

A Comparison of the Origin and Development of Chinese and European Musics

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Abstract

This article explain the relationship among the Chinese language tone, music and philosophy and compare them with European music theory forms. This article studies the way how Chinese classical music has gained great achievements which have a great impact on European artists' attitude change to Chinese musicians. This article tries to allow European people to understand the origin of Chinese music and the ideological origin of Chinese musicology through studying the origin of ancient Chinese music.

Key words: Origin and development of Chinese and European musics; Poetry; Pronunciation and intonation; Culture

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INTRODUCTION

For ancient Chinese artists, poetry creation was seen as a cultural creation activity. They believed that reading and writing the poem would make people learn to be kind and beautiful and had them compared with evilness and ugliness. Reading and writing poems produced melody and it is spirited or melancholy: Oral tune has been strengthened in poetry and thus it begins approaching the quality of music.

1. THE RELATIONSHIP BETWEEN CHINESE MUSICAL TONE AND POETRY

The rhythm of Chinese poetry has laid the foundation of Chinese classical music. This kind melody produced by the beauty of poetry is also caused by the sound of instruments. Since the era of the Silk Road, China has a complete set of traditional Chinese musical instruments. These instruments were named after the material used to make them and their meaning is to produce perfect sound:

Xun (cymbal bell, bell): Made from metal;

Qing (Qing): Stone percussion instrument belonging to drums

Si (Qin, Se): Chord

Bamboo (flute): Bmboo flute (wooden pipe musical instrument);

Pai (Sheng, Zheng): Semi-automatic flute (wooden pipe music);

Tu (Yun, Rao): Ceramic;

Luo (Jian): Drum.

I am going to analyze the above-mentioned musical instruments and explain their materials. There are a large number of percussion instruments and that is a characteristic of ancient musical instrument: in pre-civilized society, human being belonged to nature. Rhythm contained all vivid or non-vivid orderly all-inclusive characteristics. However, in Chinese musical instruments, metal instruments are in the dominate position which expresses a spirited emotion and fits the standard emotion expressing way of civilized people. The sound of these musical instruments like Si, Bamboo Flute and Paisheng is very beautiful. People use music they produce to express the origin of heart. It is these instruments that witness the existence of "musical civilization" and that start musical art. The melody reproduces oral tones and imitates life phenomenon at a high level of aesthetics. The melody of oral sound and talking tone imitating ancient people's talking gradually became a unification and harmony.

According to Chinese Confucian thoughts, a perfect society is a world which respects age and reputation. The melody that a high pitch applies reproduces the oral respect and praise. In ancient Chinese music, as above said, people were more inclined to adopt a relatively high pitch instrument when they sang hymns.

With the development of social culture and other arts, literature and painting firstly got developed. Artistic dancing and plastic arts as well as music has also developed. Perhaps China's rationalism determines the professional development of combination elements in dance plastic arts, just as practical field (in the expression of arts) occupied an independent respected position.

This combination of thoughts determines the importance of falsetto in singing. The partition of "arts" intuitively shows the need of sound in "analysis of tone portfolios".

Chinese people's thought combination theory is built on the basis of following ritual ceremonies and this has become a cultural behavior thought. The most obvious manifestation is the adaptation of Chinese cultural life into play scripts to form a highly skilled technique of habitual reaction of "Chinese way of thinking". The best example would be the characteristics of Chinese tones. This tone often indicates emotions "are in tense" and they are indifferent to unimportant opinions or rational behavior which deviate from and breaks oral expressions in daily life (which is impossible in European languages). A clearer relation to this is that Chinese theatrical art has a deep ancient roots.

2. THE RELATIONSHIP BETWEEN CHINESE MUSIC AND PHILOSOPHY

Chinese musical art is closely related to philosophy and literature; therefore, the foundation of Chinese music is also the foundation of Chinese philosophy. Classical Chinese poetry is not for reading, but for singing, which has Chinese style melody. The most important feature of Chinese music is its melody. Various combinations and tree-shaped expansion of the voice range (European people call it "pointillism") are closely related to Chinese tone: the basic tone of starting, developing, turning, and finishing.

The highly skilled techniques which cause "cultural ceremonies" have determined the importance of drama which is the combination of art and aesthetic thoughts. The aesthetic principle of the metaphor of "though differentiation" promotes Chinese writers to integrate its contradictions together as a whole and use poetic language to explain the relationship between the concept of Bai Juyi and Lao Tzu in this plan.

The updates created out of beautiful and refreshing new life structure "observe" the "tower" of civilization, i.e. the playing of musical instruments. All this is just like

"stage sets in life" and "the prolonged beautiful moments" in drama. The pattern depicted by using appropriate oral forms has the aesthetic value of "one thousand liang of gold".

In this way, the standard of Chinese oral expression has limited the relationship with philosophical worldview state and the relationship with different things and their spiritual power, Tao. The mentioned worldview states have affected the type of music in some way.

3. A COMPARISON OF THE MUSICAL FORMS OF EUROPE AND CHINA

Similar interactions also exist in Europe and in terms of symbolism and determination, it has interrelatedness to the Orient in principle. The causality on the pitch of music is also accurately explored in Europe. The quality of high tone melody as "pure forms" indicates its ideological independence. European philosophy produced the "concept of unity of opposites". In music, the "content" and "purity" ("empty") which were opposites in the classical period has obtained the form of unity. Harlow Bove in his works has pointed out that the "form" cannot "put aside" the content to become a pair category (17)...in music theory, "the form exceeds the content".

The differences between the Chinese language and European languages lay I tone and articulation. When we listen to Italian, we usually have the impression that it is very "fluent"; French is "witty"; German is "stiff"; Russian is "uninterrupted"; and Chinese is "fragmented": each word is very clear and treble is divided into four sections. However, when the language is full of passion of the "outstanding" meaning of drama, this "fragment" is also shown in European languages. We can fully feel the function of tune and language in Italian operas. In its standardized constitution, the opposite of 2/4 is likely to become the "key" of the system definition of this cultural literacy. In the opera's plot, the philosophical background of the perceptions of reality has determined the attitude of European music which has become popular since the 19th century. The feeling forms shown in all aspects of thoughts and languages have determined the fixed feeling forms of European people and Chinese people. This kind of feeling forms has become more complicated through the influence of traditional culture and it will show up in the creative design of musical works. They interact each other; therefore, for Chinese, there is no "pure technical" training. They gain life "through" the start of material and spirit. Instructional etudes and training for Chinese audience are full of thoughts of aesthetic plots. This kind of thought is not dependent on whether there are series of background materials or not in this work.

However, this point is impossible in Chinese Taoist poetry: The opposition is mutual and it cannot "put aside" either of them. Although this exists in oral expressions,

they have to surrender to the rhythmic system in music. Its details show in the treble system in music and the language maintains the potential of expression, which is particularly apparent in the prelude of music.

After the opening of ideology and the developing of economy in the 20th century in China, piano became the highest musical form acceptable by the public. Many artists stated to research on the piano works of Chinese and European composers that were played by various musicians.

In China, composers are appreciated on the basis of the uniqueness of the composers and their works: we are fond of Mozart, Beethoven, Chopin, etc. and different instrumental training works of different composers. Chinese people are extremely fond of Mozart's works and are mesmerized by the beautiful art shown in his works. In the creation, the sonatas of Mozart and Beethoven have shown the arranging structure of the works.

Different ideological traditions of the East and the West cannot lead to simple opposition between aspects such as rational and emotional and spiritual and material and etc. China's pure rationalism derived from ancient dichotomy has limited the sustained opposition between Confucius and Lao Tzu. Based on traditional Chinese theories, the ideological attitudes towards poetry and music have been established. However, this kind of ideological form was established on pair concept produced from the rationalism fixed mode of traditional philosophical schools. The rhythm of the thinking process determines the formal explanation of the function of aesthetics and poetry. In Chinese painting, the function of "finishing touch" from "inner strength" is often stressed. That is to say, the continuity of artistic behavior attracts the attention of Chinese writers in particular. In poetry writing, the concept of continuity (prolonging tones) has been used for over 2000 years; however, for the understanding of the continuity in the process of creation, Chinese people's pure rationalism is often divided into two pairs, two expressive stages: "starting" (the beginning), "developing" (continuing to develop), "turning" (turning point—contrast, peak), and "finishing" (answer, the end).

CONCLUSION

The formal criteria of the European music develops in the direction of "idealist dialectics", resulting in "conflicts and struggle"; therefore, the foundation of simple three or four-beat to determine the form of music in various stages is not solid. In short, the methods should be more comprehensive. Three or four-beat can be a principle to guide the musical ideology. That is to say, we should have a developing attitude like a vivid life to imitate the procedural process of thoughts and things. They are living things only in Chinese traditions. Therefore, the procedural process in the universe, just as the opposition between life and eternity in European concepts, will silently restrict religious creation activities.

Perhaps, just as the endless pursuit of the perfect eternity of Christianity, this is where the original rules of "Chinese classicism" and "European romanticism" lie.

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