As a province with the largest population in China, Henan has great potential and advantages for the prosperity and development of cultural industry. Cultural consumption is taking an increasingly prominent proportion in the daily consumption expenditure of urban and rural residents, and the consumer demand for music and cultural products that people enjoy is getting higher and higher. The development of the Zhong Yuan music culture industry provides a great opportunity to promote the development and dissemination of the Zhong Yuan music culture industry, comprehensively promote the integration of national music culture, and form a good situation for the development of music culture. Real landscape performances with music theme launched by some cultural tourism scenic spots have attracted wide attention from tourists at home and abroad, and their stunning live effects have been highly praised and generated great repercussions at home and abroad, becoming a business card of Zhong Yuan music culture and tourism resources.





FIGURE 76 Live performance of "Zen Shaolin Music Festival"

Source: <https://www.163.com/dy/article/JPLJ0AF10550B6IS.html>

As the earliest music tourism performance project launched in China, the performance of Zen Shaolin · Music Grand Ceremony takes traditional Buddhist music as its theme, including five classic movements: Water Music · Zen Environment, Wood Music · Zen Ding, Wind Music · Zen Wu, Light music · Zen Wu and Stone Music · Zen Ode. The performance venue is located in Xidaoxiangou, Dengfeng City, Henan Province, about 7 kilometers from the Shaolin Temple. The actual venue is located in a valley with a small river running through it, covering an area of 5 square kilometers. On the basis of the auditory effect, strong visual effects were added to the performance, with more than 600 performers and nearly 100 traditional Musical Instruments, guzheng. On the set, there is an artificial moon with a diameter of 20 meters, a laser image of a giant Buddha with a diameter of 1400 meters, and more than 2800 stage lighting equipment. All kinds of stage effects are available, bringing a full range of visual and auditory shocks to the audience. Visiting the Shaolin Temple during the day and watching the performance at night has

become a new tourism standard. Music festival through music, martial arts, dance, light and shadow and other ways of perfect integration with the natural landscape, familiar theme content coupled with new scenes, not only let the audience feel the unique shock of traditional Buddhist music, but also deeply appreciate the unique charm of Shaolin Zen martial culture.

Since its official operation in 2007, "Zen Shaolin Music Festival" has not only brought significant economic benefits to the local area, but also promoted the development of music tourism industry in Zhong Yuan. First of all, the music tourism project has attracted a large number of domestic and foreign tourists to watch it, extended the tourism industry chain, and promoted the prosperity of local catering, accommodation, transportation and other related industries. Secondly, the holding of the music festival also creates a large number of jobs for the local people and improves the overall living standard of the residents. At the same time, the project also promotes the protection and inheritance of cultural resources in Zhong Yuan area. Through the performance of the music festival, traditional Buddhist music and Shaolin Zen martial culture have been widely disseminated and promoted, enhancing people's understanding and respect for these cultural heritage, which not only contributes to the protection and inheritance of these precious cultural resources, but also injects new vitality into the development of the cultural industry in the Zhong Yuan area. The successful experience of the "Zen Shaolin Music Festival" shows that the music tourism industry has great development potential and can become an important force to promote regional economic development. At the same time, through the development of music tourism industry, it can also promote the protection and inheritance of cultural resources, and achieve a win-win situation of economic and cultural benefits.





FIGURE 77 Traditional music works of Huaxia ancient music on Tiktok

Source: [https://www.douyin.com/user/MS4wLjABAAAANGF7tjThKnI6jQWq0G5MtJFKLO4PdPkYyojf5aEGKMU?from\\_tab\\_name=main](https://www.douyin.com/user/MS4wLjABAAAANGF7tjThKnI6jQWq0G5MtJFKLO4PdPkYyojf5aEGKMU?from_tab_name=main)

In recent years, with the support of scientific and technological innovation, the traditional music culture industry has been deeply transformed, upgraded and transformed. The original simple performance and appreciation activities have been expanded infinitely with the help of various new technologies, and the scale of the music culture industry has also been developed and expanded in this process. Under the new situation of developed Internet technology, Zhong Yuan music culture industry can strengthen the dissemination of music culture through both the Internet and real life, give full play to the characteristics of fast and wide Internet information transmission, and continuously expand the dissemination range of music culture. For traditional music lovers, they can not only listen to their favorite music through the Internet, but also create music, and their works can also be displayed and disseminated through social media platforms such as Douyin, which was unimaginable before the development of science and technology. Through the application of digital technology developed in recent years, music products can be widely disseminated through the Internet platform, breaking the geographical restrictions and enabling more people to have access to the traditional music culture in Zhong Yuan region. For example, Henan Museum promotes the unique Huaxia ancient music band in Henan through platforms such as Douyin and Bilibili. With the development of science and technology, the intelligent music equipment restored by

3D printing technology has also brought a richer audio-visual experience to the live performance, enhancing the audience's sense of participation and satisfaction. With the integrated development of music and tourism and other industries, the boundaries of the music culture industry are constantly expanding, and the industrial chain is constantly lengthening, injecting new vitality into economic growth.



FIGURE 78 Henan province non-material cultural heritage Cao Tun drum

Source: <https://photo.dahe.cn/2023/01-23/1174311.html> in

In addition, suona art, Kaifeng Pangu, Xinyang folk song, Xiangguo Temple Fanle, Xiping folk song, Zhongzhou Guzheng, big bronze ware, Zhongzhou drum and Yellow River Haozi have been included in the first batch of Henan's intangible cultural heritage list. On the one hand, these traditional music cultures with a long history need to be widely publicized and promoted, and their sustainable development should be guaranteed by obtaining proper economic benefits; On the other hand, the public also expects to have proper access to and understanding of these unique musical cultural

heritages. These precious intangible cultural heritages not only enrich the treasure house of music culture in Zhong Yuan area, but also bring new opportunities for local economic development. By combining these traditional music art forms with the modern tourism industry, more tourists can be attracted to experience and learn, thus driving the prosperity of local tourism. At the same time, these intangible cultural heritage are also unique cultural business cards of the Zhong Yuan area, helping to improve the visibility and reputation of the region and attract more investment and cooperation opportunities. In addition, the government and relevant organizations should also strengthen the protection and inheritance of these intangible cultural heritages, and organize music festivals, art exhibitions and other activities to let more people know and love these traditional music arts, thus injecting new impetus into the sustainable development of Zhong Yuan music culture industry.

Chinese traditional music is also gradually showing its potential of integration in cultural consumption and regional economy, especially in the cultural and tourism industry showing considerable space for development. According to the questionnaire "I will travel to a region related to listening to a piece of traditional music", as many as 91% of the respondents said "very agree", "somewhat agree" or "have a general attitude", which shows that traditional music has a potential guiding power on tourism behavior, especially among young audiences.

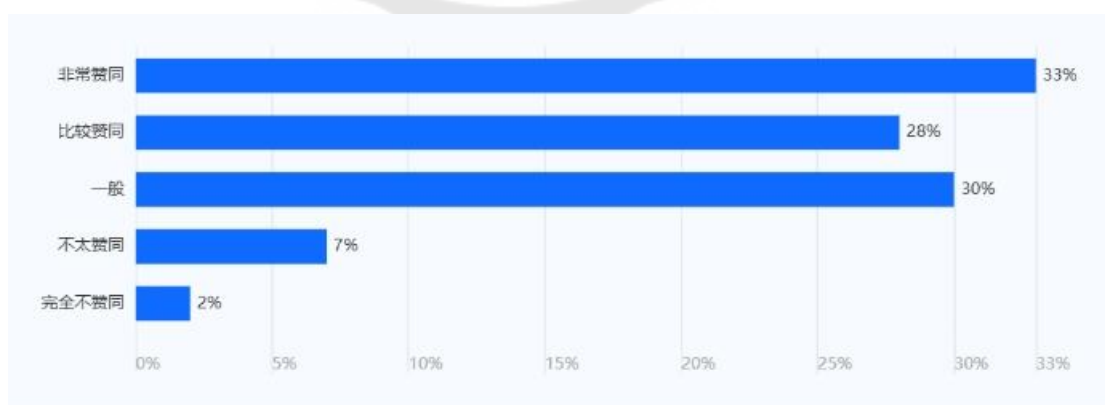


FIGURE 79 About the survey "I would travel to a region associated with a piece of traditional music because of it" data

Source: Zhang Zhaoming

At the same time, the questionnaire also shows that the higher the education level of the respondents, the more likely they are to make cultural travel because of traditional music. In the "strongly agree" and "somewhat agree" groups, the proportion of bachelor's degree or above is significant. This further proves that the economic effect of traditional music is not limited to the traditional performing arts industry, but through the path of "knowledge -- aesthetic -- action" to intervene in cultural tourism, education, culture and creativity and other complex cultural industries, becoming an important fulcrum to promote the linkage development of regional economy and cultural industry.

In addition, when combined with the question "I like technology-enabled traditional music (such as VR/AR/XR)" and the question "I enjoy the experience of traditional music culture in immersive media", more than 80% of respondents agreed. This reflects the high acceptance of the integration of traditional music with technology in the context of cultural tourism, which provides a good mass foundation for its integration with emerging concepts and industrial forms such as digital cultural tourism, night tour economy and meta-universe performing arts.

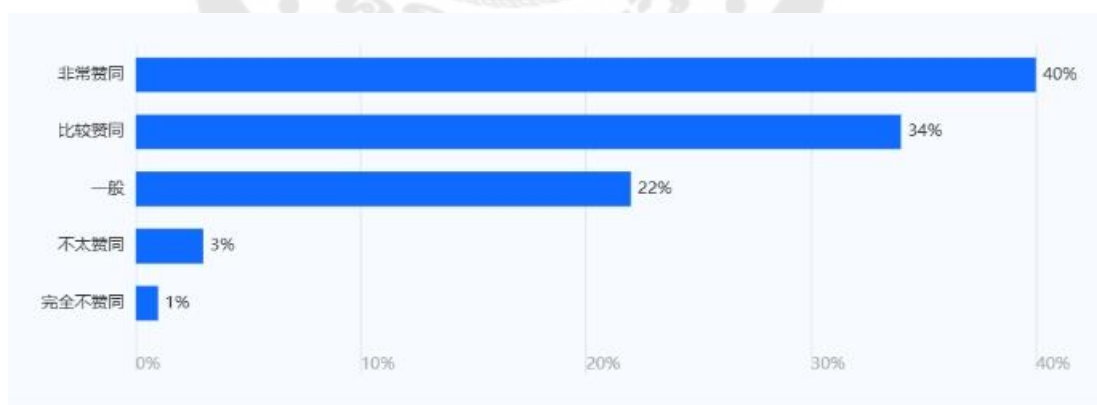


FIGURE 80 Data on the survey "My experience of enjoying traditional music culture in an immersive medium."

Source: Zhang Zhaoming

The writer interviewed 24-year-old freelancer Yeo Rongda, as a representative of the social group of the young generation, he is now engaged in Internet-related work. When asked the question "how do you think traditional Chinese music combines with modern music?", he replied that what impressed him most was the integration of modern music into ancient customs and Chinese trends. At the same time, he cited the music box "Flower Face" in the game cs2 that he came into contact with, and the "Yellow Wind Comes Up Xi", a combination of traditional Shaanxi storytelling and modern creation in the black Myth WuKong. At the same time, he mentioned that the collision of traditional music and modern music gave birth to sparks, or a large number of game players can become a new audience of traditional music and modern music. The survey shows that traditional music, as a shaper of cultural situations, is becoming a key medium in the integration of culture and travel. Music is not only propagated as a label of the cultural image of the destination, but also as an emotional trigger to stimulate the motivation of tourism, enhancing the immersion experience and emotional connection of tourists. Take "National Treasure", "Twelve Hours of Chang'an", "Original God" and other cultural films and TV series, games or short videos as examples, their scores heavily cite traditional Musical Instruments and national style melody, has successfully activated a large number of young groups of cultural consumption enthusiasm, and then promote the related travel, exhibition, cultural and creative consumption behavior.





FIGURE 81 Interview with Bangkok company employee Wang Hongmei

Source: A property owner in Aspire Asoke

In the author's in-depth interview with Wang Hongmei, a Chinese who is now living in Bangkok, Thailand and engaged in the international logistics industry, She repeatedly mentioned how the combination of traditional music and short video platforms enhances the attraction of tourist destinations. For example, she mentioned that some places make short videos through the combination of ethnic costumes and traditional music, and attract tourists to have emotional resonance and go to the field experience through social media platforms. Such media reproduction of cultural resources has transformed traditional music from "performance text" into "tourism capital", injecting vitality into local economies under the trend of cultural and tourism integration. At the same time, she also pointed out that with the improvement of living standards, the public's

demand for spiritual and cultural products has risen significantly, and traditional music has shown irreplaceable advantages in satisfying "spiritual consumption".

In addition, the author interviewed Wang Jie, associate professor of Music College of Zhengzhou University, who also demonstrated the view that traditional music gives value to The Times. She mentioned that "the real scene performances of various tourist attractions such as Dengfeng's "Shaolin in the Wind ", Xinmi's "Yellow Emperor's Grand Ceremony", Xi 'an's "Jiuqin", Yunnan's "Impression Lijiang", Shanxi's "See Pingyao" and so on are numerous; As well as the development of derivative products launched by museums around the country, various music festivals, art festivals, cross-border cultural study Tours, travel, etc., have played a huge role." Among them, Dengfeng, Xinmi, Xi 'an and Shanxi all belong to the Zhong Yuan Cultural Circle, which shows that traditional Chinese music represented by Zhong Yuan music plays a pivotal role in the expert's mind. The music festival, art festival and other activities mentioned by her show that the forms of music activities are not limited to traditional music performances, and other musical activities derived from them are also the unique cultural symbols of traditional Chinese music that can be inherited to this day and become classics.





FIGURE 82 YouTube web celebrity ISHOWSPEED participation experience of traditional Chinese music

Source: <https://mp.weixin.qq.com/s/l87SgpNzuTUguOw0jwrGGO>

In the contemporary context of the cultural industry becoming a strategic pillar industry of the country, traditional Chinese music is not only protected and passed on as cultural heritage, but also repositioned as a "productive cultural resource". The internationally renowned network anchor IShowSpeed participated in the Chinese traditional gongs and drums performance on the spot, which aroused great attention from the audience and cyberspace. This kind of event is not only an individual action of cultural exchange, but also has significant cultural and economic effects. It directly drives the development of related industrial links such as the crowd density at the event site, consumption in the business circle, sales of cultural and creative products, and at the same time provides sustainable market attention for local cultural brands and traditional

performance forms. The huge network influence of IShowSpeed makes the content it participates in have the natural "traffic realization" ability. Traditional gongs and drums performance with its high sound pressure, strong rhythm, collective movement and other characteristics, extremely visual and auditory appeal, become the contemporary "short video context" easy to spread cultural materials. In its live broadcast and secondary transmission, the audience not only comes into contact with the traditional music form, but also becomes interested in the performance venue, cultural background and even regional image, which is exactly the economic potential of traditional art under the logic of "content -- flow -- consumption".

To sum up, Chinese traditional music not only plays an important role in cultural education and identity, but also embodies significant potential in the integrated development of economy and cultural tourism. Whether it is a traditional band performance, an immersive experience of traditional music scenes, or a traditional culture-themed tourism or a cultural and creative product enabled by modern technology, traditional music is gradually breaking through its original performance boundaries and becoming a key resource to lead the upgrading of cultural consumption, build urban cultural brands and promote the integrated development of cultural and tourism. This trend provides a powerful practical basis for the formulation of cultural policies and the planning of cultural tourism content in the future.

#### **2.4 The organic unity of cultural identity and national confidence**

There is a structural interaction between cultural identity and national self-confidence, which is neither a simple causal logic nor a one-way linear path, but a continuous symbiosis, mutual generation and dialectical unity in the multiple dimensions of historical experience, collective emotion and social practice. The reason why cultural identity can stimulate national self-confidence is fundamentally that as an belonging mechanism, it not only forms the spiritual bond between the individual and the collective but also gives people a sense of cultural location and philosophical speculation about "who I am" and "who I belong to". It is in the establishment of such cultural identity that individuals gradually develop the belief, emotional dependence and value judgment of

their own national culture, thus producing cultural confidence and social confidence in a broader sense.

The formation of cultural identity is usually a long-term and emotional process. Compared with written and static cultural communication methods, traditional music is more likely to become an important medium for emotional arousal and identity construction due to its perceptive, reproducible and participatory characteristics. It evokes the collective memory of traditional culture through elements such as melody, rhythm, singing, lyrics and instrumental music, enabling individuals to imperceptibly internalize the attribute of cultural value in the process of experiencing national aesthetics. In this construction process, traditional music has its unique perceptual advantages and cultural concentration. It does not focus on concept transmission, so that the existence of culture changes from text to hearing, resonance and participation. This kind of identification is not declarative but infiltrating. As Raymond Williams put it in "Structures of Feeling" in *Marxism and Literature* (Williams, 1977), culture is not transmitted through propositions, rather, it is generated and perceived in everyday experience.

However, the formation of national self-confidence is by no means the end of cultural identity, which in turn strengthens the intergenerational transformation of cultural identity. Once national self-confidence is formed, it will further consolidate and expand cultural identity in a counter-productive way. Confidence in the path, theory and system of socialism with Chinese characteristics should be strengthened, and ultimately, confidence in our culture should be strengthened. To strengthen our cultural confidence is a major issue that concerns the fortunes of the country, cultural security and the independence of the national spirit." When an individual or a group feels the influence and vitality of national culture in the national level, international communication, scientific and technological innovation and other fields, their cognition of national culture will no longer be passively accepted, but transformed into a practical force of active protection, active dissemination and creative transformation. This reverse mechanism of "promoting identity by self-confidence" has become a "cultural responsibility" with more subjective initiative and current implementation power. Benedict Anderson emphasized in his works that a

nation is not only a historical entity, but also a cultural emotional community. Music is one of the "invisible borders" of this community, which, in the form of sound, enables the daily reproduction of identity and the formal practice of self-confidence. (Anderson, 2020)

In his book *Cultural Identity and Diaspora*, Stuart Hall points out that cultural identity is not inherited passively but is constantly reconstructed in a dialogue with history. (Hall, 2015) The establishment of national self-confidence provided a more directional social context for cultural identity and also established realistic support for the dissemination and re-creation of traditional music. It is precisely in this circular chain of "cultural identity -- national confidence -- cultural reproduction" that traditional music not only continues but is endowed with the significance of The Times in the process of being played, listened to and accepted every time.

National confidence, as a psychological force brought together by individuals, often pushes the whole society to "re-recognize", "re-activate" and "re-create" its own national culture. This process of "cultural identity renewal" not only strengthens the cohesive function of traditional culture but also injects modern vitality into it. Especially in the context of globalization, the enhancement of national self-confidence enables the cultural symbol of traditional music to reconstruct its value and meaning among the young generation, thus reversely promoting the popularization, living and intergenerational transmission of cultural identity.

This chapter will combine the research data, focus on the analysis of Chinese traditional music in the contemporary audience, from the cultural identity inspired by the national confidence emotion, explain how the traditional music education has become an important force to promote the soft power of national culture and the construction of youth spirit.

#### **2.4.1 The stimulating mechanism of cultural identity**

At the psychological level, traditional Chinese music can stimulate the cultural consciousness and national emotion of individuals. From the investigation and interview with Wang Hongmei, we can analyze the multi-dimensional functional performance and value transformation of traditional Chinese music in the contemporary

era from the perspective of individual perception. Wang Hongmei emphasized that although she is not a music major herself, she often generates "national pride" and "desire for cultural exploration" when she comes into contact with traditional folk music in her daily life. She pointed out that traditional music is different from pop music with the theme of love catharsis, and its "ideality" and "self-enrichment" are easier to guide people to "calm down", achieve emotional adjustment and spiritual settlement. As a music lover, her experience shows that traditional music still has deep emotional guiding function and aesthetic healing value in contemporary society and has become an important medium for people to seek cultural belonging and psychological peace in the highly fragmented information and fast-paced urban life rhythm.

When discussing The Times value of traditional Chinese music, Professor Wang Jie clearly pointed out that traditional music is not only a cultural form, but also an important support point for the cultural self-confidence of the Chinese nation. She pointed out: "Traditional Chinese music has long been more than an art form in modern culture, society and daily life. Its rich connotation also makes it become the spiritual carrier of Chinese culture, reflecting objectively the social life, aesthetic concepts and philosophical thoughts of different times with the development of history." This expression reflects her judgment on the deep cultural function of traditional music, that is, it is not only "the art of sound", but also a part of the symbolic system and psychological structure of national culture, carrying a strong identity function in both emotional and historical dimensions.





FIGURE 83 Chen Shengli, the 23rd generation of the national intangible cultural heritage “Zhui Zi” performs.

Source: Chen Shengli

The author interviewed Chen Shengli (1953 -), the inheritor of Henan Pendzi national intangible cultural heritage. He is the representative inheritor of the fifth batch of national intangible cultural heritage, the 22nd generation of Qiu Zulong School, and is now the main string of Henan Song and Dance Performing Arts Group. Based on his practice and inheritance in music, Chen Shengli talked about the history of Henan traditional music representing Zhui Zi and his views as a inheritor based on the value of The Times.

The Zhui Zi is composed of a wooden harp body, which is different from the "Hu" type of musical instrument made of python skin. Its origin can be traced back to the Daoguang period of the late Qing Dynasty, and its predecessor was the three-string

book. At first, there was an art form called "Sanxian Shu" in Henan, which was mainly performed by the cooperation of masters and apprentices. However, due to disagreements between the masters and apprentices, the apprentices decided to innovate and make improvements to the traditional Sanxian book. He raised the original horizontal three-stringed instrument and changed it from "playing" to "pulling", creating the first localized bowstring instrument form in Zhong Yuan region.

The apprentice learned many techniques under the master's guidance, but when he decided to develop his own style independently, the master did not agree and eventually chose to go their separate ways. The apprentice gradually developed his own style by playing and singing by himself at Xiangguan Temple, and constantly absorbed other folk music elements in his performances to enrich his performances. After seeing the changes of the apprentices, the master felt lost, but also realized that the innovations of the apprentices could not be stopped. During the apprentice's performance, his performance caught the audience's attention and gradually accumulated popularity. According to legend, a jade shop owner was so impressed by his apprentice's performance that he even gave him a jade Zhui Zi as a sign of encouragement. The student tied the jade Zhui Zi to the three-stringed piano, which became the symbol of the student during the performance. Later, people called this new form of performance "Zhui Zi". This naming not only reflects the influence of the jade Zhui Zi, but also symbolizes that the apprentices created their own artistic style.

From "three-string book" to "Zhui Zi book", and finally named "Henan Zhui Zi" after New China, its art form has undergone systematic changes in naming, shape and communication path. This period of history shows the conflict and innovation in art inheritance, and also reflects the adaptability and vitality of traditional music in the historical evolution. Through this narrative of the mentoring relationship, Chen emphasizes the importance of the individual in the development of art, as well as the balance between tradition and innovation.

The story of the formation of the Zhui Zi is both a tribute to traditional music and a tribute to the spirit of innovation, demonstrating the rich cultural connotation and



historical accumulation of the Zhong Yuan area. Combined with this new art form at that time, it shows that the form of Zhong Yuan music has also undergone innovation and development with the changes of The Times. Taking the art form of Zhui Zi as an example, we can see that the forms of Zhong Yuan's traditional music are not only consistent, but also innovative.

According to Chen Shengli, Henan Zhui Zi had followers and performers in 28 provinces in the early Republic of China. The wide spread of local culture throughout the country through local Zhong Yuan reflects that the artistic value of traditional Chinese music has been widely recognized by the culture.

At the same time, he especially emphasizes the local folk arts such as Shandong Lv Opera and Shandong Qinshu, which are closely related to Henan Zhui Zi in terms of artistic expression. The artists in Shandong region absorbed the elements of Henan Zhui Zi in their performances, which formed a mutual influence relationship between the two. This influence is not only reflected in the melody of the music and singing skills, but also in the story content and performance form of reference. In this way, Shandong artists have been able to enrich their artistic expression while retaining local cultural characteristics, enhancing the diversity and watchability of their performances.

In terms of genres, East, Middle, North and West Zhui Zi forms from the Zhong Yuan area, and evolves according to regional dialects and folk customs, with different accents but still retaining the basic music frame of Henan Zhui Zi. What he mentioned further reflects the depth of this cultural blend. Beilu Zhui Zi absorbed the local accent and singing style of Shandong, making the Zhui Zi's performance more colorful. This integration is not only a technical reference, but also the embodiment of cultural identity, making the Zhui Zi art find new living space and development opportunities in different regions.

To sum up, the discussion on how to integrate the Zhui Zi art in Shandong region shows the mutual influence and integration between regional cultures. Through reference and absorption, local folk art in Shandong not only enriches the artistic expression of Zhui Zi, but also promotes the dissemination and development of Zhui Zi in

a wider scope. This cultural blending and interaction reflects the adaptability and vitality of traditional Chinese art in modern society, and highlights the importance of cultural diversity.

The integration of Shandong region in Zhui Zi art emphasizes the blending of regional culture and the spread of traditional art. The interaction between Shandong's music and art forms and Henan Zhui Zi art reflects the diversity and inclusiveness of traditional Chinese culture.

As a carrier of art and culture blending, Zhui Zi further strengthens people's sense of identity with local culture.



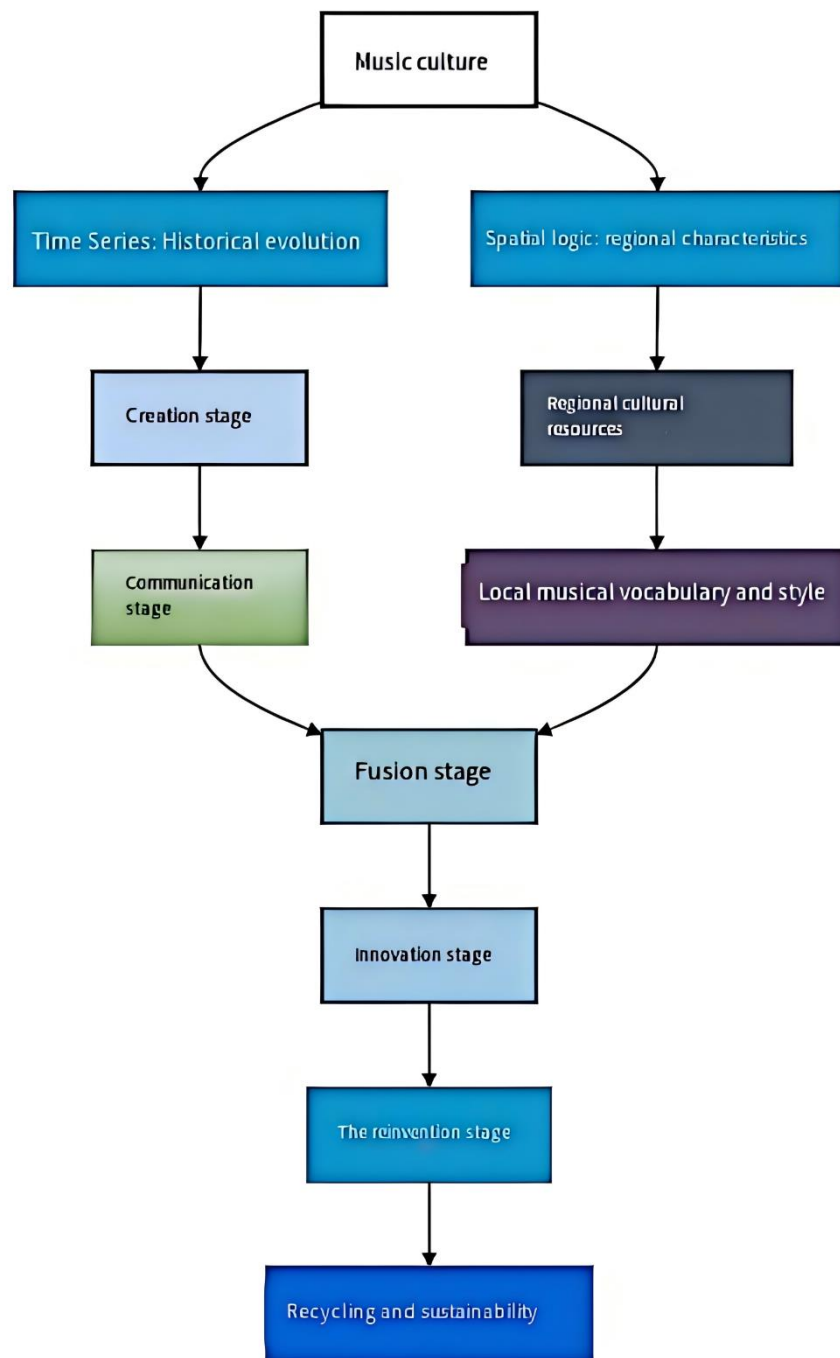


FIGURE 84 Logic diagram of traditional music culture development

Source: Zhang Zhaoming

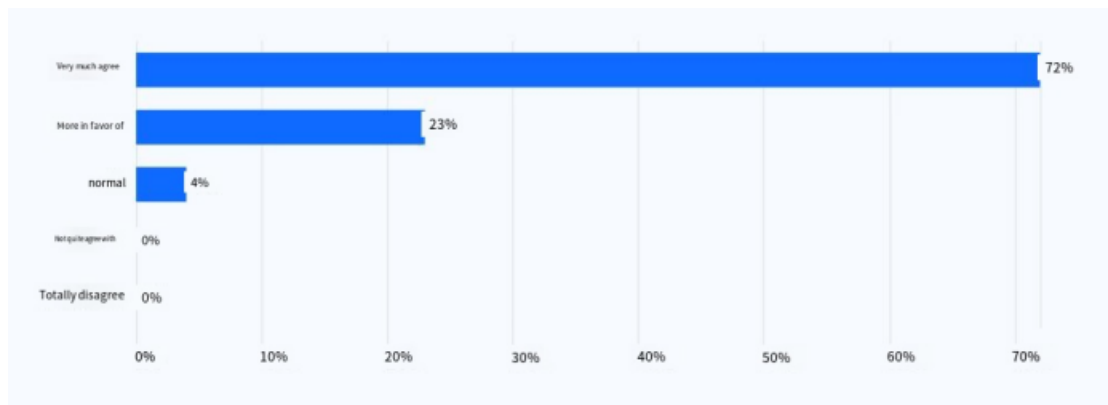


FIGURE 85 Data on the survey "I strengthened my identification with Chinese culture while listening to traditional Chinese music"

Source: Zhang Zhaoming

According to the questionnaire data, in the question "I have strengthened the identity of Chinese culture in the process of listening to traditional Chinese music", 92.3% of the respondents said "very agree" or "somewhat agree"; In the question "I think 'Chinese traditional music is an important symbol of Chinese culture'", more than 95% of the respondents agree, only a few people have a general attitude and no one objects. This data shows that traditional music is not only an auditory experience, but also a carrier of cultural identity.

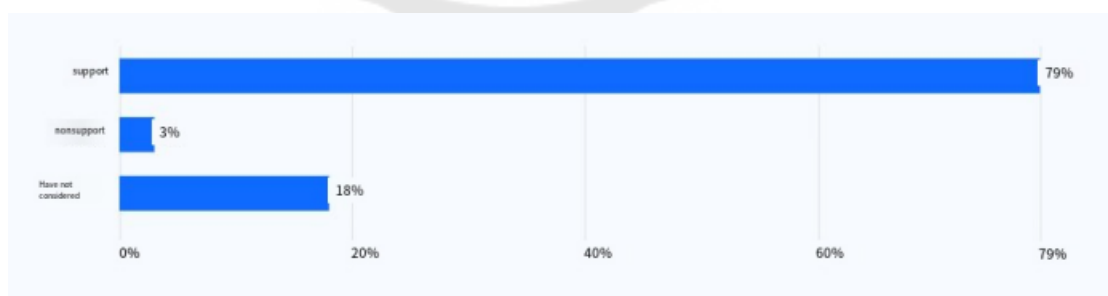


FIGURE 86 Data on the survey "If you have children, you are willing to support them to learn traditional Musical Instruments"

Source: Zhang Zhaoming

In addition, 79.1% of the respondents said that "if they have children, they are willing to support them to learn traditional Musical Instruments". This intergenerational inheritance intention not only shows the cultural consciousness at the individual level but also reflects the deep influence of traditional music education in family and social education. 81.1% of the respondents can clearly distinguish the sound differences between Chinese and Western Musical Instruments, which indicates that the audience has a strong sensitivity to traditional culture and aesthetic recognition ability at the level of perception and judgment.

**我在聆听一段音乐时可以分辨出中国传统乐器和西洋乐器。**

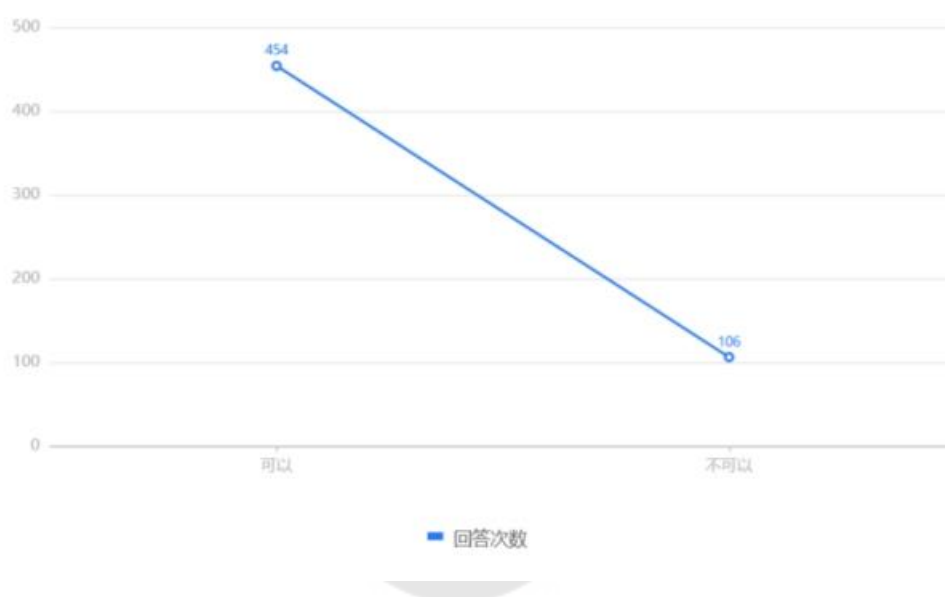


FIGURE 87 About the survey "I can distinguish between traditional Chinese instruments and western instruments when listening to a piece of music" data

Source: Zhang Zhaoming

This kind of cultural identity is not only a kind of "passive acceptance", but also a kind of "active communication". According to the survey, more than 70 percent of people have actively shared traditional music in the past year.

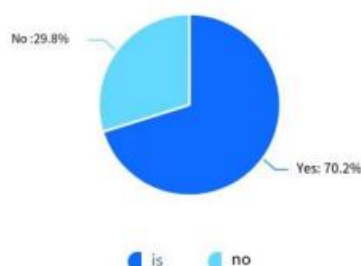


FIGURE 88 About the data the survey "actively shared traditional music in the past year.

Source: Zhang Zhaoming

#### 2.4.2 Emotional expression of national self-confidence

In addition to the establishment of a sense of identity, traditional music also plays a significant role in enhancing national cultural self-confidence. "I think perhaps the biggest role traditional Chinese music plays in modern social life and culture is to enhance our sense of identity," Zhang said. "The sense of identity of a culture, the pride of a nation, and so on." This suggests that she understands the value of traditional music from a "sense of identity" rather than a "sense of knowledge", adding: "It can even enhance our national self-confidence... To strengthen our national bond through this sense of identity, I think that's probably the biggest thing it can do."

Chen Shengli, as the national non-genetic inheritor of Henan Zhui Zi, emphasized the role of traditional music in the construction of national spirit many times in the interview. He pointed out: "Our Henan Zhui Zi used to be the best among more than 500 kinds of folk music in China, and it was listed as one of the four major folk music types along with Beijing rhyme drum, Xihe Dagu and Suzhou Pingtan." This not only reflects a high recognition of one's own artistic identity, but also expresses a confident evaluation of the position of traditional Chinese music in history and contemporary culture. This point of view provides vivid case support and field proof for the interaction mechanism of "cultural identity" and "national confidence".



In the question "national cultural pride arises when I hear traditional music or when there is a folk music instrument in music", 94.3% of the respondents agreed, which indicates that traditional music has gradually become the core medium to stimulate cultural belonging and national cultural emotion. Through the combination with daily situations, traditional music effectively realizes the "presence" of cultural identity, prompting individuals to establish a deep psychological connection between self-consciousness and national cultural memory under the trigger of music.

### 我听到传统音乐或音乐中有民乐配器时会产生民族文化自豪感。

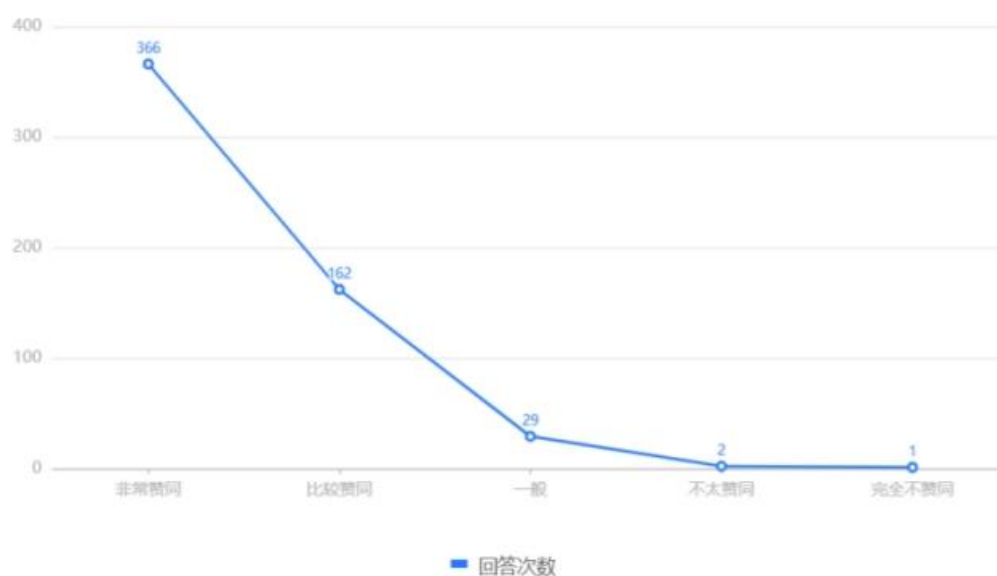


FIGURE 89 Data on the survey "My national cultural pride when I hear traditional music or music with a folk music arrangement"

Source: Zhang Zhaoming

In the survey, questions directly related to national self-confidence also demonstrate the value and influence of traditional Chinese music in modern society that cannot be ignored. Specifically, 94.3% of the respondents agreed with the statement "I feel a sense of national cultural pride when I hear traditional music or when there is a folk music arrangement in the music"; And in the question "I am happy to watch foreigners'

positive comments on Chinese traditional music culture on video platforms or social media", 92.5 percent of respondents agreed. This shows that the national pride aroused by traditional music at the emotional level is not only the embodiment of internal cultural identity, but also transformed into an extroverted cultural confidence with the willingness to spread culture to the outside world.

**我很乐意在视频平台或社交媒体上观看外国人对于中国传统音乐文化的正向的评价。**

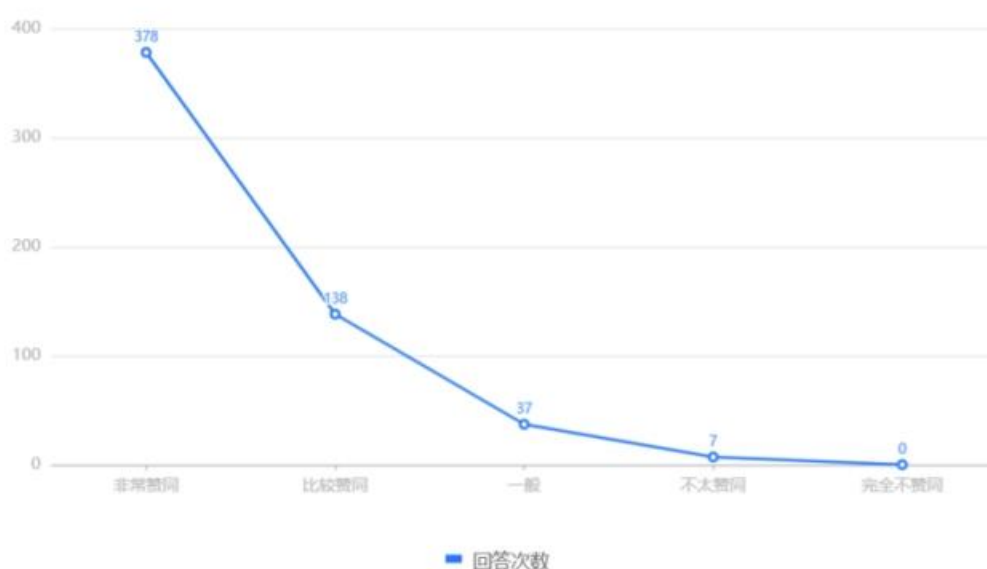


FIGURE 90 About the survey "I am very happy to watch foreigners' positive evaluation of Chinese traditional music culture on video platforms or social media" data

Source: Zhang Zhaoming

This kind of cultural confidence not only exists in an individual's musical experience, but also in his social expression and value judgment. In the question "I think the online dissemination of traditional music is conducive to foreigners' understanding of Chinese culture", 95% of the respondents said they "strongly agree" or "somewhat agree"; While in the question "I think the role of traditional music in enhancing national self-confidence is mainly reflected in..." In the question, most respondents chose "carrying

historical echoes", "inheriting cultural genes", "promoting national unity" and "enhancing emotional communication", which shows that the public has a clear understanding of the core of the national cultural spirit carried by traditional music.

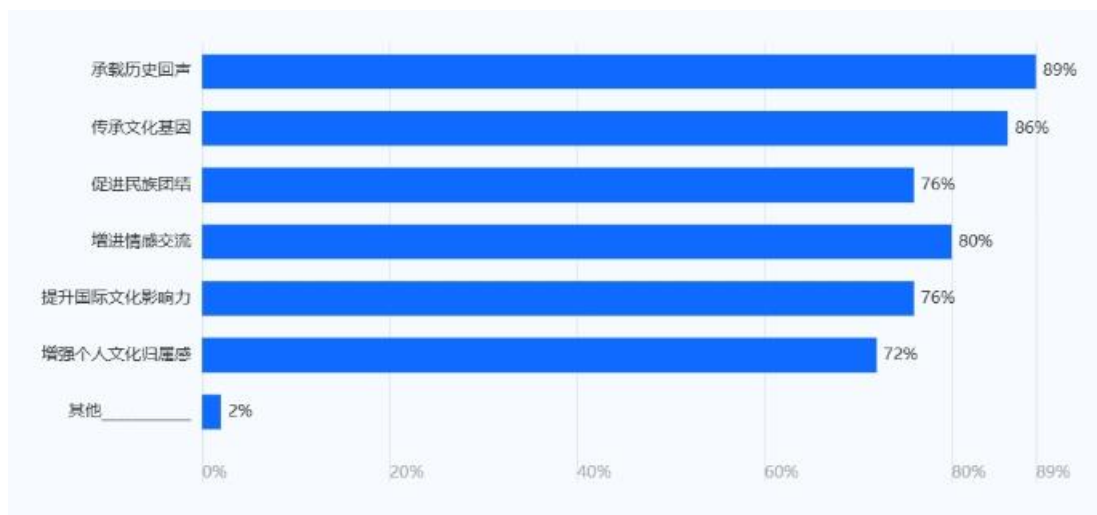


FIGURE 91 Data on the survey "In what ways do I think traditional music plays a major role in enhancing national self-confidence?"

Source: Zhang Zhaoming

In addition, at the level of cross-media communication and intergenerational education, the national confidence inspired by traditional music also has a broad practical basis. Statistics show that 79.1 percent of the respondents are willing to let their children learn traditional Musical Instruments, which is a reflection of cultural confidence in education. As a kind of auditory expression of national culture, traditional music not only strengthens the sense of national identity through its artistic expression and emotional cohesion, but also reshapes the connection between individuals and national culture at the psychological level.

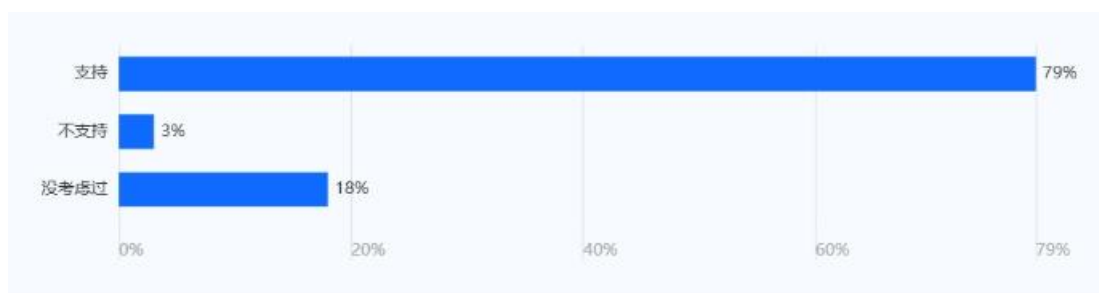


FIGURE 92 Data on the survey "if children are willing to let them learn traditional Musical Instruments"

Source: Zhang Zhaoming

In terms of more specific national cultural positioning, Professor Wang Jie said: "The traditional music of Zhong Yuan has its historical, regional, contextual and aesthetic characteristics, so the characteristics are the tone of its own cultural pride." She especially pointed out that it is precisely these unique cultural attributes of Zhong Yuan music that give it a natural advantage in building national pride in the current society. "In addition to the interference of Transyan and the differences in cultural aesthetic understanding, the pride of the traditional culture of the Zhong Yuan is still very core," she stressed. This shows that she believes that Zhong Yuan music can not only inspire cultural identity in China, but also represent Chinese civilization with its cultural uniqueness in international communication, thus enhancing the country's cultural image and national self-confidence.

She further expresses the importance of cultural subjectivity in international cultural dialogue. When talking about cultural communication in the context of the Belt and Road Initiative, she said, "We need to establish a dialogue mechanism, but more importantly, we need to build cultural self-confidence," citing the integration of local troupes with modern stage beauty, clothing and technology as an important exploration of traditional music and culture to go international. She stressed that "the biggest challenge is actually the birth of good works", suggesting that the true construction of

national self-confidence depends not only on the existence of traditional resources, but also on the improvement of current cultural creativity and systematic expression.

To sum up, Professor Wang Jie believes that traditional Chinese music is an important cultural medium for building national confidence, and the traditional music of the Zhong Yuan plays a pivotal role in this process due to its high historical and structural uniqueness. She advocates promoting artistic re-creation on the basis of respecting the original nature, and taking the superior artistic quality of "good works" as the real core of external communication and cultural confidence. This stance is not only a adherence to the ontological value of traditional culture, but also an expectation for its future to express to the world with national confidence inspired by traditional culture.

In general, the construction of national self-confidence is not only a political strategy or a national discourse, but also a psychological cognitive process in which individuals gradually precipitate and sublimate in cultural experience. With its rich historical background, diverse forms of expression and high emotional tension, traditional Chinese music provides the public with an important way to perceive the national spirit, express the cultural stance and strengthen the cultural affiliation. In the future, with the further integration of the education system and the public communication mechanism, traditional music will be more deeply embedded in the logic of generating national self-confidence and become an important symbol resource for the global expression of Chinese culture in the new era.

## CHAPTER5

### CONCLUSION AND DISCUSSION

This chapter systematically summarizes the whole study, and on the basis of the previous theoretical analysis and empirical research, further refines the core values and future development paths of traditional music in the Zhong Yuan in the context of the times. The study finds that the music of the Zhong Yuan is not only an important part of China's traditional music genealogy, but also carries deep cultural memories and regional qualities, and from the foundation of the pre-Qin period, it has shown the composite characteristics that are closely intertwined with the social structure, religious rituals and philosophical concepts. In the contemporary context, especially in the fields of education, cultural communication, industrial integration and international exchanges, the music of the Zhong Yuan has gradually demonstrated its unique ability of contemporary expression and cultural reconstruction.

#### Conclusion

This study focuses on three sequential objectives, each corresponding to a different time period: the past, present, and future. It utilizes a chronological timeframe as a foundation, aiming to establish a clear and logical sequence of events. The fourth chapter has already discussed the musical forms of traditional Chinese music in the past and present. This chapter focuses more on the future. Specifically, the study first explores the historical origins of traditional Chinese music and its position in the Chinese musical tradition. Then, it examines the contemporary functions and values of traditional Chinese music in society. Finally, it proposes potential pathways for the continuous development of traditional Chinese music in the current era, considering the characteristics of modern communication, educational innovations, the management of intangible cultural heritage, and the collaboration between different disciplines. The study's cross-disciplinary and cross-media approach aligns with the logical sequence of historical, cultural, and forward-thinking research in the humanities. It also demonstrates scientific rigor in the study of traditional Chinese culture, providing a useful framework for similar research projects.

The objective of this chapter is to align with the overarching research goals of the dissertation. These goals are to explore the contemporary value transformation of traditional music in the context of Zhong Yuan music's historical, integrative, and local characteristics. This exploration is conducted in the era of globalism and the resonance of local cultures. The findings of this study aim to provide practical theoretical support and strategic directions for the sustainable development and cultural innovation of Zhong Yuan music.

### **1.The historical dimension is summarized as follows**

As the core root of Chinese civilization, the culture of the Zhong Yuan is not only a concentrated manifestation of the spiritual qualities of the Chinese ethnic groups, but also carries distinctive regional characteristics. The culture of the Zhong Yuan, as a regional culture, has rich connotations. The development of music in the Zhong Yuan during the pre-Qin period profoundly maps the transformation of Chinese civilization from primitive obscurantism to the civilization of ritual and music. Its origin can be traced back to the Neolithic era when the ancestors imitated nature and practiced witchcraft rituals: the bone flute unearthed at the Jiahu site was made of the wing bones of cranes, and the tone holes corresponded accurately to the five to seven tones of the musical scale, which confirms the legend of “Linglun imitating the phoenix's song to make the law” in the “Lv's Spring and Autumn Annals”, and the Kui's “striking a stone and patting it, and all the beasts danced at the same time”. The myth of Kui's “striking the stone patting the stone, and all the beasts dancing at the same rate” reveals the function of music as a medium of communication between heaven and earth. These archaeological objects and documentary records together show that music was not purely an artistic expression, but a survival wisdom closely intertwined with agricultural production and community rituals. During the Xia and Shang Dynasties, music gradually left the chaotic state of primitive religion and became a symbolic tool of kingship and politics. The excavated lapis lazuli chimes and bronze bells at the Erlitou site served the court rituals with solemn tones; the hieroglyphic structure of the words “chime” and “music” in the oracle bone inscriptions implied that musical instruments had become an important part of the ritual system in the



Shang Dynasty. By the Zhou Dynasty, the system of “ruling the country by rituals and music” had reached maturity: the Duke of Zhou “made the rituals and music” and consolidated the music and dance of the previous generations into the “Six Generations of Music and Dance”, such as “Yun Men”, “Da Xia”, “Da Wu”, and so on. “Through the hierarchical norms of “eight rows of dancers for the sons of heaven and six rows of dancers for the vassals”, music was embedded in the core of the patriarchal system. The social function of music in this process presents the triple dimensions of sacrificing to the gods, enjoying music to show off power, and educating and shaping morality. Confucianism gave music an ethical connotation, Taoism explored its philosophical nature, and Mohism criticized its class nature and revealed the class conflicts behind music. The discourses of Confucianism, Taoism and Mohism not only shaped the aesthetic paradigm of traditional Chinese music but also profoundly influenced the construction of political philosophy and ethical values. This process not only shaped the basic form of traditional Chinese music, but also brought it from birth to maturity, making it a spiritual link that has sustained Chinese civilization for thousands of years, and profoundly influenced political, ethical, and aesthetic concepts, making it a core component of Chinese cultural genes, which are still echoed in opera, folk music, and even modern culture. Therefore, the Zhong Yuan music and today's traditional Chinese music are in the same vein, mutual embrace, integration, and development.

## **2. A summary of the real dimension is as follows**

This study thoroughly examined the contemporary value and cultural function of traditional music in modern society, proposing that traditional music possesses unique value in this context. Specifically, traditional music from China has multiple cultural functions in modern society, including cultural education, economic leadership, cultural consensus, social cohesion, aesthetic cultivation, and international cultural transmission. This study revealed the current status and potential for development of traditional music in the context of higher education cultural education through a survey and interviews. The survey revealed that 48% of respondents...Six percent of the respondents indicated that they primarily gained knowledge of traditional music through formal education, thereby

underscoring the fundamental role of schools in the dissemination of traditional music. While schools continue to serve as a pivotal institution in the dissemination of traditional music culture, their influence has been eclipsed by the rise of alternative channels. However, over 80% of the respondents expressed a strong interest in educational programs that focus on traditional musical instruments and immersive experiences, suggesting that practical teaching methods hold considerable potential for effectiveness and appeal. A survey revealed that 7% of the respondents expressed a negative attitude towards traditional music knowledge. This finding suggests that traditional music education can serve as a valuable avenue for personal development. Regardless of the circumstances, traditional music possesses significant potential in the domain of cultural education.

Secondly, studies have shown that traditional Chinese music, exemplified by the music of the Zhengzhou region, is a "useful cultural resource" that is beginning to exceed its traditional functionality, becoming a significant driving force in the region's economic development. From live performances to digital dissemination, from cultural heritage to tourism resources, traditional music has gradually integrated into the value chain of production, from the arts to the economy, and from cultural acceptance to social transformation. It has not only promoted the transformation of the regional tourism industry, but also provided continuous motivation for the construction of an industry ecosystem with a unique cultural character. In this process, traditional music of the Zhengzhou region has undergone a fundamental shift from "historical heritage" to "economic resource" and from "cultural memory" to "development engine," assisting Zhengzhou in exploring a novel and sustainable path of symbiotic development of music culture and local economy.

The results of the survey indicate that 92.3% of the respondents reported an increase in their appreciation for Chinese culture during the course of listening to traditional music. Moreover, an overwhelming majority of 95% of the respondents identified traditional music as a significant symbol of Chinese culture, underscoring its pervasive influence in the domains of emotional mobilization, identity confirmation, and the establishment of cultural consensus. Furthermore, 1% of the respondents indicated a

willingness to support the next generation in learning traditional musical instruments, indicating that traditional music has already established a solid foundation for cultural sentiment and educational practice across generations. In addition, the development history of traditional music in Henan, as presented by national heritage figure Chen Rui, not only highlights the profound influence of traditional music in local cultures but also demonstrates the adaptability and creative capacity of different regions in cultural exchange and artistic influence. The transformation of the qinqin from a string instrument to a "qinzi," and its subsequent dissemination throughout China, including to regions such as Shandong, exemplifies the cultural and educational influence of traditional music. Zi 1) represents traditional music and art forms that have been transmitted and absorbed across different regions, thereby reinforcing cultural identity and fostering cultural integration on a national scale. This phenomenon demonstrates that various musical styles are largely the result of historical evolution and regional distinctiveness, achieving "creation-As indicated by the images in figure 83, the evolution of musical forms has been driven by a combination of historical development and geographical location, resulting in a cycle of creation, dissemination, transformation, and subsequent innovation.

The results of the study indicate that, on a cultural level, the traditional music of China's Zhengzhou region has proven effective in providing a sense of identity and a unifying cultural and emotional connection due to its deep historical roots and cultural memory. During the interview, Professor Fuguang Yan of Zhengzhou University noted that traditional music is an important carrier of cultural identity, effectively strengthening ethnic identity and cultural pride. This identification no longer remains limited to emotional nostalgia, but has been actively expressed and disseminated in practice. The survey revealed that over 70% of the respondents had actively recommended or shared traditional music with others in the past year. This transformation from identification to action indicates that cultural identity has become a significant driving force in the production and modern dissemination of traditional music. Chinese traditional music has evolved beyond a single artistic form in the contemporary world, becoming a significant cultural mechanism that fosters ethnic identity and cultural pride. The relationship

between cultural identity and ethnic pride is not a simple cause-and-effect relationship; rather, it is a complex interactive relationship. The unique role of traditional music in the construction of cultural identity is due to its ability to evoke a sense of belonging, history, and cultural position in the voice.

In terms of both industry and cultural dissemination, traditional music has achieved new avenues for expression and dissemination through its digital transformation. Platforms such as short videos and social media, which represent a new form of media, have emerged as the primary means for young people to access and disseminate traditional music. These platforms have enabled the rapid cross-regional and cross-cultural dissemination of traditional music, further contributing to its contemporary vitality. Regardless of the specific dimension, the internet has undoubtedly become the predominant medium for communication in modern society. The subsequent critical issue is determining how to leverage the internet to promote and preserve China's traditional music culture.

A comprehensive analysis of the aforementioned studies indicates that the traditional music of the Zhengzhou region functions and possesses a multifaceted, interactive, and continuously innovative characteristic in the modern social context. It not only maintains its historical and cultural heritage, but also achieves harmonious integration with contemporary cultural expressions. This transformation signifies a significant shift from a perspective of "cultural heritage" to that of "cultural resources."

As demonstrated by Wang Jian's (2023) interview, Chinese traditional music has a multifaceted and dynamic role in cultural transmission, aesthetic education, and global communication. However, she also expressed concerns about its future development. She identified the challenge of creating "exceptional works" as the most pressing issue in contemporary contexts. This highlights a fundamental problem in cultural transmission: the ability to effectively utilize traditional resources and transform them into contemporary expressions. According to Wang, the revitalization of traditional music should extend beyond superficial imitations and media embellishments. It must engage in profound artistic reconstruction to produce content that is both emotionally

resonant and artistically substantial. Only then can it effectively communicate with contemporary audiences.

In the realms of education and instruction, Professor Wang acknowledges that the current framework of traditional music courses in higher education is in its nascent stages, grappling with issues such as inadequate resources, misaligned course schedules, and the absence of systematic textbook development. While she has led students in preliminary coursework in areas such as traditional puppet shows, shadow puppets, and traditional percussion instruments, she also recognizes that "the effectiveness of instruction is to a great extent constrained by the absence of a comprehensive system and the practical limitations of the learning environment." This highlights the need for comprehensive reform in the areas of faculty development, curriculum design, and evaluation mechanisms in traditional music education to foster sustained learning and creativity.

In a multiple-choice question titled "Which traditional Chinese musical instruments do you believe can serve as representatives of Chinese traditional music?," a total of 560 valid respondents were recorded. The results indicated a predominant sentiment among the majority of the respondents, with 83.6% expressing a strong affinity for the erhu, 83.6% for the qin, 81.4% for the suqin, and 78.2% for the xiao. In contrast, the respondents demonstrated a less pronounced level of endorsement for the guqin (54.1%), the bianzhong (58.8%), and the daqin (50. The data indicates that the level of recognition for certain instruments, such as the xiao (7%), is notably lower than that for others. This finding suggests a tendency towards both central and peripheral representation in the public's perception of musical instruments. The observed discrepancy in recognition can be attributed to a structural deviation in the educational dissemination of musical instruments.

The modern dissemination of traditional instruments such as the erhu, the qin, and the guzheng has resulted in their widespread popularity in films, television programs, campus performances, and other cultural events. This phenomenon indicates a preference for these instruments among the general public, as evidenced by their

familiarity, accessibility, and cultural significance. However, the cultural acceptance and recognition of these instruments is not uniform. For instance, the erhu is frequently used in traditional Chinese weddings and local performances, while the qin is a staple in many musical ensembles. These instruments are often incorporated into fundamental music education and certification programs, leading to their high level of recognition.

The present study explores the marginalization of traditional musical instruments in the context of the ancient system of music, known as "Rites of Music." Specifically, the study examines the functional limitations of instruments such as the bone flute and the bronze bell, which, despite their historical significance, are primarily utilized as archaeological artifacts or exhibition items. The study also investigates the lack of familiarity among the general public with these instruments, which is primarily due to their "non-practical" and "non-performative" nature. As a result, these instruments are often only superficially understood, and the public's connection to them is limited to mere auditory perception. The study finds that this deficiency in understanding hinders the formation of a strong sense of representation and identification, as it does not allow for the full appreciation of the cultural and historical context surrounding these instruments.

There is a discrepancy between the content of the course and the public's understanding of it. In the school music education system, the focus is on "common" instruments, such as the erhu, the gui, and the dizi. However, instruments like the bronze bells, the guqin, and the xiao, which are from the past, are not well-known. In addition, these instruments are not often seen in popular media like videos and television programs. As a result, the public's understanding of these instruments is limited to "hearing" them, and they do not have a strong connection to their sound, emotions, or cultural context. This makes it difficult for them to strongly identify with them.

**3.The future prospects of traditional music represented by Zhong Yuan music are summarized as follows:**

From the feedback data of the questionnaire survey, it can be seen that people generally hold a high degree of recognition and a positive attitude towards the international dissemination of traditional music. Specifically, in the survey item of



“international dissemination of traditional music through online media is conducive to foreigners' understanding of Chinese culture”, as many as 95% of the respondents agreed with the attitude, among which 73.4% clearly indicated that they “strongly agree”. This high degree of unity reflects the public's high degree of recognition of traditional music as a cultural carrier that enhances the country's cultural soft power and international cultural image. At the same time, it also shows that the Internet media, as a carrier of cultural communication, has been widely accepted by the public and has become an important way to realize the international expression of traditional music.

On the other hand, 92.1% of the respondents in the survey on “whether they are willing to observe foreigners' positive comments on Chinese traditional music culture through video platforms or social media” also expressed obvious enthusiasm for participation, of which 67.5% explicitly said they were “very willing”. Among them, 67.5% said they were “very willing” to participate. This data reflects the public's emotional connection, cultural consciousness and active participation in the international dissemination of traditional music. Respondents not only show emotional pride and recognition of the phenomenon of “going out” of traditional music, but also a strong demand for “observation and interaction” and “active dissemination”, highlighting the fact that audiences in the new era are more willing to participate in the international dissemination of traditional music. This highlights the change in the role of the audience from “passive acceptance” to “active participation” in the process of cultural communication in the new era.

According to the data, people's positive attitude towards the international dissemination of traditional music not only reflects the public's high recognition of cultural exchanges and the promotion of cultural self-confidence, but also provides a realistic social foundation and psychological support for the further promotion of the internationalization of traditional music. Based on this highly recognized social and psychological environment, in the future, when formulating the international communication strategy of traditional music, we can fully mobilize the participation of the public and encourage them to interact and communicate with each other through social



media, so as to form a communication network that combines the folk and the official, and the online and the offline. In particular, young people should be encouraged to express traditional music in more creative ways that are close to the international context, so as to promote its greater resonance and influence in international cultural exchanges.

In summary, the generally positive and recognized attitude of people is not only an important resource for the international dissemination of traditional music, but also provides a strong social impetus and dissemination basis for relevant policy makers, cultural promoters and creators. In the future, it is necessary to further utilize this positive social attitude to strengthen the innovation of communication content and channel construction, so as to ensure that traditional music really becomes an indispensable and important part of national culture in global communication.

The charts of the questionnaire results show that respondents' attitudes towards the "prospects for the development of China's traditional music industry in the next five years" are predominantly positive. Among them, 49% were "strongly agree" and 37% were "quite agree", totaling 86%, indicating that the vast majority of respondents are optimistic about the development of the traditional music industry in the foreseeable timeframe. In contrast, 12% of the respondents said "generally", while only 2% and 1% said "do not quite agree" and "do not agree at all" respectively, representing a clear minority view. The results fully demonstrate that the public has a clear and positive perception of the cultural potential, economic value and industrial integration capacity of traditional music. This public opinion not only reflects the vitality of traditional music in contemporary society, but also provides confidence in its continued development in terms of policy promotion, market cultivation and education reform.

Combined with the positive feedback on "willing to support their children to learn traditional musical instruments" and "actively share traditional music" in the previous survey, it can be judged that the development of traditional music in China has entered a period of wide cultural recognition, high social acceptance, and clear industrial potential. period.

Therefore, the author suggests that in the next five years, we should focus on strengthening the design of support for traditional music in the Central Plains in terms of industrial policies, technological empowerment, youth participation paths, and the interface of the education system, in order to realize the transformation from “cultural survival” to “cultural leadership”, and thereby to In order to realize the transformation from “cultural survival” to “cultural leadership”, and thus promote the creative transformation and innovative development of traditional music in the new era.

## Discussion

### 1. Suggestion

#### 1.1 Suggestions for the lack of understanding of traditional Chinese music and ancient musical instruments

After systematically examining the current development of traditional music in the Central Plains, this paper combines the aforementioned research materials and interviews to summarize and analyze the prominent problems that exist at present, and accordingly puts forward targeted recommendations in an attempt to provide theoretical paths and practical strategies for the sustainable development of traditional music in the Central Plains in terms of the education system, dissemination mechanism, talent cultivation, policy governance and international expression. For example, through an in-depth examination of the development history of music in the Central Plains and the current communication dilemma, this study finds that the traditional music forms represented by Henan Zhui Zi, Yu Opera, and bone flute, etc., are presenting a distinctive “duality” situation in the current context: on the one hand, the social media and movie and television works have brought unprecedented cultural and cultural visibility and attention from young people; on the other hand, the social media and movie and television works have brought unprecedented cultural and cultural visibility and attention from young people. On the one hand, social media and film productions have brought unprecedented cultural visibility and attention from young people; on the other hand, the insufficiency of school education, family inheritance and offline performance space, as well as the lagging behind of the talent cultivation mechanism, are still restricting the sustainable

development of traditional music. Under the new era of globalization, digitalization, consumerism and national rejuvenation, the future of traditional music must explore a more systematic, multi-dimensional and adaptable development path.

In the current basic education and higher education system, traditional music teaching faces many practical difficulties. Especially in the music curricula of primary and secondary schools as well as colleges and universities, traditional Chinese music is often in a marginalized position, with shallow teaching contents, lack of systematic teaching materials and vivid classroom expressions. The fragmented teaching model of “one lesson, one song” is common in many parts of the country, and it is difficult for students to build a complete understanding of traditional music, especially music of the Central Plains, through this knowledge-oriented teaching structure. When students accept these contents, they often remain at the superficial level of “knowing what they know” and are unable to understand the historical logic, cultural context and aesthetic value behind them, which leads to a lack of aesthetic identification with traditional music and a failure to establish an emotional bond with their own culture.

The guiding role of educators is crucial in the design of paths to enhance the interest of youth groups in traditional music of the Central Plains. Zhang Di, a young music teacher at Langfang College, the interviewee, pointed out that, first of all, enhancing students' cultural identity and national self-confidence is the fundamental prerequisite for stimulating their aesthetic interest and willingness to participate. In the face of the long and rich musical traditions of China, we should build a holistic understanding through classroom teaching, school-based programs and extracurricular activities, and help students move from “passive acceptance” to “active identification”. She also pointed out that “the charm of music culture should first be transmitted to students through self-confidence and national identity”, which is especially crucial in practical teaching.

First of all, in the traditional music classroom, the teaching materials are often based on authoritatively selected works and lack original materials close to local life. Therefore, in the design of teaching content, we should promote the “localization of selected materials”, i.e. on the premise of maintaining artistic precision and cultural height,

we should give priority to the use of non-standardized and non-processed materials such as local folk songs, dialectal operas and small-scale percussion music. By preserving the rhythm of the local language, the structure of the accent and the form of performance, students can truly perceive the regional characteristics and cultural temperature of traditional music, rather than just learning a “standardized interpretation”. For example, Zhang Di once organized students to adapt the traditional Jidong folk song “Gathering Cotton”, which successfully attracted students' interest in regional folk songs by retaining the characteristics of the Tangshan folk songs and the formal interest of the dialect liner notes. The students' feedback that “the most interesting thing is the local liner notes” demonstrates that appropriate localization and modernization not only do not weaken the traditional flavor, but also help its dissemination and re-identification in the contemporary context. Therefore, it is recommended to explore the addition of innovative elements such as pop rhythms, cross-media performances or fusion orchestration on the premise of maintaining the essence of the traditional structure, so as to promote the effective interface between the traditional music content and the aesthetics of the youth.

Secondly, accurate teaching goal setting is an important basis for guaranteeing learning effectiveness. When formulating teaching programs, teachers should fully consider students' cultural background, aesthetic ability, cognitive habits and information acquisition methods, and carry out scientific analysis and dynamic assessment of their “learning situation”, so as to avoid the drawbacks of “one-size-fits-all” teaching design. Setting milestones according to students' acceptance level and willingness to explore, combined with localized music teaching materials, can enhance their learning motivation and sense of acquisition.

However, what needs to be reformed most urgently is the teachers' “narrative ability” and “contextualization”. Traditional Chinese music education should not only stay at the level of “work analysis” and “technical explanation”, but also build a culturally penetrating teaching context through storytelling, restoring historical contexts, and simulating performance scenes with modern and digital technology. This not only helps students understand the historical logic and humanistic emotions behind the music,

but also enhances the sense of immersion and immersion in the classroom, prompting students to move from knowledge understanding to cultural empathy. At the same time, through the organization of field surveys, field picking and other forms, students can perceive the survival status and cultural significance of traditional music in the real context, breaking the barrier between books and reality.

Technological assistance is an important tool for realizing teaching innovation. In recent years, the development of technologies such as artificial intelligence-assisted teaching, digital music analysis platform, and three-dimensional musical instrument modeling has provided a multi-perspective and multi-dimensional perception path for traditional music education. Through the intelligent recommendation system, students can obtain relevant historical information, performance videos, timbre analysis, cross-cultural comparison and other multimodal content when learning a certain type of music, breaking the traditional classroom “blackboard-lecture notes-listening” three-point-one-line cognitive structure, and building a “musical music” cognitive structure, and building a “musical music” cognitive structure, and building a “musical music” cognitive structure. It breaks the traditional classroom “blackboard - lecture notes - audition” three-point one-line cognitive structure, and builds a “music - culture - history - technology” four-in-one composite learning space.

The innovation of teaching method should not be neglected. For example, teaching methods such as flipped classroom and peer teaching are highly adaptable in traditional music classrooms. By allowing students to complete the material pre-study before class, carry out thematic discussion and cooperative interpretation in the classroom, and carry out in-depth collation and display of results after class, we can fully stimulate their internal drive for active learning, strengthen their knowledge construction and aesthetic creativity of music culture, and truly realize the “student-centered” transformation of education.

In addition, at the level of extracurricular practice, schools can carry out chorus, recitation, speech, stage drama, poem with music and other competitions on the theme of traditional music, integrating art education with quality education, and further

enhancing students' sense of participation and honor. These activities can not only be extended to the “after-school education” field, such as extended school hours, but also provide a platform for the presentation of traditional Chinese music in a more living and vivid way. Schools can cooperate with local troupes and museums, and regularly invite non-hereditary inheritors or folk artists to conduct “field teaching and residency programs” in communities and campuses, giving lectures, demonstrations, or co-creating in schools, so as to create a “small theater of traditional music” and a “museum of ancient music”. The program includes lectures, demonstrations and co-creation, and music activities in the form of “Traditional Music Theater”, “Ancient Music Museum” and “Song and Art Workshop”, in order to establish a teaching ecosystem that links inside and outside of the classroom, and combines experience and practice.

### 1.2 Suggestions on dissemination mechanisms

After research, the author found that under the impetus of digital technology, the music of the Central Plains has gained unprecedented cultural visibility in social media and movie and television productions, but the “absence of participation” is still a real dilemma. Traditional music is mostly “exhibited” and “symbolized”, and lacks a path of interaction and co-creation with young people.

In this regard, traditional music should be promoted into an interactive and co-creative communication field. Short video platforms, podcasts, virtual performance spaces and other emerging media should become an important position for the digital expression of music in the Central Plains, encouraging users to participate in the rewriting of lyrics, melody re-creation and other interactive mechanisms, from “seeing” to “creating”. The cultural sector can also cooperate with digital museums to launch AR/VR immersive experiences to enhance the effectiveness of immersion communication, so that traditional music can be transformed from “cultural heritage” to “creative materials” and “narrative resources”. The VR immersion experience enhances the effectiveness of immersion communication, transforming traditional music from “cultural heritage” to “creative materials” and “narrative resources”. This can be realized in the following aspects:



The cultural sector can also cooperate with digital museums and music archaeology teams to launch interactive AR/VR/XR immersive experiences; strengthen the cultural interpretation of the representative “consensus” and promote cultural self-awareness; the top-level design can be based on China's national essence of music culture, and the national level can launch the “Chinese Traditional Musical Instrument Recognition Program” or the “Chinese Traditional Musical Instrument Recognition Program” in due course. The top-level design can be based on China's national music culture, and the national level can launch the “Chinese Traditional Musical Instrument Recognition Program” or the “Eight National Treasures Program” in due course, focusing on “why certain musical instruments are worthy of representing the spirit of the nation”, to build a bridge of dialogue between the profession and public opinion, and to avoid a serious mismatch between the public's cognition and the academic standard. At the same time, it encourages colleges, professional troupes and independent musicians to use relatively obscure musical instruments such as bone flute and chimes in film and television soundtracks, modern folk music compositions or new media stage dramas, so as to increase the frequency of their actual sounds in the “modern music context” and activate their expressive potential. Explorations such as Henan TV's “National Tide” series, B-station's national style animation and game soundtracks, and cross-border music festivals integrating traditional musical instruments have provided practical inspiration for this path. This kind of cultural reproduction is not only an expansion of the industrial path, but also a key mechanism for traditional music to regain vitality in the aesthetic context of modern society.

Secondly, the next step in the dissemination of traditional music should be shifting from “playing to young people” to “letting young people sing”. Under the background of current media technology, traditional music can make use of short video platforms, sound creation APPs, interactive theaters or script-killing games to give young users the right of “re-creation” and “re-expression”. By guiding users to participate in rewriting lyrics, melody variation, video creation or role-playing interactive narratives, the



transformation from passive acceptance to active creation can be realized, thus completing the symbiosis of cultural self-awareness and intergenerational inheritance.

Once again, the music curriculum should expand the genealogy of traditional musical instruments, add the cultural background, historical functions and audio recordings of “heritage musical instruments” such as bone flutes, chimes and thurles, and allow students to build a more complete cognitive system of national musical instruments by establishing a basic sense of listening and historical understanding through digital audio or museum cooperation courses. At the same time, to promote the popularization and digital dissemination of “non-popular musical instruments”, we can make use of short video platforms such as B Station and Shake Tone to carry out the “Popularization Program of Cold Traditional Musical Instruments”, and disseminate the information about ancient musical instruments, such as the bone flute, the chime, the zhui zi, the zhui zi, the chime bells, etc., in the forms of interesting explanations, performance challenges, and historical reenactments. Through interesting explanations, playing challenges, and historical reenactments, the program disseminates traditional musical instruments such as bone flute, chimes, and Zhui Zi, Cao Tun drum, etc., so that viewers can hear the sound of history and rebuild their cognitive pathways.

The biggest challenge facing traditional music at present is the birth of 'good works'. As Prof. Wang Jie pointed out, the root of this problem is not the lack of resources, but the lagging behind of the cultural transformation mechanism. In her opinion, the revitalization of traditional music cannot only stay at the level of form imitation and media packaging, but must go deep into the cultural structure of traditional resources, and complete the transformation of contemporary expression from “historical material” to “emotional expression”. A truly penetrating cultural work is often not a copy of the old form, but an extraction of the cultural theme from the old form, and re-telling it in a new aesthetic language. This is precisely the key step that traditional music must take to “move people” after it has become “visible”.

The first step in responding to this challenge should be to promote a cross-border collaborative creative mechanism. If traditional music is to be revitalized in

contemporary society, it cannot be accomplished by a single creator. Instead, a multidisciplinary team of traditional artists, modern composers, theatre directors, new media artists, designers, etc. should be brought together to create a narrative, visual language, stage rhythm, and a visual effect. “Stage rhythm” and ‘auditory system’ to realize the synergistic construction from ‘reproduction of traditional forms’ to “comprehensive expression of multiple senses. The collaborative construction of “stage rhythm” and “auditory system” is realized from “reproduction of traditional forms” to “comprehensive expression of multiple senses”. This kind of collaborative mechanism has been tried in recent years, such as Henan TV's “National Wind Series” and the opera and dance drama “Only This Green”, which proves the high potential for dissemination and artistic tension of traditional elements after they have been artistically reconstructed.

Secondly, it is necessary to establish a “cultural co-creation mechanism” centered on young creators. The current alienation between traditional music and contemporary youth stems partly from the intergenerational gap between expressors and audiences. Therefore, universities, research institutes, and performing arts organizations should be encouraged to set up “incubation camps” and “campus adaptation programs” for traditional music, so as to guide young people to participate in the re-creation of traditional music in a language and medium they are familiar with. As some successful cases have shown, through youth-led expression (e.g. short video creation, illustrated scripts, cross-media soundtracks, etc.), traditional music has not only become “audible”, but also “usable” and “re-created”, thus realizing the goal of “creating new music” and “re-creation”, thus realizing the goal of “creating new music”. Traditional music not only becomes “audible”, but also “usable” and “recyclable”, thus realizing the renewal of cultural expression and intergenerational continuity.

In addition, the birth of “good works” is also inseparable from institutional support and the cultivation of content ecology. In addition to the existing non-heritage protection system, a support fund and incubation mechanism for original traditional music works should be established. Through the establishment of the “Annual Outstanding

Traditional Music New Works Program”, “Youth Song Creation Award”, “Digital Folk Music Laboratory” and other formalized platforms, we can provide potential works with channels for production, display and dissemination. The content assessment mechanism should also be expanded from a program for new compositions to one for digital folk music. At the same time, the content evaluation mechanism should be transitioned from “expert-led” to “multi-dimensional evaluation”, incorporating artists, scholars, young users and new media platforms to form an evaluation system with a more contemporary temperature and public perspective.

Finally, it is also necessary to form a hierarchical ecosystem in terms of content form. That is to say, traditional music works should not uniformly pursue “elegance” and “orthodoxy”, but should be in addition to the “fine works”, the development of “light communications. Instead, in addition to “fine works”, we should develop “light communication”, “micro-works”, “cross-media collaboration” and other forms to meet the needs of different aesthetic levels and communication contexts. High-quality literary works should not be a symbol of “coldness”, but a carrier of “resonance”. When traditional music can truly connect with contemporary narrative structures and audience psychology, the birth of “good works” will no longer be rare, but will become a cultural norm.

Although the music of the Central Plains has a certain degree of “visibility” in the international context, it lacks multilingual explanations, cultural background guidance and value system interpretation, making it difficult to be truly “understood”. In the face of this continuing problem, the relevant departments should strengthen the international platform content interpretation system, provide performance guides, instrumental background and other auxiliary information; through the “Youth + Folk Music + Creation” mechanism to promote overseas Chinese and youth groups to participate in re-creation; participate in the “Belt and Road” cultural exchange program to form a “cultural exchange program”, the “One Belt, One Road” cultural exchange program, the

“One Belt, One Road” cultural exchange program. Participate in the “Belt and Road” cultural exchange program to form a path of cross-cultural dialogue.

### 1.3 Suggestions on inheritance and protection

Mr. Chen Shengli, the 23rd generation inheritor of the national intangible cultural heritage Zhui Zi, pointed out that the biggest challenge for Zhui Zi in Henan at present is the “double dilemma of market and system”. Although the state has a policy support and subsidy mechanism for the protection of non-heritage and cultural inheritance, there is a lot of resistance in the actual implementation. “The money that the state makes up is just a tiny bit”, he said, ‘I have to subsidize every non-heritage performance out of my own pocket, and I even have to stick in the money from my music writing and recording studio’. This “subsidized” cultural inheritance status quo, obviously the attraction of young inheritors is extremely low, greatly weakening the survival of traditional art foundation. At present, the number of young inheritors is extremely low, the inheritance of the “backward subsidy type” is unattractive to young people, and the lack of economic and institutional protection has seriously weakened the vitality of traditional arts. He said that although the country has favorable policies for the traditional music of intangible cultural heritage, the local implementation is sometimes superficial. He suggested that some management departments have inappropriate management behavior, as long as the subsidies allocated to certain units, often rarely let the real inheritors to participate in it, may be faced with the risk of being by the professional ability of the shallow 'run away' teaching resources, which not only makes the inheritance of the quality of the decline, but also harmed the public's trust in the inheritance of traditional music and recognition.

Based on the institutional level, firstly, the government should set up “performance-based subsidies” according to the frequency of performances, the number of educational promotions, the number of original works and other indicators of the inheritors, to form a composite support structure of “fixed guarantee + project performance + dissemination incentives”, to avoid “one-time subsidies”, “one-time subsidies”, and to avoid “one-time subsidies”. “Secondly, traditional performing arts

such as Henan Tangzi are included in the “public cultural performance procurement catalog” of each region, and are supported by cultural centers and group art centers, Secondly, traditional music and non-heritage projects should be encouraged to establish “joint workstations” with music colleges and local arts and cultural organizations, with colleges providing space and student support, troupes being responsible for promotion, and the government providing funding for the projects, so that individual inheritors can move from “self-financing” to “self-supporting”. “At the same time, the relevant departments and enterprises can set up resident opera programs in popular cultural tourism classics, such as “Zhui Zi Shu in Kaifeng Huanan Mountain Wuxia Chengli” performance stage. At the same time, the relevant departments and enterprises can set up resident opera programs in popular cultural tourism classics, such as “Zhui Zi Shu in the martial arts of Kaifeng Huanan Mountain”, and link them to scenic spot tickets and cultural creation consumption, so as to enhance the “non-festivalized” regular income capacity of traditional opera.

#### 1.4 Suggestions on the talent landscape

Chen Shengli points out that one of the other more serious problems in Henan Zhui Zi is the shortage of talent. He admits, “It’s just for these few years, and in a few more years it will be too late.” This is both a wake-up call to the loss of the inheritance system and a questioning of the efficacy of current cultural policies.

Currently, the talent crisis faced by Chinese traditional music requires that the future must build a “professional identity + economic incentives + social status” multi-dimensional integration of the system talent cultivation path. At the policy level, the establishment of a performance-based subsidy mechanism, based on the frequency of performances, teaching and promotion of quantitative indicators, the establishment of a special fund for young inheritors, cultural and vocational qualification certification to address this issue, the government can be corresponding to the national policy, the establishment of the “inheritance of apprenticeship subsidy” mechanism, to encourage veteran artists to take on apprenticeships to teach, with reference to the training mechanism of skilled personnel, giving outstanding national and provincial inheritors the

opportunity to learn and develop their own skills. The government can establish the “apprentice allowance” mechanism according to the national policy, encourage the veteran artists to take on apprentices to teach their art, and refer to the training mechanism of skill talents, and give the excellent national and provincial inheritors stable annual “apprenticeship training subsidy”, and support every apprentice who takes on an apprentice and completes a certain number of hours of study and assessment, and carry out the government supervision and filing; and secondly, incorporate the “non-heritage apprenticeship” into the vocational education system and the urban and rural employment. The policy will be included in the local vocational education system, so that the non-heritage projects have skills qualification attributes; at the same time, the non-heritage bearer status and urban and rural employment policy docking, to enhance the social sustainability of the occupation, in the inheritance of traditional culture to solve the problem of employment at the same time. At the educational level, the provincial departments of culture and tourism, the Department of Education, and the Association of Songwriters have jointly set up “traditional art experience courses” in key primary and secondary schools to identify young people with language rhythm and singing potential, and to give long-term attention to them. Promote the “specialization of music and art” into colleges and universities, create academic channels for inheritance, encourage conservatories and art colleges in Henan Province to set up undergraduate and master's degree programs in the direction of music and art, incorporate traditional music into the official curriculum and graduation assessment standards, and set up special scholarships and practice funds to support professional development, and build a degree and formalization path for traditional music and music performance majors in colleges and universities, as well as to establish the “traditional art experience courses” in key primary and secondary schools. To build the path of degree and formalization of traditional music and music performance majors in colleges and universities, so as to perfect the chain of traditional music education.

At the market level, to create a cooperation model between traditional music and new media platforms, so that young inheritors can have the ability of content



production and self-marketing. Traditional music artists' groups can utilize online platforms to promote cooperation between inheritors and short video platforms, radio podcasts, and knowledge-paying platforms, and to launch the “Henan Luzi Story Continuous Broadcasting” and the “Folk Singing Short Drama”. The traditional music artist group can use online platforms to promote the cooperation between inheritors and short video platforms, radio podcasts and knowledge payment platforms to launch series such as “Henan Luzhi story serial broadcasting” and “folk singing short drama”, and then carry out platform sharing and copyright sales to get rid of the single revenue structure of offline performances.

In the future, the protection and development of traditional music should not be led by the government alone, but should gradually shift to a synergistic governance model of “government design-market compatibility-social participation”. Through policy encouragement and public financial support, enterprises, social groups, individuals and new media platforms should be motivated to actively participate in the project, and diversified channels of participation such as the “culture guardian” crowdfunding mechanism and the “social enterprise title support” should be created, so as to truly realize the socialization, industrialization and development of traditional music. The socialization, industrialization and mass development of music.

To summarize, the development of Chinese traditional music not only requires policy promotion and economic protection, but also relies on the reconstruction of the sense of identity and the innovation of the teaching system. Only through the concerted efforts of all dimensions can traditional music truly activate its cultural vitality and bring it to life in the new era. Meanwhile, in the context of globalization and digitization, traditional Chinese music should not only be oriented to the local community, but also actively participate in global dialogues and cross-cultural exchanges. In the future, Chinese music should focus on telling the “human stories” and “oriental philosophies” behind the music in its international dissemination, through international music festivals, overseas tours, artistic exchanges among Chinese communities, and cultural cooperation projects of the “One Belt, One Road” countries. Through international music festivals,



overseas tours, artistic exchanges among Chinese communities, and “One Belt, One Road” national cultural cooperation projects, we have established a structure of cultural resonance and a mechanism of dialog in the world. This is not only the embodiment of the country's cultural soft power, but also a key path for Chinese traditional music culture to realize global cultural significance.

## **2. Lack of research**

This study focuses on the developmental trajectory and contemporary expression of traditional music in the Zhong Yuan region, employing a multi-method approach that includes literature review, questionnaire surveys, expert interviews, and visual material analysis. While aiming to present a comprehensive understanding of its historical transformation and contemporary value, the research inevitably faces several limitations due to time constraints, resource conditions, and practical feasibility.

First, although the initial vision of this study was to explore the nearly 9,000-year history of Chinese music from ancient times to the present, the vast temporal span and intensity of the subject necessitated a narrowed focus. Ultimately, the research concentrated on the Zhong Yuan region during the Pre-Qin period—a formative core of early Chinese civilization. While this scope carries strong historical and cultural representativeness, it inevitably excludes other important historical stages and regional musical traditions.

Second, although the field research involved a range of participants—including university professors, students, cultural workers, and intangible cultural heritage bearers—limitations in time and access prevented a broader inclusion of key societal actors, such as grassroots cultural managers, rural performance organizers, and non-art-major youth groups. Additionally, as the primary sample consisted of university students, the findings tend to reflect a relatively homogeneous set of values and media habits, and thus may not fully represent the diversity of broader cultural audiences.

Third, while this study paid particular attention to mainstream transmission channels such as school education, social media, and family culture, it paid less attention to traditional music's activities in “non-mainstream spaces”—such as temple fairs, local

markets, underground theater troupes, and live-streaming platforms. These spaces constitute a vital part of the contemporary cultural landscape and warrant deeper theoretical and empirical engagement.

In terms of methodology, although the study incorporates diverse approaches—textual analysis, field observation, visual interpretation, and quantitative surveys—the coordination among methods could be further improved. The integration between survey results and interview narratives remains insufficient, and the semantic alignment between image analysis and textual evidence still lacks coherence within a semiotic framework.

Lastly, though the study proposes several macro-level policy suggestions—such as support mechanisms, pedagogical reforms, and public dissemination strategies—due to the researcher's limited institutional access and policymaking authority, it was not possible to participate directly in local policy implementation or empirically assess existing heritage management mechanisms. Consequently, some proposals remain at a theoretical level.

In conclusion, while this study presents several limitations in scope and methodological depth, it nonetheless offers potential pathways and expandable frameworks for future research in the field.

### **3. Prospect of future research**

This study focuses on the development of Zhong Yuan music and its contemporary expression and strives to construct a "living picture" of traditional Zhong Yuan music from multiple dimensions, such as historical inheritance, cultural value, educational communication, and social context. Although the theoretical framework and empirical path have been preliminarily established, given that the research paradigm is still in the development stage, there are still several directions worth further deepening and exploring in the future.

First, at the methodological level, it is suggested that future research should further strengthen the cross-validation and interpretation model construction between quantitative data and in-depth interviews. For example, field investigation, sound

ethnography, social network analysis (SNA) and other methods can be combined to conduct multi-modal tracking of the communication chain, emotional nodes and user groups of traditional music in the context of new media, to make up for the lack of technical integration in the existing research on "sound culture".

Secondly, in terms of research field expansion, it is suggested that future research should go beyond the "mainstream space" of campus and urban centers, and pay more systematic attention to the daily vitality of traditional music in the "fringe field", such as rural temple fair, network anchor scene, folk opera troupe, etc. From the perspective of "weak system" and "strong experience", to explore how cultural forms realize intergenerational circulation and community construction under non-standard mechanisms.

Third, in the dimension of comparative research, horizontal cultural comparison can be made between the music of Zhong Yuan and other regions (such as Jiangnan Sizhu, Lingnan Music Club, Northwest Flowers, etc.) in the future, to investigate the similarities and differences of traditional music in different regions in modern social adaptation strategies, youth acceptance and representation, so as to reveal the diversity and commonality within the spectrum of Chinese traditional music.

Fourth, at the level of theoretical construction, it is suggested to introduce interdisciplinary theoretical frameworks with more contemporary expression in the future, such as local knowledge, cultural mobility, music sociology, aesthetic anthropology and other theoretical resources. In response to the cultural transformation mechanism of traditional music in the context of the digital age, which is "viewed", "coded" or even "consumed".

Fifth, in terms of international vision expansion, future studies may focus on how Zhong Yuan music constructs the cognitive structure of "Chinese sound" in global cultural exchanges. We can explore how Zhong Yuan music achieves cultural "transliterability" and aesthetic "re-embedding" in the cross-cultural context through cases such as the performance output in the "Belt and Road" project, the re-creation of traditional

music in the overseas Chinese community, and the local interpretation in the international music festival.

Sixth, in terms of policy coordination and transformation mechanism, future research should also carry out in-depth cooperation with local cultural administrative systems, intangible cultural heritage protection units, public art foundations and other institutions, and build a closed-loop mechanism between "research-suggestion-implementation" to evaluate the effectiveness of existing policies, the rationality of resource allocation and the function of cultural identity construction.



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