

A Review of the Study of Prehistoric Music and Musicology in Western Musicology

Kun Yang

Lhasa Normal College, Lhasa, 850000, China

1292916408@qq.com

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Abstract: The study of prehistoric music in western musicology is the premise and foundation of the study of western musicology, and the study of western musicology is the inevitable and result of the study of prehistoric music in western musicology. This paper reviews the study of prehistoric music and western musicology in order to explore the relationship between them.

1. Introduction

The study of music and the study of music as a systematic and theoretical discipline are two different concepts. The two start at different times. The study of music generally begins with the creation and recording of writing, sometimes even before the oral communication before the emergence of writing. Because the study of musicology prehistoric music is the premise and foundation to form the history of systematic musicology research, and systematic musicology research is the inevitable and result of musicology prehistoric music research. The study of western musicology began in 1738 with the Societaet der musikalischen Wissenschaft group founded by German musicologist I.mizler, which was formed by dividing the discipline system of musicology into three research fields: historical musicology, systematic musicology and ethnomusicology.

2. History of the Study of Prehistoric Music in Western Musicology

Western music study as early as in ancient Greek times the great scientist, mathematician, thinker and philosopher Pythagoras (Pythagoras) (about 580 to about BC 500 BC) research and found the famous golden equation is $a : b = (a + b) : a$, this law in the nationality folk songs and subsequent professional music creation more and more attention has been a phenomenon and chord length ratio and the relationship between the melody, to further promote the “five degrees begets rate” the development of the western music study. Another ancient Greek music theorists alex Dorset noth (Aristoxenos) (about 354 years BC) compiled by the theory of music works have “harmony principle” and the principle of rhythm, and Pythagoras is the essence of music thought several tuning of the opposite, and that music is the art of emotion, for future generations is regarded him as a “mood” of music aesthetics. Later, the ancient Greek philosopher and thinker Plato (427 BC to 347 BC) and the ancient Greek scientist, philosopher and educator Aristotle (384 BC to 322 BC) also put forward the views on aesthetic education in music.

Until the medieval church music dominant continue to continue to study in the ancient Greek music, of which the ancient Greek music theorists wave Ethiopian uz Boethius A. (480 to 524) represented by the “music theory”, “he inherited the tradition of Pythagoras, studying music and the number of relations, make music theory, A mysterious reasoning and respond to the interpretation of the Christian theology”^[1]. The “new art music” compiled by Jehan DE Murs (about 1300 to 1350), a music theorist of the “new art” in the 14th century, elaborated the understanding and research of the polyphonic music in the 14th century, and laid a theoretical foundation for the later college music education.

During the Renaissance, under the influence of humanism, the study of music theory also developed greatly, among which Johannes DE Grocheo regarded music as the art of those who

make sound and treated it as a humanistic view around 1300. In the 15th century, Tinctoris, a Belgian musicologist and composer, classified religious music and secular music on the basis of the development and practice of music. In 1547, Glarean pointed out that music is not a closed science but a form of human activity, and polyphonic music is human-made. In 1558, Zarlino wanted to humanize the theory of “Ethos” in ancient Greece, thinking that music not only has the structure of melody, but also has the emotional sense of rhythm.

In the 17th century, both music technology and music history theory were studied simultaneously. At the same time, the compilation of ancient music data was started, and a rough record of music history was attempted. In 1690, Prinz wrote the first chronicle of music in the west. To explore the nature of music, Galileo Galilei began to study acoustics in the form of vibration sensing. In his book principles of acoustics and music, Joseph Sauveur studied the overtone train, which provided a theoretical basis for the further study of the relationship between harmonies. Jean-philippe Rameau systematized the music theory in the fundamental principles of harmony and other related works, giving harmony an important position and establishing the theory of self-discipline of music.

In the 18th century, the theoretical study of music history also made some progress. Scholars such as Maarbruck successively compiled the general history of music theory. In order to purify the music in the church, La Bord wrote a history of ritual music in Latin, which made a great contribution to the study of medieval music. Music aesthete Matheson advocates the theory of emotion in his book the foundations of longmen. At the same time, Hualta, Brosal and Tarousseau also made great contributions to the compilation of music dictionaries in this period.

Music research fields in the 19th century got rapid progress, especially the British mathematician and physicist, linguists and music at Alexander John Ellis, (1814 to 1890) published in 1885 by “on the national scale”, use the notation to Greece, Arab, Chinese, Japan, India, Myanmar, Thailand, Java, the scale of comparison, even though the article does not use the name “comparative musicology”, but caused the later researchers focus on the European music and study. Of music at the same year, the Austrian Adler in musicology quarterly published an outline about the musicology research, proposed the musicology research is divided into “historical musicology” and “systematic musicology”, “and the non-western music research into “systematic musicology”, he thinks it is “based on a comparative study of ethnography and custom annals” disciplines, future generations will put he described about the comparative study of non-western music known as “comparative musicology”.

3. History of Western Musicology

The classification system of western musicology started in the west in 1738, when mitzler founded the “musicology society” in Germany, which means “the science of music” in German. 'music' and 'science' are used together in the German musicologist A.Gathy's 'science manual.' By contemporary formally to the musicology research methods and fields for further interpretation of the subject is music, Germany, in 1863 at F. Chrysander) compiled by the “music school year to sign”, not only using the “musicology” to the title, in the book, he said: “music research, historical research, in particular, should be raised to the natural sciences and humanities long adopted by the grave and precise standards”. Later in 1885, the Austrian musicologist G.Adler published the scope, method and purpose of music science, which outlined the fields and disciplines of musicology. In music after the change of subject research methods and the constant improvement of musicology subject classification system, has experienced the Roman system, Adler system, Dreg system, Viola system and Elschek system five big system, gradually formed a consensus of historical musicology, Systematic musicology and ethnomusicology research.

Through sorting out the above classification systems of musicology, the three major research fields also include different subitems. The research fields of historical musicology include: the history of music theory, the history of musical documents, the history of musical images, the history of music archaeology, the history of musical notation, the history of Musical Instruments, the history of musical performance, and the history of all kinds of systematic musicology and ethnomusicology. The research fields of systematic musicology include: music performance, music

creation, music acoustics, music pedagogy, music psychology, music aesthetics, music philosophy, music criticism, music sociology, music therapy, music application, music technology and other applied disciplines. Ethnomusicology includes music ethnology, music anthropology, music folklore, music ethnography and other studies of native and non-native music. Among them, historical musicology lays particular stress on desk work and field investigation. Systematic musicology tends to practice application. Ethnomusicology, on the other hand, tends to be fieldwork and desk work. The three parts have different emphases in the research methods, and they are independent from each other in the research field and closely related to each other in the research content.

4. Conclusion

Through sorting out the above classification systems of musicology, the three major research fields also include different subitems. The research fields of historical musicology include: the history of music theory, the history of musical documents, the history of musical images, the history of music archaeology, the history of musical notation, the history of Musical Instruments, the history of musical performance, and the history of all kinds of systematic musicology and ethnomusicology. The research fields of systematic musicology include: music performance, music creation, music acoustics, music pedagogy, music psychology, music aesthetics, music philosophy, music criticism, music sociology, music therapy, music application, music technology and other applied disciplines. Ethnomusicology includes music ethnology, music anthropology, music folklore, music ethnography and other studies of native and non-native music. Among them, historical musicology lays particular stress on desk work and field investigation. Systematic musicology tends to practice application. Ethnomusicology, on the other hand, tends to be fieldwork and desk work. The three parts have different eThe study of prehistoric music in western musicology has a relatively early origin. Generally, there are relevant records and records after the emergence of writing, which is also the premise and basis of systematic musicology research after the study of music in successive dynasties. The study of musicology in the west began with the “musicology association” founded by mitzler in Germany in 1738, which was formed by dividing the discipline system of musicology into three research fields: historical musicology, systematic musicology and ethnomusicology.

“In fact, the emergence and rise of any discipline has a long history with its core ideas and specific practical experience, and is related to the academic background and academic accumulation in the social and cultural environment”^[2]. When the study of musicology prehistoric music accumulates a certain quantitative change, its qualitative change results in the continuous systematization and theorization of musicology research, and the study of western musicology is also the inevitable and result of the prehistoric study of western musicology. The relationship between the study of prehistoric music in western musicology and the study of western musicology is inherited, that is to say, the study of western musicology inherits the quantitative change of the research results of prehistoric music in western musicology, which is the inevitable result of the quantitative change.mphases in the research methods, and they are independent from each other in the research field and closely related to each other in the research content.

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