

THE INTRODUCTION OF WESTERN MUSIC INTO CHINA

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The article analyzes the process of introduction of Western music to China, which can be traced back to the Han Dynasty at the earliest. This research focuses on the Western music introduction at different periods and the resulting impact of such cultural contact on Chinese music, as well as the merging, exchange and integration of Chinese and Western music, a process that was gradually accepted by the public. These events are reflected in current disposition of Chinese musical art, which presents a unique opportunity to review distinctive characteristics of each time significant shifts took place in Chinese music culture.

Keywords: Western music; Chinese music; communication; integration; history; influence.

The introduction of Western music to China can be traced back to the Han Dynasty. The ancient Silk Road was an important transportation route opened by Zhang Qian as an envoy to the Western Regions during the Western Han Dynasty. Therefore, the Hu music “Maha Doule” and the Han Yuefu compositions were introduced from the Western Regions. Lieutenant Li Yannian adapted this piece of music and created twenty-eight new tunes, namely “Twenty-eight New Sounds” [1]. It can be said that Li Yannian was the first musician in the history of Chinese music to use foreign music sources for composing. The Silk Road not only connected commercial and economic exchanges, but also promoted the music culture interaction between the Central Plains and the Western Regions. The mutual exchanges and collisions created different tunes and formed unique musical style characteristics.

After the Han Dynasty and the Tang Dynasty, China’s exchanges with foreign countries through the Western Regions became more and more frequent. Music and musical instruments from the West, mainly Islamic regions and India, flowed in in large quantities. The rulers of the Han and Tang Dynasties pursued an open policy and had the courage to absorb foreign cultures. A large number of musical instruments such as the flute, pipa, and huqin were adopted by Chinese composers and were improved and developed, gradually replacing China’s original local musical instruments. Except for the guqin, which has always been favored by musicians, almost all instruments that were used in official public performances were imported [2].

During the Ming Dynasty, the Portuguese missionary Xu Risheng wrote China’s first introduction to Western music theory, “Lu Lu Zuan Yao”, which was a music textbook for Kangxi. According to relevant records of Kangxi: “The great emperor still understood the roots of Lu Lu Yixue. His minister De Lige paid attention to its subtleties every day in front of the third, fifteenth and sixteenth princes and compiled a new book – “Lu Lu” (“The New Book”)” [3]. It can be seen that Kangxi attached great importance to learning Western music.

By the Qianlong period, the application of Western art in the king’s court reached its peak, and music became an important part of it. It is understood that Qianlong was very interested in Baroque music, which was popular in Europe at the time, and asked minister Zhang Zhao to check on the missionaries in the palace who were familiar with Western music. At that time, many of the Western musical instruments placed by Kangxi were damaged, but the court musicians did not understand them at all. Therefore, Qianlong invited foreigners who knew Western musical instruments to repair them and classify them.

In addition, Qianlong also formed China’s first Western orchestra, which was large in scale and included 10 violins, 2 cellos, 1 bass violin, 8 woodwind instruments, 4 recorders, 1 xylophone, 1 organ, and 1 guqin. Qianlong would enjoy Western music in the “Xixiqu”, the first European-style hall in the Old Summer Palace. All the performers were eunuchs and palace maids, and they all wore Western wigs and Western costumes when performing. According to

research, this Western band has been active in the palace for about ten years. Later, Qianlong ordered craftsmen to make ivory flutes and wire harps (pianos), cleverly integrating them with Western instruments [4]. The integration of Western music into classical music was quite avant-garde at the time.

After the Opium War, with the invasion of Western powers, Western music began to pour into China, but the importers were mainly Western missionaries. The Western music imported into China was not outstanding in any way. Its content was mainly religious, with some dance music and a few songs popular at the time. The purpose of the importers was to use music as a medium to instill Western religious values into the Chinese people, thereby paralyzing the Chinese people's will to fight against foreign aggression, and achieving their purpose of ruling the Chinese people [5]. Western missionaries also successively opened some missionary schools in China, including "Qinke" to teach Western music. In these missionary schools, groups of the earliest people in modern China who could master the knowledge and skills of Western music were cultivated. After the Westernization Movement began in 1860, some Westernization bureaucrats and intellectuals began to get in touch with Western music in order to make friends with people from Western countries. Their purpose was just to be arty as a means of socializing. Later, when Yuan Shikai was training troops at Xiaozhan in Tianjin, he followed the advice of German consultants and organized China's first Western brass band. This band also accompanied Empress Dowager Cixi's maids who were learning Western dance in the Qing court [6]. From this point of view, no matter what stage it is, the upper class in society are the first to be exposed to Western music.

After the Reformation Movement of 1898, some intellectuals with relatively open-minded and progressive ideas went abroad to study and investigate in search of ways to preserve the country. Some of them studied Western music. Western music gradually spread in China through these intellectuals who studied abroad, and had a positive impact on the further development of Chinese music culture. The emergence of school music and songs had a positive result of the spread of Western music in the late Qing Dynasty. It was also supported by the active absorption of Western artistic elements by the Chinese art circles in the late Qing Dynasty. At the end of the 19th century, the invasion of China by imperialist powers intensified, and the domestic national crisis further intensified. In order to save the nation, in 1898 the reformists represented by Kang Youwei and Liang Qichao advocated following Japan's example, learning from Western scientific civilization, and called for the abolition of the imperial examination and the establishment of new schools. Among everything else, they proposed the necessity and significance of setting up "music and song" classes [7]. After the failure of the Reform Movement of 1898, the reformers represented by Liang Qichao strongly advocated the important social role of music and actively advocated the establishment of singing classes in schools. After 1900, many people went to Japan to enter music schools and began to study Western music in a relatively systematic way. Representative figures of this circle include Shen Xingong, Zeng Zhimin, and Li Shutong. The tunes of most of the songs spread at that time were selected from popular songs in Japan, Europe and the United States. There were only a few songs with Chinese folk tunes as lyrics, and even fewer songs composed by the composers themselves [8]. Borrowing foreign tunes and adding new words became the mainstream of song creation at that time.

Most of the contents of school songs reflected the people's patriotic thoughts of "enriching the country and strengthening the army" and "resisting foreign aggression" [9]. It clearly reflected the political understanding and aspirations of the bourgeois and the intellectuals at that time, and was also in line with the anti-imperialist and anti-feudal aspirations and expectations of the people at that time, and was welcomed by the people.

Many music organizations were also established at that time, such as Datong Concert, Beijing Philharmonic Society, China Artistic Education Association, National Music Improvement Society, etc. The National Conservatory of Music was also established at the time. It was the first professional music institution for higher education in China. The activities of these music

organizations and schools mainly include learning Chinese and Western music theories, instrument performance skills, organizing various musical activities, introducing and translating Western music theory, organizing and researching Chinese traditional music, etc.

The introduction of modern Western music is of great significance to the development of Chinese music. It introduced new music theories and genres into China, expanded the musical horizons of the Chinese people, and produced many excellent works.

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METHODS AND IMPACTS OF EARLY ENGLISH LEARNING ON CHILD DEVELOPMENT

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In many cases, the foreign language as English, dominating role as a lingua franca world-wide. Language development and literacy is no doubt a critical part of any child’s overall development. Academic excellence that children who learn English become more adept at expressiveness, which is advantageous to their academic success. This article through comparative analysis the theories of early English learning, child development analysis, critical analysis and qualitative research methods. The research implies literature research method, comparative research method and statistical analysis method to study the current situation with the subject of research.

Keywords: method; impact; early English learning; child development; early learning.