



Philosophical Paradigms and Intercultural Interpretation in Ethnomusicology Research

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ABSTRACT

The development of ethnomusicology education is inextricably linked to the philosophical trends of a particular era, and for this reason, we propose to analyze the philosophical paradigms and cross-cultural interpretations in the study of ethnomusicology. According to the actual direction of analysis, we first give an overview of philosophical paradigms and cross-cultural interpretation in music teaching, analyze the types and characteristics of philosophical paradigms in musicology, and study the innovation of cross-cultural interpretation in ethnomusicology in terms of increasing the deep connection between music and culture, increasing the deep connection between music and culture, and paying attention to the dialogue and communication between different cultures. On this basis, the analysis of the relationship between philosophical paradigms and cross-cultural interpretation in ethnomusicology in terms of philosophical paradigms providing theoretical foundations and thinking frameworks for cross-cultural interpretation, philosophical paradigms providing theoretical foundations and thinking frameworks for cross-cultural interpretation, and philosophies providing new ideas and methods has a far-reaching impact.

Keywords: Ethnomusicology; Music Teaching; Philosophical Paradigms; Intercultural Interpretation; Cultural Exchange; Musical Exchange.

INTRODUCTION

Ethnomusicology, with its unique perspective and methodology, has been deeply exploring the musical phenomena of different regions and ethnic groups ^[1]. The discipline not only focuses on the form and structure of music itself, but also endeavors to reveal the cultural connotations, social functions and historical changes behind the music ^[2]. In the study of ethnomusicology, philosophical paradigm and cross-cultural interpretation play a pivotal role in providing researchers with a framework and perspective for in-depth understanding and analysis of musical phenomena ^[3]. Philosophical paradigms, as the foundation and guidance of scientific research, provide theoretical support and methodological guidance for ethnomusicology ^[4]. Different philosophical paradigms represent different ways of thinking and cognitive modes, which influence researchers' understanding and analysis of musical phenomena. For example, the positivist paradigm emphasizes objective description and quantitative analysis of musical phenomena, while the hermeneutic paradigm pays more attention to in-depth investigation and subjective understanding of musical meaning ^[5]. These different philosophical paradigms have provided ethnomusicology with multiple research paths, enabling researchers to reveal the complexity and diversity of musical phenomena from different perspectives and levels ^[6]. At the same time, cross-cultural interpretation plays an important role in ethnomusicology. As an important part of culture, music has distinctive national and regional characteristics ^[7]. However, with the acceleration of globalization and cultural exchanges and integration, ethnomusicology has gradually transcended its original cultural boundaries and become an important medium of cross-cultural communication ^[8]. Therefore, how to understand and interpret folk music in a cross-cultural context has become an important issue in ethnomusicology ^[9]. Intercultural interpretation not only requires researchers to have profound cultural literacy and cross-cultural communication skills, but also requires them to be able to transcend cultural prejudices and stereotypes, and to understand and appreciate the musical phenomena of different cultures with an open and tolerant attitude ^[10]. In the study of ethnomusicology, philosophical paradigm and intercultural interpretation are complementary and mutually reinforcing. Philosophical paradigm provides theoretical support and methodological guidance for cross-cultural interpretation, enabling researchers to transcend cultural limitations and realize cross-cultural communication and understanding while exploring musical phenomena in depth ^[11]. Intercultural interpretation, on the other hand, further enriches the connotation and extension of philosophical paradigm, examines and reflects on the theory and method of

ethnomusicology in a broader perspective, deepens the discussion and application of philosophical paradigm and intercultural interpretation, and promotes the continuous development and innovation of ethnomusicology research ^[12].

1 OVERVIEW OF PHILOSOPHICAL PARADIGMS AND INTERCULTURAL INTERPRETATIONS OF MUSIC TEACHING AND LEARNING

Philosophical paradigms provide a deep theoretical foundation for music teaching. Different philosophical paradigms, such as positivism and hermeneutics, give different meanings to the goals, methods and contents of music teaching ^[13]. Positivism, on the other hand, emphasizes the objectivity and verifiability of music teaching and tends to analyze and teach music from multiple perspectives through scientific methods; hermeneutics, on the other hand, pays more attention to the subjectivity and significance of music, advocates digging deep into the cultural and historical connotations behind musical works, and guides students to understand and feel the emotions and meanings conveyed by music ^[14].

Intercultural interpretation is an indispensable part of music teaching. As a cultural phenomenon, music has distinctive national and regional characteristics ^[15]. Intercultural interpretation requires people to pay attention not only to the form and technique of music itself, but also to the cultural connotations and social values behind it in music teaching ^[16]. Through cross-cultural interpretation, it helps students to understand the music phenomenon in different cultural backgrounds, broaden their cultural horizons, and enhance their cross-cultural communication skills ^[17].

2 ANALYZING THE TYPES AND CHARACTERISTICS OF PHILOSOPHICAL PARADIGMS IN MUSICOLOGY

Philosophical paradigms of music teaching cover a wide range of different views and ideas, each with its own unique characteristics and application. They can be roughly categorized into the following five, as shown in Figure 1 below.

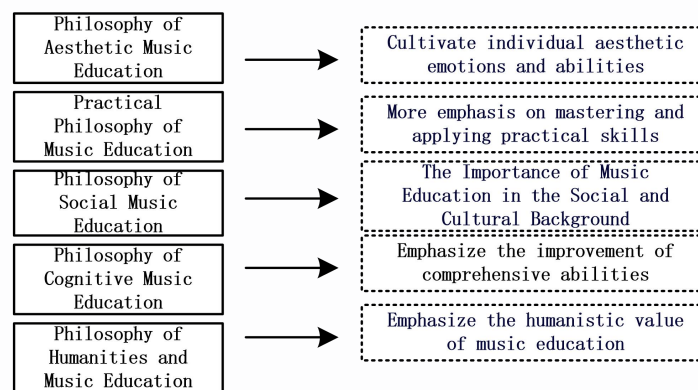


Figure 1 Diagrammatic representation of the hierarchical structure of philosophical paradigm categories in musicology

The design of the hierarchical structure of philosophical paradigms in musicology is realized by combining Figure 1. Next, their specific characteristics and applications are analyzed in detail. One of them is the philosophy of aesthetic music education, which is characterized by emphasizing that the core of music education is aesthetic experience, i.e., to cultivate individual's aesthetic emotion and ability through appreciation and understanding of music ^[18]. In the teaching process, it focuses on students' feelings, analysis and evaluation of musical works, and encourages them to express their emotions and thoughts through music ^[19]. The second is the philosophy of practical music education, which favors that music education should focus on the mastery and application of practical skills, including playing, singing and composing. Teaching emphasizes skill training and performance practice, and encourages students to improve their musical skills and expression through practical exercises ^[20].

The third is the philosophy of social music education, which emphasizes the importance of music education in a socio-cultural context, and considers music to be an important tool for cultural transmission and social interaction ^[21]. It emphasizes the connection between music and society and culture in daily teaching, encourages students to participate in social activities through music, and understands and respects multiculturalism. Fourthly, there is the philosophy of cognitive music education, which believes that music education can help improve students' cognitive abilities, including attention, memory, imagination and creativity ^[22]. Therefore, music is utilized as a teaching tool in actual teaching, and students' thinking ability is exercised through music activities to promote their overall development ^[23]. Finally, there is the philosophy of humanistic music education, which relatively emphasizes the humanistic value of music education, and believes that music can enlighten humanity, cultivate sentiment, and enhance personality ^[24]. Focusing on the integration of music and humanism, it conveys humanistic concern and moral concepts through music to cultivate students' comprehensive literacy ^[25]. Philosophical paradigms of music teaching are not independent of each other, but can complement and integrate with each other. With the continuous development of music education theory and practice, the philosophical paradigms are also being improved and updated.

3 INNOVATIONS IN INTERCULTURAL INTERPRETATION IN ETHNOMUSICOLOGY

3.1 Increasing the deep connection between music and culture

Ethnomusicology, as a discipline that studies the relationship between music and culture, the importance of its cross-cultural interpretation is self-evident, and the innovation of cross-cultural interpretation has become an important driving force for the development of ethnomusicology. First of all, the innovation of cross-cultural interpretation is reflected in the multi-dimensional interpretation of ethnomusicology. While the traditional way of interpretation only analyzes the music from the perspectives of music form and technique, cross-cultural interpretation encourages to explore the deeper meaning behind the ethnomusicology from the perspectives of culture, history, society and so on. To a certain extent, this innovative mode of interpretation also enriches the research content of ethnomusicology and provides learners with a more comprehensive and in-depth understanding of ethnomusicology. The innovation of cross-cultural interpretation promotes the international exchange of ethnomusicology. Under the background of globalization, exchanges among different cultures are becoming more and more frequent, and ethnomusicology is no exception.

Through cross-cultural interpretation, we can better understand and appreciate the music works in different cultural backgrounds, promote the communication and dissemination of folk music culture, provide a platform for us to have dialogues and cooperation with our international counterparts, and promote the international academic development of ethnomusicology. The innovation of cross-cultural interpretation is of great significance to the inheritance and development of ethnomusicology. Interpretation from different backgrounds can better explore and inherit the essence of ethnomusicology, and promote its integration and development with modern society. This kind of innovation not only helps to enhance the social influence of folk music culture, but also provides more cultural resources and creative inspirations. It also provides more cultural resources and creative inspirations to understand national music culture in a more comprehensive and in-depth way, promotes its inheritance and development, and builds a bridge for international cultural exchanges and cooperation.

3.2 With the help of diversified research methods and tools

Diversified research methods and approaches are particularly important in the study of ethnomusicology. Diversified research methods can help to analyze ethnomusicology from multiple perspectives. In fact, in addition to the traditional literature research and data investigation, modern technological means such as big data analysis and artificial intelligence also provide new possibilities for research. For example, through audio analysis software, the rhythm, pitch and other elements of music can be precisely measured, so as to reveal its structural characteristics more objectively. Meanwhile, sociological methods such as questionnaire surveys and in-depth interviews can help students understand the role and significance of music in social life, and diversified research methods can enrich the cross-cultural interpretation of folk music.

With the help of cross-cultural comparison, we can compare the music phenomena in different cultural backgrounds, find out the commonalities and differences, and then reveal the deep connection between music and culture. In addition, the application of multimedia technology also provides learners with new ways to display and interpret music. Through video, audio and other multimedia materials, the form and content of music can be more vividly presented, making cross-cultural interpretation more intuitive and easy to understand. Diversified research methods and approaches can help improve the accuracy and reliability of research. Different methods and tools have their own advantages and disadvantages, and through comprehensive application, they can be verified and supplemented with each other, and the accuracy and credibility of the research can be further improved by combining them with the actual learning background and changes in learning needs. Deepening the understanding of folk music can also provide a powerful support for the inheritance and development of music culture.

3.3 Focusing on intercultural dialogue and exchange

In the study of ethnomusicology, the innovation of cross-cultural interpretation generally requires an in-depth analysis of musical phenomena from multiple perspectives, and emphasizes the attention to the dialogue and exchange between different cultures. Such dialogues and exchanges not only help to broaden research horizons, but also promote intercultural understanding and harmony. Focusing on intercultural dialog and exchange is the core of the innovation of cross-cultural interpretation in ethnomusicology. As a form of cultural expression, music carries the history, traditions and values of various ethnic groups. Through in-depth study and understanding of music phenomena in different cultures, we can discover commonalities and differences and promote mutual respect and appreciation among cultures. Dialogue and exchanges between different cultures can help deepen and expand the study of ethnomusicology.

Crossing the barriers of language and culture can help musicians, scholars and audiences from different cultures to have in-depth exchanges and discussions, provide us with new research ideas and methods, and allow learners to better understand and explain musical phenomena. Focusing on the dialogue and exchange between different cultures is also an important way to promote the inheritance and development of national music culture. Under the background of globalization, cultural exchanges are becoming more and more frequent, and folk music culture is also facing new challenges and opportunities. Through dialogues and exchanges with other cultures, we can learn from and absorb the excellent elements of other cultures, so as to inject new vitality into the innovation and development of folk music culture, and to promote the understanding and harmony between cultures.

4 AN ANALYSIS OF THE RELATIONSHIP BETWEEN PHILOSOPHICAL PARADIGMS AND THE DEVELOPMENT OF INTERCULTURAL INTERPRETATION IN ETHNOMUSICOLOGY

4.1 Philosophical paradigms provide the theoretical basis and framework of thinking for cross-cultural interpretation

There is an inseparable developmental relationship between philosophical paradigms and intercultural interpretation. Philosophical paradigm is actually a kind of theoretical system and methodological guidance, which can serve as a guide and refinement of teaching in different music teaching contexts, providing a solid theoretical foundation and a broad thinking framework for intercultural interpretation. As shown in Figure 2 below.

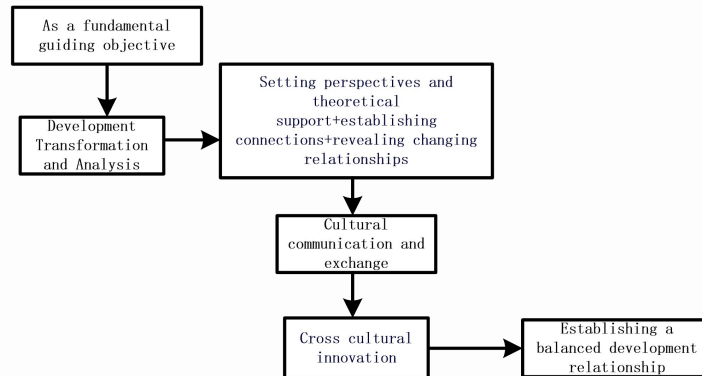


Figure 2 Diagrammatic representation of the philosophical paradigm as a framework for thinking about changes in the interpretation of relationships across cultures

Combined with Figure 2, the design and practical implementation of the thinking framework of the philosophical paradigm for the change of cross-cultural interpretation relationship is realized. Currently, the philosophical paradigm provides multiple research perspectives and theoretical support for ethnomusicology. In fact, in the face of different philosophical forms, the research direction and analytical goals of ethnomusicology are also very different, and the diversified development of the connection, to a certain extent, also helps to reveal the relationship between music and culture from multiple levels. While paying attention to the objective attributes and formal characteristics of music, we also dig deep into the cultural significance and social value behind it, which provides rich theoretical resources for cross-cultural interpretation.

In addition, in the process of cross-cultural interpretation, researchers generally need to cross the cultural gap to understand and explain the musical phenomena in different cultural backgrounds. Philosophical paradigm provides researchers with ideas and methods for analyzing and solving problems, helping them to more accurately grasp the cultural connotations and social functions of music, and then realize effective cross-cultural communication. At present, with the acceleration of globalization and the highlighting of cultural diversity, ethnomusicology is facing more and more challenges and opportunities. The close integration of philosophical paradigm and cross-cultural interpretation also provides a better research atmosphere and environment for relevant learners, and provides ethnomusicology with more comprehensive and in-depth research perspectives and methodologies, which helps to promote the continuous development and innovation of the discipline.

4.2 Intercultural interpretation is an important complement and deepening of the application of the philosophical paradigm

Although the relationship between philosophical paradigm and intercultural interpretation is constantly changing, they are always closely connected, complement each other, and form a complete and concrete development balance, thus jointly promoting the development of the music discipline. In fact, intercultural interpretation is not only an important supplement to the application of philosophical paradigm, but also a deepening and expansion of it. Intercultural interpretation firstly provides empirical materials and concrete cases for the philosophical paradigm. As a theoretical framework and methodological guidance, the philosophical paradigm provides the basic principles and directions of research, but the specific research process still needs to be analyzed in the context of actual music and cultural phenomena. Through the in-depth study of music phenomena in different cultural backgrounds, cross-cultural interpretation provides the philosophical paradigm with rich empirical materials and concrete cases, which makes it more operable and practical. Cross-cultural interpretation helps to deepen the understanding and application of philosophical paradigms. While philosophical paradigms are often abstract and general, cross-cultural interpretation pays more attention to specificity and details. Specific actionable elements are shown in table 1 below.

Table 1 Intercultural Interpretation Execution Session Setting and Detailed Content Table

Cross cultural interpretation execution stage setting	Develop detailed execution content
Setting Music Teaching Objectives	According to the music teaching syllabus, set up phased teaching content
Selection of teaching content and cultural integration	Integrating ethnic music with ethnic culture to increase acceptability
Teaching guidance through philosophical paradigms	Guided and analyzed from multiple perspectives in different philosophical paradigms
Supplement and Comparison	Supplementary Comparison and Analysis of Music Teaching

According to Table 1, we realize the setting and integration of the setting and details of the execution of cross-cultural interpretation. We will understand the complex relationship between music and culture more deeply, discover the regularities and differences, and gradually enrich and develop the connotation and extension of the philosophical paradigm. The philosophical paradigm provides the basic theoretical guidance for the research, while the cross-cultural interpretation provides the empirical support and concrete analysis. The combination of the two makes the research more comprehensive and in-depth, helps to reveal the essence and laws of music culture, and plays a pivotal role in the research of ethnomusicology.

4.3 Philosophy provides new ideas and approaches

As an important supplement and deepening of the philosophical paradigm, cross-cultural interpretation is in an interdependent and complementary relationship in the field of ethnomusicology. In particular, cross-cultural interpretation is not only an important supplement to the application of philosophical paradigm, but also a deepening and expansion of it. Intercultural interpretation provides rich empirical materials for philosophical paradigm. While philosophical paradigms often provide a theoretical framework for music research from a macro perspective, cross-cultural interpretation provides a large amount of empirical materials and case studies by penetrating into specific music practices. These cases not only help to verify the validity of the philosophical paradigm, but also provide room for its further development and improvement. Secondly, cross-cultural interpretation deepens the theoretical connotation of the philosophical paradigm.

In cross-cultural exchanges, the differences and commonalities between various music cultures can diversify and enrich the current understanding of music culture, and reflect on and adjust the original philosophical paradigm. This deepening process helps to promote the continuous innovation and development of ethnomusicology theory. The combination of cross-cultural interpretation and philosophical paradigm provides new perspectives and methods for the study of ethnomusicology. Through the cross-cultural perspective, a more comprehensive understanding of philosophical thinking in the context of different music cultures can help to better understand the essence and meaning of music, and also provide a more diversified research path for future study and development. The new research perspectives and methods promote learners to explore the relationship between cross-cultural interpretation and philosophical paradigms, and lay the foundation for the further development of ethnomusicology.

CONCLUSION

In conclusion, the above is an analysis and in-depth discussion of the philosophical paradigm and cross-cultural interpretation in the study of ethnomusicology, and it is not difficult to find out that the philosophical paradigm and cross-cultural interpretation are just like the wings of the study of ethnomusicology, intertwined with each other, and jointly promoting the development of the discipline. Philosophical paradigm provides researchers with a deep theoretical foundation and a broad thinking space, allowing us to stand on different perspectives to scrutinize and understand the music phenomenon, and to explore the cultural implications and social functions behind it. Cross-cultural interpretation breaks down the cultural barriers, makes music a bridge connecting different nationalities and cultures, and promotes intercultural communication and integration. In the future research of ethnomusicology, the exploration of philosophical paradigm should be deepened, the theoretical system should be improved and enriched, the importance of cross-cultural interpretation should be further strengthened, the cultural literacy and cross-cultural communication ability of the researchers should be improved, and a more open and tolerant attitude should be adopted to face the music phenomena of different cultures. It is believed that with the joint promotion of philosophical paradigm and cross-cultural interpretation, the study of ethnomusicology will usher in a broader development prospect. We will be able to reveal the essence and laws of musical phenomena in a deeper way, understand the musical characteristics and values of different cultures in a more comprehensive way, and make greater contributions to the cause of human music and culture.

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