

## Research on Regional Musical Features in the Perspective of Ethnomusicology

Juncheng Lv<sup>1,2</sup>

<sup>1</sup>Xi'an Academy of Fine Arts, Xi'an, Shaanxi, China

<sup>2</sup>Chongqing University of Arts and Sciences, Chongqing, China

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**Abstract:** Regional music is the foundation of traditional music research and an important branch of ethnomusicology. At present, a large number of research results have emerged in the academic world, further promoting the development of regional music. Regional music has different attributes, such as secondary, native, and newer, as well as different musical content. In order to deeply study ethnomusicology, it can be based on regional music analysis, and then more deeply understand its local attributes. This article is based on the perspective of ethnomusicology, focusing on the connotation of regional music. The music landscape and cultural classification of regional music are analyzed in detail, aiming to highlight its humanistic value and artistic value and promote the development of regional music.

### 1. Regional Music Culture in the Perspective of Ethnomusicology

Regional music culture is one of the spiritual sustenance of the Chinese nation's prosperity and progress, and it is the internal driving force to stimulate national cohesion and centripetal force. It is also one of the characteristics that is clearly different from other spiritual civilizations. So, how should the regional music culture be divided? What is the significance of studying regional music culture? How should we look at the study of regional music culture? In this paper, the author will make some simple discussions and reflections on regional music culture research through the relevant narrative of regional music.

Ethnomusicology is a new and rapidly developing discipline. It is not only a discipline, but also a method, a way of thinking and a perspective of studying music. After the concept of Ethnomusicology was proposed by the Dutch scholar J. Kunst in 1950, the leap from comparative musicology to ethnomusicology was realized, and the concept, scope and angle of his research music were greatly expanded. Japanese ethnomusicologist De Maru Yoshihiko defines the concept of ethnomusicology as: studying world music in a way that is independent and in a way of thinking. American music anthropologist Meriam defines the connotation of this subject as "the study of music in culture." It can be seen that ethnomusicology studies the various music of all ethnic groups in the world from a very broad perspective and multiple perspectives. This research area is not limited to music ontology, but covers many aspects to incorporate music into its place. The cultural context of existence is the focus of investigation.[1]

Regional music is an important research field of ethnomusicology. It is a concept that has emerged in recent years. Influenced by other humanities such as regional geography, regional ethnology, regional economics, regional music research has begun to attract scholars. "Region" is a cultural concept.[2] It is different from "region" in the general sense and "administrative area", but refers to the geographical space with the same characteristics in culture. Regional music is both a research content of traditional Chinese music and a method of traditional Chinese music research. At present, there are not many definitions of regional music in the official publications. Dr. Yang Hong from the Chinese Conservatory of Music puts forward in the article "Regional Music Research in the Perspective of Ethnomusicology": "In a narrow sense, regional music refers to specific In the geographical scope, the overall study of all musical cultural phenomena occurred, explore its regional music culture characteristics; in a broad sense, regional music is a study of music culture owned by a specific group." This particular group often lives In a connected

geographical area, these areas are connected to each other through musical cultural behavior, thus showing common regional characteristics. For example, after more than half a century of development, the “Qin Pai Min Yue”, which emerged in the second half of the 20th century, has produced a prosperous scene of professional national instrumental music creation, which is a prominent manifestation of the development of regional music culture. The study of regional music culture is the intersection and integration of music science and cultural geography, cultural chemistry, folklore, linguistics and other disciplines. It uses the multi-system research of ethnomusicology, anthropology, cultural geography, ethnology and other disciplines. Ideas and methods. This paper will study the national instrumental music from many aspects with the research perspective of "regional music culture research".

## **2. The Significance of Studying Regional Music**

Regional music is an important research area of ethnomusicology. In a narrow sense, regional music refers to the overall study of all musical cultural phenomena that occur in a specific geographical area, and explores the characteristics of regional music culture; in a broad sense, regional music is music for a specific group. Cultural studies, this particular group often resides in a connected geographical area, or by having a common musical variety that makes many musical phenomena appear in multiple locations and multiple places, which may be related to historical geography or certain factors. The people being linked together, or with historical changes or a system that encourages some people to follow the different places on the same route, are closely related, and these places are connected to each other through the musical and cultural activities in the active period, thus showing Common regional characteristics. [1] The definition of regional music determines that we cannot fully cover and cover all aspects of ethnomusicology research, and the regional differences also determine the complexity and specificity of regional music research. But on the other hand, it is precisely because of these characteristics of regional music that it has occupied an important position in the study of ethnomusicology, and it can be brought together into a regional music culture in China. The investigation and research of regional music is the focus and core of the practice of ethnomusicology field research in recent years, and it is also the attempt and practice of ethnomusicological experience research. Therefore, research on regional music culture is also particularly important.

(1) Studying regional music is an important way to understand the music, cultural background and aesthetic standards of the region.[4]Ethnomusicology is a science that studies music and its cultural environment and symbiotic environment. Its research objects include not only music itself, music-related behaviors, but also the cultural background on which music is based. [2] Regional music is an important field in the study of ethnomusicology. Therefore, studying regional music can not only understand local music, but also study the cultural environment and cultural background of regional music through music. For example, in the study of the Shangdang in the southeastern Shanxi region, we can not only learn the musical forms of the Shangdang's musical tonality, plate and classical music from the investigation and study of this regional music, but also from the study of it. Learn about the local people's customs, aesthetic tastes and cultural background.

(2) Studying regional music is the need of ethnomusicology research, an important field and important way of ethnomusicology research, and an important branch and component of ethnomusicology. Chinese national music is like a magical garden. With the colorful music culture, some of them are blooming with gorgeous flowers under the care of the working people, while others are slowly withering in the long history of the battle. This not only infiltrates the different forms of Chinese multi-ethnic music culture, but also reveals that China's regional music needs to be explored, and it also shows the importance and value of studying regional music.

(3) Studying regional music is an urgent need to vigorously promote the national spiritual culture, awaken and stimulate the people's conscious protection consciousness and inherit the development of regional music culture.[3]The continuation of the development of a country and nation is the result of inheritance, development and innovation for generations to come. Due to the special history of our country and the influence of Western culture, many national music have gradually

faded out of people's horizons and even become extinct under the impact of modern society. Therefore, the study of regional music can discover, inherit and protect China's precious ethnic regional music.

### **3. The Diverse Composition of Mongolian Traditional Music**

The Mongolian music culture is a category with extremely rich connotations. However, the outside world's understanding of Mongolian music has a tendency to simplify it. There are three specifics: First, the Mongolian music is regarded as a monolithic piece, failing to pay full attention to the diversity of its internal traditions; second, while emphasizing Mongolian music as a member of the multi-ethnic national cultural system, it fails to fully respect it. The nature and form of the grassland nomadic music culture represented by the speciality; the third is to regard the Mongolian music culture as a closed and static system, failing to pay full attention to the openness and change in the formation and development of Mongolian music. It must be emphasized that the Mongolian people have their own unique history, and the spatial distribution is broad. The internal diversity of the Mongolian is manifested both in the multi-source composition of the genre and in the diversity of traditions in the internal region.

According to the current four categories of traditional music classification in China, Mongolian traditional music includes folk music, court music, religion and sacrificial music. Folk music is the most abundant but representative type of Mongolian music. It also includes folk songs, song and dance music, rap music, and instrumental music. Among them, Mongolian folk songs can be divided into single-sound folk songs and multi-voice folk songs according to the number of voices. Single-voice folk songs can be divided into long and short according to the characteristics of melody and rhythm. According to the characteristics of artistic performance, short-sounding folk songs are divided into two types: lyric short-song folk songs and narrative short-term folk songs. The number of lyrical folk songs has an absolute proportion; narrative folk songs are a kind of genre between folk songs and rap music, and there are two kinds of ancient narrative songs and modern narrative folk songs. The multi-voice folk songs include two forms: the Chao Erdao, which is sung by many people, and the Humai, which is sung by one person. In addition, according to the cultural content and folklore functions of folk songs, it can be divided into general folk songs, labor songs, tribute songs, training songs, feast songs, wedding songs, game songs, and children's songs. Among them, the general folk songs include praise songs, inspirational songs, thanksgiving songs, love songs, homesick songs, and complaints of bitter songs; labor songs include pastoral songs related to labor life, hunting songs, and persuading milk songs for livestock singing; The songs sung at the ceremony were praised by the ruling party, the leader or the religion; the songs were mainly philosophical songs with exegetical content created by the highly respected aristocrats or lamas literati; in the Mongolian rites and customs, the feasts and songs The wedding song has a very important position.[4] It is a kind of song that combines with the banquet of a specific ethnic group and a specific region. The genre is very extensive. The game song is a song that is sung in a specific folk game, such as Buryat Mongolia. People's "Beihe Lige" (ring song), popular in all kinds of strokes, etc.; children's songs are very common in Mongolian folk songs.

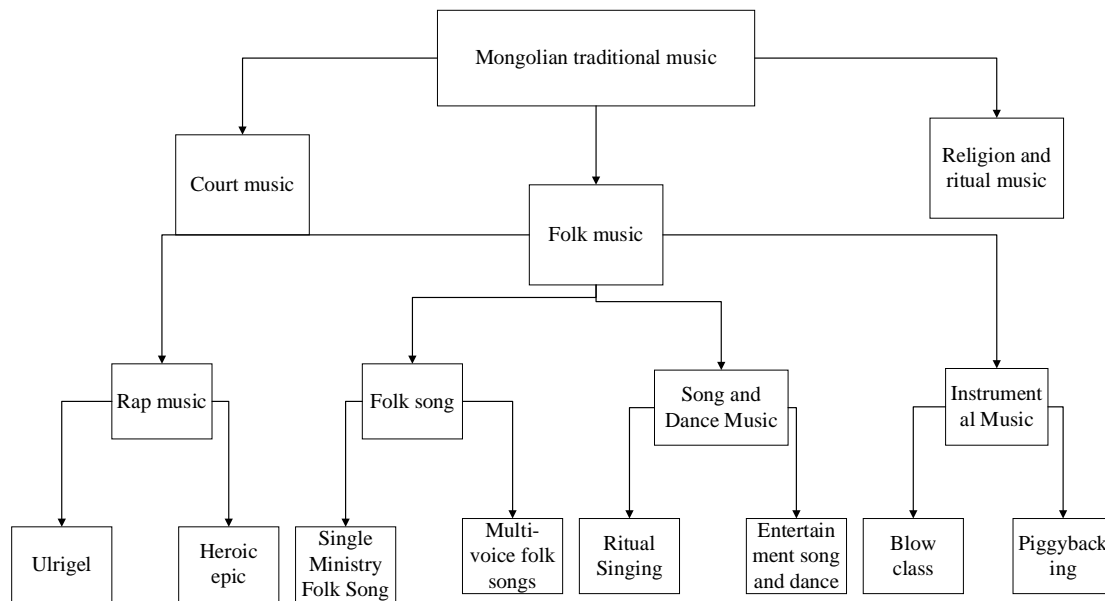


Figure 1. The diverse composition of traditional music in Mongolia

#### 4. The Regional Distribution Pattern of Mongolian Music Culture

The spatial distribution of Mongolian music culture is manifested in two dimensions: the “South-North” pattern is characterized by the difference in type; “East-West” is expressed as a difference in style.

##### 4.1 South-North Pattern: Type Distribution of Mongolian Music

East and West crossing the Daxinganling-Yinshan-Helan Mountain in the Mongolian Plateau, the Mongolian Plateau is divided into two distinct geographical features: Hulunbeier, Xilin Gol, northern Urad, Alashan, Khalkha and Oirat, which are typical grasslands. The zone is mainly based on animal husbandry production and life. [5]Folk music is based on traditional epic, long tone, Matouqin, Humai, Chaoer Road and traditional ritual music with nomadic culture characteristics; south is Horqin-East Tumote- In the Karachi and southern Ordos areas, the semi-agricultural and semi-pastoral or pure-agricultural areas dominated by farming are mainly based on short-term folk songs, Hu Ren·Wuliger, narrative folk songs and folk ensembles. The north and south sides of the boundary band show distinct differences in music types and styles. The formation of the relative pattern of Mongolian music style “North and South” is related to the historical process of Mongolian social and cultural changes since the Qing Dynasty. As mentioned above, since the Qing Dynasty, Zhelimu, Zhuo Suotu, and the southern flags of Zhaowuda in the eastern part of Inner Mongolia, namely the Xilamulun River Basin, and the Guoerluo before and after the Songhua River and Nenjiang River Basin, The Durbert flag, as well as the Chahar Right-wing Four Flags in the south-central region, the naturalized Tumote, the Iq Zhaomeng River cover area in the west, and the back cover area in the south of the Zhongsanqi before and after the Urad, from the past The grassland of the wild boar, the wind and the grass see the cow and the sheep, became the village of the village full of hustle and bustle, and the village of the chicken and the dog; the Mongolian people walked down the horse, put down the whip, picked up the hoe and the sickle, from the old days. The herdsmen have become the peasants of today, and the people living in this land have changed from the single Mongolians of the past to the pattern of the Mongolian and Han nationalities.

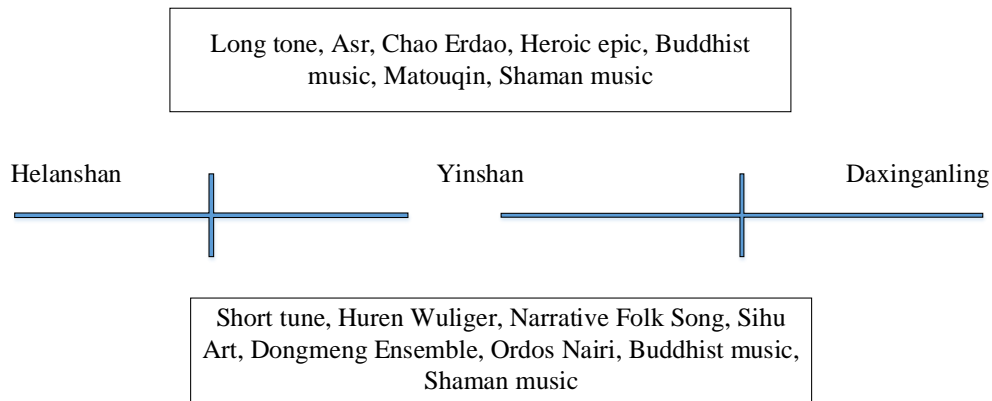


Figure 2. Distribution pattern of South-North type of Mongolian music

#### 4.2 East-West Distribution: Regional Style Pattern of Mongolian Music

Another major feature of the spatial distribution of Mongolian music culture is the difference in regional style between the east and west. As far as the Mongolian traditional music zoning problem is concerned, the following four factors must be considered: First, the tribal tradition. For the nomads, land is a category of mobility. In the four-day nomadic life of “water and grass”, people change their pastures in tribes, and they are connected with “tribes—blood borders”. Second, the geographical background. [6]The space formed by Mongolian music is very broad. The grasslands, forests, deserts, oases, mountains, rivers, hills and hills on the Mongolian plateau have different geomorphological features and climates, which provide prerequisites for the formation of their internal regional culture. . Third, administrative divisions. The current administrative division of the Mongolian people has gradually formed through a long historical process. In the middle of the Ming Dynasty, the Da Yan Khan period began to appear, and the Qing Dynasty basically formed. Fourth, dialect. “Language and music are a pair of natural friends, and the connection between the two is very close.” We see that the Mongolian dialect is very rich and diverse, and it is related to the regional distribution of music genres and styles. For example, the Kerqin dialect contains a large number of Chinese vocabulary, which is a symbolic feature of the emerging genre such as Huren Wuliger; the use of local lining words is the most important sign that distinguishes different tribes and different regions from long-term folk songs.

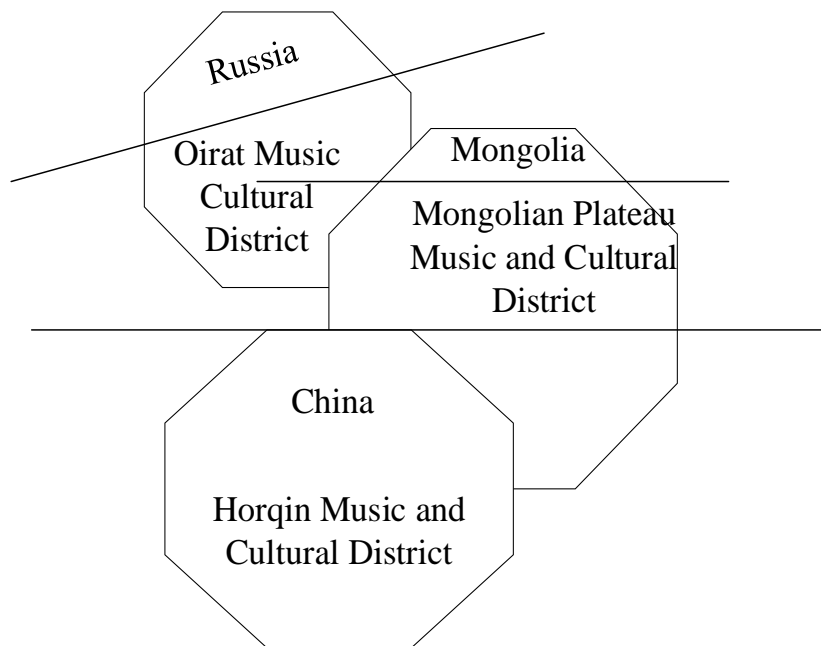


Figure 3. Three Mongolian music and cultural districts of the world

## 5. Conclusion

It is of great significance to study regional music at the present stage in ethnomusicology. There is a need to consider the development of regional music in many ways. Cultural gatherings, social identity, musical landscapes, etc., will directly affect regional music. Therefore, in the process of the development of national music, it should be combined with the regional geographical environment and cultural characteristics to study the specific application of regional music. Promote the value and diversification of regional culture by continuously improving and enriching ethnomusicology. As humanity cherishes more of the world's cultural heritage, the world's cultural landscape has evolved toward a diversified grid. Therefore, the protection of human cultural heritage and the promotion of a balanced development of the world's multicultural music culture are imperative. The diversity of the world's music is determined by the ethnic diversity. The music of all ethnic groups is created by the aesthetic standards of the nation. It does not matter who has advanced music and whose music is inferior. Not to mention who science, who's unscientific. In fact, equal civilized exchanges between nations and nations is a global trend, and any music and music culture is unlikely to achieve purely self-sufficient development in a closed environment. The art of music and music is the main carrier of the country's soft power, and it basically broadens the international vision of cultural construction. Therefore, while inheriting the essence of Chinese traditional music and music, we must absorb all the outstanding achievements of the human music and music culture and integrate Chinese and Western music culture so that contemporary Chinese literature and art can flourish.

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