



Analysis of "Music" and "Music" in Pre-Qin Period from the Perspective of Music History

Lan Zhao^{1,2}

¹ Huzhou Normal University Music College, Huzhou, Zhejiang, 310000, China.

² Huzhou Sound Resources data mining and intelligent service technology key laboratory, Huzhou, Zhejiang, 310000, China.

* Corresponding Author: 13665717973@163.com

Citation: Zhao, L. (2025). Analysis of "Music" and "Music" in Pre-Qin Period from the Perspective of Music History. *Mediterranean Archaeology and Archaeometry*, 25(1), 560-566.

ARTICLE INFO

Received: 05 June 2024

Accepted: 21 June 2024

ABSTRACT

As the beginning of China's music history, the study of pre-Qin music history is undoubtedly of great significance, which has had a great impact on the development of traditional music in China. From the perspective of historical materials, the study of China's music history can be traced back to the pre-Qin period with existing material remains. The pre-Qin period is the source of Chinese traditional culture. It is of great Zen benefit for us to understand music by clarifying the most primitive features of Chinese pre-Qin music. Writing the general history of music has attracted more people's enthusiasm, and with other factors such as economic interests and circumstances, the works on the general history of music have "rolled in". What deserves our special attention is the continuous development and change of the connotation of "music" in the long river of history. As for the later "Ci" with words but no music, it has "transformed" into a simple form of literary creation, and no longer has the original meaning of "music". This paper attempts to analyze from the perspective of music history, and adopts a new perspective to interpret the understanding of "music" in the hearts of ancestors, and the understanding of the connotation of "music" is also richer.

Keywords: History of music; Pre-Qin period; Vocal music

1 INTRODUCTION

Music can cultivate people's sentiment, shape people's soul, and improve people's aesthetic realm. China has a profound traditional culture, and traditional music is an indispensable part of Chinese culture. As the beginning of the history of Chinese music, the study of the history of music in the pre-Qin period is undoubtedly of great significance and has had a significant impact on the development of traditional Chinese music. From the perspective of historical materials, the study of the history of Chinese music can be traced back to the pre-Qin period of existing material relics. From the perspective of true research purpose and academic significance, the study of Chinese music history has formed music history works for only a hundred years, which is also the view of the current narrow concept of the academic community. I will roughly divide ancient Chinese music into three types: pre-Qin music and dance, kabuki music, and opera music. According to these three types, it can be roughly divided into pre-Qin music and dance period [1].

The pre-Qin period is the source of China's traditional culture. To clarify the most primitive features of China's pre-Qin music is of great benefit to our understanding of music. At present, the research results on the connotation of "music" in the pre-Qin period roughly include four aspects: the first is the research on the interpretation of "music", the second is the research on the elements of sound and sound, the third is the research on the form and content of music, and the fourth is the research on "music is also music" [2-3]. This difficulty seems to have stuck most music history scholars. Up to now, there are only a few achievements in the history of music. The difficulty is obvious. The writing of the general history of music attracted more people's enthusiasm. In addition to other factors such as economic interests and circumstances, the writing of the general history of music "rolled in". What is particularly worth our attention is the continuous development and change of the connotation of "music" in the long history. At present, the understanding of the connotation of "music" has been influenced by the western music culture and has gradually become the mainstream of contemporary development.

Throughout the development history of Chinese music, it is not difficult to find that from the preserved historical data, the records of music are often mixed with myths and legends, and the authenticity is often doubtful. However, with the continuous development and progress of the times, when we look back and reflect on music, we find that it seems difficult to analyze our ancient Chinese music in the western mode, because there was no music score in ancient China, and "music" at that time was not

an independent art form, it was closely linked with the politics, culture, religion and ethics at that time, Therefore, it is difficult to interpret ancient music in a western way [4]. Compared with the relevant records in the literature, the archaeological music relics are the most precious material wealth left by the ancients.

2MUSIC THEORY IN PRE-QIN PERIOD

In the pre-Qin period, China's music theory was mature. Lv's Spring and Autumn Annals accurately grasps the basic characteristics of music, that is, "harmony". "There is a place in the body, and there is no sound. Sound comes from harmony, and harmony comes from fitness. Music is the art of time, and ancient music only existed at the moment of performance. Although the appearance of notation makes music works can be recorded and preserved by some symbolic means, according to the current results, almost no sound and score of music works in the pre-Qin period have been found. As we all know, the ancients divided scales into five types, namely, palace, quotient, angle, sign and feather, commonly known as "pentatonic scale". In Lu's Spring and Autumn Annals, the pentatonic scale appeared twice at the same time, namely "Gong, Zheng, Shang, Yu and Jiao, and all the tones are in the same place, which cannot be violated [5]. China traditional music is the crystallization of thousands of years of Chinese civilization, which was formed and accumulated in China's long agricultural society, developed and innovated in the inheritance of music cultures of various nationalities in past dynasties and in the blending with foreign music cultures. The sources of traditional music in China can be divided into four categories, as shown in Figure 1.

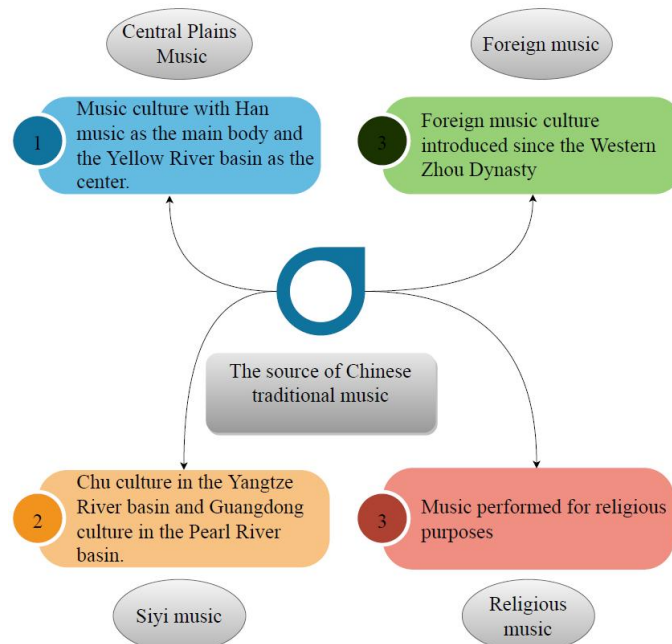


Figure 1 The source of traditional music in China.

The sources of traditional music in China can be divided into four categories:

① Central Plains Music

Music culture with Han nationality music as the main body and the Yellow River Basin as the center. In the open system of China's traditional music, the system that highlights the performer as the creative subject accounts for a considerable weight. This is reflected in the fact that the performer's performance is a process of re-creation.

② Siyi Music

Chu culture in the Yangtze River valley, Guangdong culture in the Pearl River valley, and music culture of ethnic minorities in southwest China. However, it will also represent the profound images brought by objective things and appearances. "The first explanation is adopted in this paper. Therefore, "music idea" is people's views, concepts and ideological activities on music and the expression of music theory formed on this basis.

③ Outland music

Foreign music culture introduced since the Western Zhou Dynasty, such as Koryo music and Tianzhu music. From its philosophical basis, cultural tradition to its unique national way of thinking, it has its own special laws.

④ Religious music

Music produced with the spread of religion and performed for religious purposes. Mainly Buddhism, Taoism, Islam, Christian music and so on.

The process of music creation and production has its inherent laws, which are metaphysical things in themselves, and have an important connection with people's experience and knowledge acquisition in life, reflecting the blending between knowledge

and philosophy.

3THE SIGNIFICANCE OF THE ISSUE OF MELODY TO PRACTICE

The study of ancient music history has deeply discussed many contents or problems, such as the origin and development of ancient musical scales, the twenty-eight tones of Yanyue, the chimes of Zeng Houyi, the Dunhuang music score, the theory of "sound without sadness", and the Xi'an drum music. These full discussions have prompted the study of ancient music history to form a branch discipline of classification. Both the superb performance technology and the profound cultural attribute embody the wisdom and wisdom of the ancestors, and its rich cultural connotation is far beyond the scope of music [6]. In the long history, guqin and guqin music play a social role of organization, domination, enlightenment and harmony. In the past, before singing a song, a performer must first set the palace tune, and then set the tunes after setting the palace tune, so that the artist can freely choose different songs from the same tunes. This tradition was not only in the Tang Dynasty, but also in the Song and Yuan Dynasties. Music itself naturally has the aesthetic characteristics of "feminine", and the timbre quality of "clear, distant, light and subtle" is the direct embodiment of feminine.

Reflected in the noumenon of music, it is characterized by its peaceful music emotion, smooth music development and transition, and the harmonious and coherent development and structure of music emotion, thus forming the unique "neutral expression" in Chinese music culture. In the prelude, we will practice the main mode and fingering of the song first. Qin, chess, calligraphy and painting", as an important way to improve personal quality and aesthetic taste in China since ancient times, are all relatively quiet ways of self-cultivation. Guqin takes the first place, and also requires attention to internal performance. It is a kind of musical instrument that tends to be quiet, tends to be distant, focuses on artistic conception and connotation, rather than the clamor in the sense of modern music [7-8]. For ensemble instruments, tuning is more important. Different tunes have different tuning methods, such as Sui and Tang Daqu. A set of Daqu can be played for one or two hours at a time. During the performance, you can't stop to change the sheng miao or the tuning method.

4ANALYSIS OF PRE-QIN PERIOD FROM THE PERSPECTIVE OF MUSIC HISTORY

4.1The foundation of music practice in pre-Qin period

People will inevitably form various ideas in long-term practice. The reflection of this objective thing in people's minds is the inevitable result of people's long-term music practice, so the production of music is closely related to music practice. The musical concept of "harmony" in the pre-Qin period was of great significance to the development of music at that time, which profoundly influenced the development of China's traditional music theory in the later period, attracted the attention of many politicians and applied it to governing the country, affecting not only the development of China's traditional culture but also the concept of governing the country [9-10]. The Shang Dynasty entered the Bronze Age, and bronze technology led to the emergence of bronze bells and promoted the development of Qing. It's a bit simplistic to listen to the chimes alone. If you only listen to the bells, the sounds will be too solemn. When the two are combined, the music produced by this cooperation reflects the concept of "neutralization", which was also the idea of "neutralization" advocated in music in the pre-Qin period. The purpose of praising the monarch's virtue is to show the country's ritual and music education and make people from afar take it. Miao clothing is the one who dances in harmony.

From Yu to the Spring and Autumn Period, "all nine merits can be sung" has become the tradition of elegant music, and the subjects will sing beautifully if the monarch has meritorious service and virtue; If the monarch is evil, the people will make more spontaneous songs to satirize it. In the pre-Qin period, the practice of music mainly included two aspects. First, the practice of music in material life. In the primitive society, the ancestors created music for survival, and its purpose was for actual material life [11]. Secondly, the musical practice of spiritual life, which includes two levels, is mainly concentrated in the Xia and Shang Dynasties and the early Western Zhou Dynasty. The Xia and Shang Dynasties were mainly reflected in the witch history culture, while the Western Zhou Dynasty was mainly reflected in the ritual culture.

4.2The connotation of "music"

In order to survive, people began to carry out the most basic production activities. With the production tools and language, music was born. With regard to the connotation of music in the pre-Qin period, this article will discuss it from three periods, namely the ancient and Xia and Shang periods, the Western Zhou period and the Spring and Autumn and Warring States periods. I hope to find out that the connotation of music in the pre-Qin period has gone through several stages.

4.2.1The Connotation of "Music" in Ancient and Xia and Shang Dynasties

During the Xia and Shang Dynasties, this concept did not weaken, but became more prominent. About 2000 BC, ancient Chinese society entered a new stage of development [12]. The first dynasty in Chinese history, the Xia Dynasty, appeared. It is said that Qi, the son of Xia Yu, changed the "abdication" system of the great chieftain elected by the people in the past, took the throne and made it hereditary. It is generally believed that the "family and the world" in the Xia Dynasty was a sign of the beginning of the slavery society in ancient China. After the Xia Dynasty, the Shang Dynasty established a second slavery country in the Central Plains of China. Since the Xia Dynasty, the slave owner group has owned slaves who provide vocal music and pleasure, known as "workers" and "women's music". The Si-named tribe or country that was in the dominant position in the Xia Dynasty was widely distributed, and many subordinate countries and surrounding nationalities were also greatly affected by the Xia Dynasty. In the Xia Dynasty, the ancient Yue nationality in a large area of the southeast had contact and connection with the Chinese culture. Yu was said to be buried in Kuaiji after his death.

During the Shang Dynasty, bronze musical instruments appeared for the first time in history. Bronze musical instruments are the result of power politics. Its appearance showed the emergence and great development of the political music of the court at that time. Slaves at the bottom of the society have no personal freedom. Their words and deeds are monitored by the slave owners. It is impossible to develop music belonging to slaves freely. Popular music continues to decline. The Central Plains is still the center of music culture and dissemination. As for how to understand music in ancient times and Xia and Shang dynasties, this article will interpret some phenomena presented by music at that time, and try to find out the connotation of "music". So at that time, people knew music mainly from their production and life. Although there was little information about ancient times, we can still see the production and life of ancestors from some myths and legends. It can be seen that the concept of music in this period made the musicians in this period start to rethink music, and thus made the new concept of music in their hearts really walk on the stage of historical independence.

4.2.2 The Connotation of "Music" in Western Zhou Dynasty

The main function of music has also changed. In the Xia and Shang Dynasties, music was mainly used for sacrifice. In the Western Zhou Dynasty, music was still in the hands of the rulers, but at this time, music was closely linked with hierarchical norms, and its main purpose was for the rulers to consolidate their own position. The Spring and Autumn Annals of the Lu Family came into being before the unification of the Qin State, which was a period of great changes in society. Lu Buwei and the compilers of this book compiled this book not only to record history, but also to provide the customs and customs of different regions of the Qin State. It is for these purposes that the book not only expounded the views related to society in music, but also expressed the governance of the country in other parts of the book, Strategies and ideas for governing society. We often hear that one can feel the change of one's emotion through the expression of one's music. As early as the pre-Qin period, music has been paid attention to. The heart is an important concept in Lu's Spring and Autumn Annals, because it includes the transformation from natural ontology to human ontology. Since the Western Zhou Dynasty, the heart has been established as the center of human life and emotion. Therefore, the relationship between human and music also involves the human soul. Lu's Spring and Autumn Annals, Music, is shown in Figure 2.



Figure 2 "Lv's Spring and Autumn Annals - Music"

Because of the coexistence and confrontation of political regimes, most of them have taken some political and economic measures for their own survival and development, so that agriculture and handicraft industry can develop in the gap of peace and stability, and ideology and culture can continue to develop under the influence of the economy. Although the years of war have greatly affected the economy. Lu's Spring and Autumn Annals Music Making said: "The sound of the ear's lust, the heart is not happy, and the five tones are not heard before; the eye's lust, the heart is happy, and the five colors are not seen before; the nose's lust, the heart is happy, and the fragrance is not smelled before; the taste of the mouth's lust, the heart is happy, and the five tastes are not eaten before. The desire, the ears, eyes, mouth and nose are also; the music, the heart is also. The heart must be peaceful and then happy. The heart must be happy, and then the ears, eyes, mouth and nose have the desire." Lu's Spring and Autumn Annals Music Making As shown in Figure 3.



Figure 3 "Lu's Spring and Autumn Festival, Music Making"

It can be seen that the main knowledge system taught in the Western Zhou Dynasty was the humanistic knowledge such as poetry, books, etiquette and music. These are two different cultural systems, mainly referring to the culture of witchcraft history and the culture of rites and music. There are certain connections and differences between them. The correlation between music and sacrifice proves that it is related to the rule of the country, and that music is related to society and politics in the enlightenment of the folk people. The importance of music and the Confucian emphasis on it ultimately constitute the profound cultural system of etiquette and music in ancient China in the development of ancient Chinese society, and the music concept in Lu's Spring and Autumn Annals provides sufficient nutrients for it. Then, in the Zhou Dynasty, the main connotation of music refers to etiquette, mainly reflected in the system and education.

4.2.3 The Connotation of "Music" in Spring and Autumn Period and Warring States Period

During the Spring and Autumn Period and the Warring States Period, great changes have taken place in China's social system, politics, economy and culture, and the phenomenon of music culture has shown a phenomenon of "ritual collapse and bad music" in history. During this period, there was a fierce debate among various schools. Due to the threat of war, they had to move to the mainland one after another, and the northern people moved southward in large numbers caused by the scuffle in the north. These social and political changes deeply affected the musicians of this era. On the one hand, they were full of the ambition to save the country, on the other hand, they were resisting the feudal social ethics. In this drastic change, many schools have emerged, which represent their different class interests and political positions, and have different views and opinions on music thought. It is mainly the Confucian school's understanding of the connotation of music. The Confucian school believes that the connotation of music is mainly reflected in the ethical level, and its representatives are Confucius, Mencius and Xunzi.

4.3 The original meaning of "music" and the main idea of "music is music"

In the Spring and Autumn Period and the Warring States Period, people began to pay attention to the emotion of music, the value of people, and the pursuit of material and spiritual life beyond the status quo to promote people to continue to develop into a more perfect and free spiritual world, which can not be bound by any external etiquette system. Different social strata have different forms of enjoyment due to their different economic status, grades and conditions of enjoyment. Therefore, at that time, people did not care about the difference in the form of music enjoyment on the surface, but whether they could obtain a sense of harmony of aesthetic pleasure from the heart, which is the true meaning of "music" in people's aesthetic activities.

From the perspective of social life, this kind of understanding mainly believes that music is related to the treatment of diseases and diseases. It is connected with the society at that time, and "music" is understood as "medicine", which is understood from the concept of the ancestors. In fact, it can be seen from this that the concept of "happiness" of the ancestors was closely related to all aspects of society, especially the social environment at that time. "Music is music" is a very important concept of music in ancient China, which is of great significance to our understanding of music. As for the understanding of the original meaning of the word "music", the existing achievements are mainly discussed from the perspective of philology and archaeology, as well as as from the perspective of social culture.

From a literary point of view, Ciyue is the lyrics of Heyue, or "Ci" for short, so it has the title of "Quzi Ci" in history. From the perspective of traditional Chinese music concept, "Ci music" itself is a genre form of "music", which is completely called comprehensive art. Therefore, in a strict sense, the Song Dynasty Ci music is a comprehensive art that can be called "music". As for the "word" in later generations, which has words but no music, it has "degenerated" into a simple form of literary creation and no longer has the original meaning of "music". From the perspective of culture, this paper uses a new perspective to interpret the understanding of "music" in the minds of the ancestors, and tries to analyze it from the perspective of culture. The perspective is novel and unique, and the understanding of the connotation of "music" in the pre-Qin period is also more abundant.

5 CONCLUSIONS

To sum up, in the pre-Qin period, the change in the connotation of music had a great relationship with the social

environment at that time, so the connotation of music changed from the initial nature to the later relationship with emotion, which has undergone great changes. Then we should look at the connotation of pre-Qin music from a historical perspective. The musical concept of "harmony" in the pre-Qin period was of great significance to the development of music at that time, which profoundly influenced the development of China's traditional music theory in the later period, attracted the attention of many politicians and applied it to governing the country, affecting not only the development of China's traditional culture but also the concept of governing the country. On the road of learning music, the first music education we received began with western music theory, and the western music theory system has taken root in our hearts, which makes us need to study and practice a lot when we study China's music and analyze China's music works later. Music can't change the reality and its own predicament, but when the supreme music rings, it is with the world and everything, playing the harmony and beauty of human relations and order. Then, in the period of continuous social development, we should constantly broaden our horizons and interpret our music from different perspectives. Not just from the perspective of philology, archaeology, musicology, philosophy and other disciplines.

REFERENCES

- [1] Guise J, Martin B, Mason J, et al. Acquiring, Preserving, and Exhibiting a Comprehensive Collection of Vocal Music Recordings from Early- to Mid-Twentieth Century[J]. *CAML Review / Revue de l'ACBM*, 2020, 48(1):48-76.
- [2] Bakirova G. The History of Ornamentation Development in Music, Principles of its Formation and Performance Style[J]. *Bulletin of Kyiv National University of Culture and Arts Series in Musical Art*, 2020, 68(2):55-68.
- [3] Mavluda K. From The History Of Formation And Development Of Form Of Music Works[J]. *Arts Exploration*, 2020, 56(5):29-75.
- [4] Nishiyama S A. The History and Future of Music Education: Appropriation vs. Appreciation[J]. *Francis Academic Press*, 2020, 42(2):11-16.
- [5] Liu Y. Exploration of the Teaching Innovation Path of the History of Chinese Music in Colleges and Universities[J]. *Francis Academic Press*, 2020, 64(4):27-68.
- [6] Shen L. Reflection on the Research of History of Literary Thought in the Pre-Qin Period[J]. *Literature and Culture Studies*, 2020, 44(17):36-52
- [7] Lian T J, Philosophy D O, University N. The Ethical Review of the Pre-qin Confucian Thought of Music——Analysis from The Book of Rites·The Book of Music[J]. *Tangdu Journal*, 2019, 37(4):16-24.
- [8] Zhang J. The Overall Style and Characteristics of Chinese Ancient Music Literature[J]. *Arts Exploration*, 2021, 67(25):33-41.
- [9] Li Z. The Development Process of Chinese Ancient Vocal Music Theory[J]. *Journal of Ethnic Art*, 2020, 36(19):42-68.
- [10] Yi-Yao W U, Yuan-Yong X U, Music S O, et al. The Connotation of Confucian Rites and Music in Pre-Qin Dynasty and its Modern Value[J]. *Journal of Nantong University(Social Sciences Edition)*, 2019, 11(7):26-42.
- [11] Han Z, Research on the relationship between the music of the pre-Qin Dynasty and the Confucian ideal of rites and music [J] *Art Education*, 2019, 12: 2.
- [12] Liu Y, Comparison of music terms in Lu's Spring and Autumn Annals and Music Records [J] *Contemporary Music*, 2016, 10: 4.