

# Influence of Historical Events on the Progression of Vernacular Culture: New Music and its Impact in Contemporary China

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## Abstract

Folk music is an accompaniment to everyday life of the people in vernacular settlements. While folk music arises from the artistic traditions, a new vernacular phenomenon has emerged in contemporary China known as "new music". It is quite popular among the common masses since it emphasizes profound ties to the nation's cultural and historical tapestry. This paper examines the historical context that gave rise to it, and the creative contributions of key composers and their distinct artistic nuances embedded in the compositions.

It employs historical analytical narration as a research method, carried out by examining the historical data of modern and contemporary China. It thus identifies the influence of historical events on the progression of "new music," and the transmission and transformation of traditional cultural motifs within this domain.

The study reveals the societal and cultural functions of "new music," reflecting on the psychological needs it satisfies within the community. It reveals the development of Chinese "new music", as an interaction between historical culture and cotemporary social and cultural facets. The paper therefore argues that "new music" has a powerful socio-cultural function in synthesizing the complex interactions between Chinese culture and historical narratives, buttressed by the psychological nature of its aesthetic demand. The contributions and stylistic characteristics of prominent composers, and the integration and innovation of traditional cultural elements in the creation of "new music," reveal the socio-cultural and psychological impacts. The paper concludes that as a cultural force, "new music" broadens the scope of Chinese music, and serves as a dynamic medium in the ongoing narrative of cultural evolution and dissemination. It is closely associated with the transformation and progress of the Chinese society, as a transmitter and developer of traditional Chinese culture, and as a witness and promoter of the development of the Chinese society.

**Keywords:** Chinese new music, Cultural interaction, Historical influence, Social function, Cultural identity, Musical innovation.

## Introduction

Modern and contemporary Chinese "new music" plays an important role in Chinese history, not only as a part of Chinese culture, but also as a recorder and witness of China's historical development. Nunn (2012) says that the importance of culture and historical process links historical events with cultural evolution, and argues that history has a lasting impact on contemporary behavior, although culture and institutions are interdependent.

The formation and development of Chinese "new music" is closely related to the changes in Chinese history, especially in the modern and contemporary period, when social, political and economic changes permeated the country, and the Anti-Japanese War, the War of Liberation, the Cultural Revolution and other historical events all influenced the compositional themes, styles and development of "new music" to a certain extent. Historical events such as the War of Resistance against Japanese Aggression, the War of Liberation and the Cultural Revolution all influenced to a certain extent the themes, styles and forms of "new music". At the same time, Chinese music began to be influenced by Western music, and a style of "new music" emerged that blended the elements of both the traditional Chinese music and Western music, reflecting the exchange and integration between the Chinese society and the outside world at that time.

After more than a century, the "new music" was born in a brand new social and cultural background, coupled with the strong intervention of Western culture, distinguishing it from any other Chinese-foreign cultural exchanges in history, and has always been regarded as a separate field, called "modern and contemporary Chinese music" or "Chinese modern and contemporary music" or "Chinese new music" (Tan Juan, 2018).

Based on the inheritance and development of traditional Chinese music, Chinese "new music" has continuously absorbed and fused the essence of foreign cultures, and has become an important expression of China's cultural creativity. Chinese "new music" can be regarded as a mirror of China's history, reflecting the little changes in China's social development, carrying the nation's memories and emotions, and recording the changes and development of China's society in the form of musical works.

In this context, this paper examines the influence of historical musical events on the progression of vernacular culture. The aim of this study is to explore the impact of new music in contemporary China to understand the influence of historical events on the progression of society. Its objectives are as follows.

- a) To ascertain the salient characteristics of what is known as new music in China.
- b) To assess the significant developments of new music in China.
- c) To identify the impact of new music in contemporary Chinese culture.

## Review of Literature

In modern and contemporary China, the concept of "new music" has emerged since the beginning of the 20th century, reflecting the explorations of Chinese music industry and the innovations in the modern and contemporary traditional music (Wang Yuhe, 2011; Xia Ruizhou, 2022). Research has focused on the following aspects: the relationship between history, culture and music; the origin, development history and staging method of new music; the integration of new music with traditional culture, and the impact of new music on Chinese society and culture.

Clayton (2013) discusses the multiple associations between music and culture, expounds the importance of cultural dimensions in musicology research, and advocates that music research should be combined with cultural research to deepen understanding. It reveals the complex relationship between music and culture, and advocates interdisciplinary research methods to promote a deeper and comprehensive understanding of musical phenomena. As for the staging of music history, the "stylistic staging method", which is in line with the reality of Western music history, may not necessarily be applicable to the history of modern and contemporary Chinese music, because of the deviation from the real face of its historical development. In this connection, Ju Qihong (2015) argues that adopting the "political staging method" should be reasonable and is indeed the only possible choice.

Early studies have focused on the background of new music, emphasizing how the introduction of Western music and culture gave birth to the new music movement in China (Wang Yangyang, 2020). The school music songs of the 1920s are regarded as the starting point of the new music, which aimed at reforming the traditional music education through the introduction of the Western music education system (Guo Haixia, 2012). The new music of China was created through the study of Western music and the Western music education system.

In fact, by learning western music and creating new music, Chinese new music has experienced new musical forms such as schoolhouse musical songs and professional music compositions in form. In content however, it reflects the grand historical themes of patriotism, and revolution, saving the nation from peril, and anti-imperialism and anti-feudalism. These have been characterized by the national, popular, and epochal characteristics, and it accomplishes the historical transformation of Chinese new music (Zhang Fang, 2016).

In recent years, the focus of research has gradually shifted to the relationship between new music and traditional culture (Wu Huimin, 2009). Many scholars have explored how to incorporate Western musical elements into Chinese new music creation while maintaining national characteristics, and how Western musical culture should be opened up and absorbed on the basis of understanding and inheriting, promoting and innovating traditional musical culture (Xi Yuanyuan, 2019). After being influenced by the proletarian ideology of the May Fourth Movement, modern and contemporary Chinese music has gradually embodied a different kind of aesthetic education, and music education has been gradually launched in many fast-developing cities with deep cultural roots, as people gradually realized that music was no longer only a way of artistic appreciation, but also a tool for spreading ideas (Su Lei, 2012).

In this sense, Cheek (2016) focuses on the role of modern Chinese intellectuals, showing how they shape social ideas in the historical changes, and how their ideas interact with politics, economy, society and culture. Lam (2008) discusses how the music creations reflect and shape this self-identity, with creators combining native and exotic musical elements to suit their purpose and audience. Similarly, Green (2007) discusses the birth of new music under the background of the integration of Chinese and Western music ideas, emphasizing that music should have vitality. In fact, many composers create vibrant, novel, and emotional music.

Nunn (2012) has analyzed the decision-making differences between different societies in the same context, and how historical events shape culture. There are also thoughts about the main aspects of modern and contemporary music research. The history of modern and contemporary Chinese music is an important part of the history of Chinese music, and there are several problems in the study of the history of modern and contemporary Chinese music that hinder the pace of the study of modern and contemporary Chinese history. Indeed, in addition to the various historical contributions of professional musicians, it is also important to reflect the actual historical impact of the role of the people in creating their own unique musical culture (Wang, 2017).

Whether from the perspective of traditional or new historiography, after we raise our own various questions, history is always able to give the corresponding content as a response, and it seems that the kind of history that can be obtained is dependent on the way we ask questions, the logic we use to think, and the language we use to describe. The study of music historiography needs more disciplinary theories and sources of ideas for selective and targeted use to renew the value and meaning of the discipline of music history through the discussion of the relationship between new academic constructions and the ontology of music history (Ruijun, 2022). In addition, the role of new music in the Chinese society and culture has been widely discussed. In fact, the period of music and songs in the academy has had a significant impact on the conception, transformation and growth of China's national music education, opening up a new era of music education in China and laying the cornerstone for the development of music education in contemporary China (Wenqiang & Chaoqun, 2014).

Thus, the "new music movement" has made great contributions to the development of China, breaking the traditional music system and promoting the innovation and development of music. It is conducive to the promotion of patriotism, and inspires the courage of the masses to oppose the invasion, and creates many excellent works, leaving behind valuable cultural treasures (Wang Yangyang, 2020).

On the whole, domestic research on new music has formed a diversified research perspective from the historical lineage, and artistic style to social function, but it still needs to dig deeper into the plurality and complexity of new music and how it can continue to innovate and develop under the background of globalization (Su Lei, 2012).

## Research Methodology

This study is based on the historical analysis method. The historical data of modern and contemporary Chinese new music are derived from the examination of published literature. They are analyzed to identify the development situation of Chinese "new music", the interaction between historical culture and "new music", and the cultural function and essence of "new music".

The scope of the study of modern and contemporary Chinese music and the stages of historical development is very broad. It therefore collected and organized the links between the study of music history and modern and contemporary Chinese history, in order to establish the relationship with other art history, as well as historical materials.

## Findings

### 1. Overview of the Development of "new music" in China

Although the period from 1840 to the present is a short period of time in Chinese history, the frequent wars, the drastic political and economic changes, the continuous political movements and political criticisms in the cultural field, and the severe turbulence in the macro-contexts of musicians and their creative activities are extremely rare in the history of Chinese music, the Soviet Union, and even in the history of Western music (Ju Qihong, 2015). The history of the development of "new music" in China is full of legends, especially in modern and contemporary times, when this movement has not only had an impact on the field of music, but also profoundly changed the cultural landscape of the whole society.

#### 1.1 The Rise of the "New Music" Movement

The collection and organization of the links between the study of music history and modern and contemporary Chinese history, reveal the relationship with other art history, as well as historical materials. It is thus necessary to sort them out in terms of the process of historical development (Cao Guoliang, 2021). He Changkun (2019) has categorized the development of "new music" into the following periods:

1. The budding period, which began at the beginning of the 20th century before the founding of the People's Republic of China;
2. The incipient period, which was formed after the founding of the People's Republic of China to the special period;
3. The faulting period, which formed the rupture during the special period; and
4. The period of comprehensive construction, which ended at the end of the special period to the end of the 20th century to gain a new life.

The formation and development of "new music" has taken place at a time when the Chinese society has undergone great changes and transformations, starting from the introduction of Western music by a group of Qing officials, to the emergence of "new music" in the form of music songs in the academy. This has been nurtured by the Restoration and Reform Movement, to the deepening of "new music" in education and teaching, which has been promoted by the May Fourth New Culture Movement, and to the emergence of "new music" in the Anti-Japanese Salvation Movement.

The "May Fourth New Culture Movement" has promoted the deepening of "new music" at the level of education and teaching, and then the emergence of the "anti-Japanese salvation" movement by the "popularization of the emerging bourgeoisie". The "anti-Japanese salvation" movement has seen a gradual shift from the "massification of the emerging bourgeoisie" to the "massification of the emerging proletariat" and gradually to "nationalization". It can be said that this series of transformations has always centered on the confrontation and collision of "Chinese and Western" cultures. However, the pluralistic styles of modern and contemporary music culture have also been formed as a result (Guo Haixia, 2012).

After a series of political and social changes in China, people have begun to realize that traditional music could no longer satisfy their aesthetic needs and spiritual pursuits. It was in the 20th century that the ideas and methods of European and American Orientalism had become a visible part of the self-image of the Chinese people and their concept of the past (Dirlik, 1996). As a result, the "new music" movement has emerged rapidly and has become an important force in the development of Chinese culture. The reorganization and restructuring of traditional music forms has thus been a re-examination and rethinking of Chinese culture and history. In this movement, people have begun to explore how to integrate traditional Chinese music into modern and contemporary music creations, and how to make modern and contemporary music express China's unique cultural essence.

Indeed, this practice of cultural identity has made the "new music" movement an important ritual for the transmission of Chinese culture and history. This emerging musical style transcends the simple cultural mix and is a brand new product of the convergence of the two cultures (Green, 2007).

It can be seen that the rise of "new music" in modern and contemporary China is not only a challenge and breakthrough to traditional music, but also an absorption of foreign cultures, and Chinese cultural and historical themes have begun to become important materials for music creation. In these works, one can clearly feel the reverence and love for traditional Chinese culture and history. This expression of emotion makes "new music" not only an art form, but also a conscious expression of the Chinese people's identification with their own culture and history.

## 1.2 Musical Works Bred in Historical and Cultural Contexts

According to Lam (2008), Chinese people and their culture are so strong that they can absorb and purify anything from outside: anything that enters China will eventually become Chinese, and the Chinese themselves become rich rather than diluted. In the interweaving of modern and contemporary and traditional cultures, in the collision of Western and Eastern cultures, in the conflict between new and old cultures, the first generation of Chinese composers has been formed, and the road of creating "Western music for Chinese use" has been opened, which bore fruit in the history of Chinese music (Wang Yuling, 2010). The musical works created by composers are not only music itself, but also an expression and inheritance of Chinese culture and history. Tan Juan (2018) says that if "new music" is a symptom of the new culture of China in the 20th century, then songwriting can be the pioneer of "new music".

The repertoire of the 1930s, featuring works such as Liu Xuean's "Ballad of the Great Wall," Qingzhu's "Going East of the Yangtze River," and Nie Er's "Singing Girl under the Iron Hoof," was paralleled by the 1940s' pacifist anthems like Nie Er's "March of the Volunteers," Luting's "Song of the Guerrillas," Mai Xin's "March of the Big Sword," and Huang Zi's "Song of Eternal Hatred." This trajectory of high-caliber composition has persisted into the 1950s and beyond, with the emergence of 'red songs' as a dominant musical trend among the populace. Exemplars of this genre include Wang Xin's "Singing the Motherland," Marco's "We Workers Have Strength," Li Jiefu's "We Walk on the Great Road," Yue Lun's "I Am a Soldier," and Beautiful Qige's "Sun Rising on the Grassland." Further, Liu Chih's "Ode to the Motherland," along with grand choral pieces like "Morning Glory" and "Songs of Long March" by Chen Keng and Shengmao, encapsulated the zeitgeist and the collective

ethos of the proletariat, peasants, and military in the nascent People's Republic of China, echoing the nation's renewed identity and the spiritual essence of its societal pillars.

"The East Red," was a musical and dance event in the early 1960s. She often sang across China during the Cultural Revolution. The East is Red as a musical expression of their desire for a unified and orderly China. Through the music, they hear and negotiate a powerful Chinese empire and a self that can confidently solve the difficulties (Lam,2008). After entering the 80s, China's economy and society has undergone another profound change, and the reform and opening-up has greatly promoted China's modern and contemporaryization process. Songwriting in this new period also extended its brushstrokes more to people's personalities as well as their emotions, so that the lyrical characteristics of songs were more fully utilized (Tan Juan, 2018). Different historical periods and different social environments have produced different forms of music, and history has created "new music" and at the same time painted a strong picture of "new music".

Thus, Chinese "new music" is an expression and inheritance of Chinese culture and history, and its creation fully utilizes the cultural idea of "Western music used in China", realizing the scientificity of thought, the creativity of form, the ethnicity of style, and the modern and contemporarity of content (Wang Yuling, 2010). The music of Zhou Wenzhong, Guangming, Chen Xiaoyong, Chen Qigang, Fa Yonghui, Tan Dun, Chen Yi and Zhou Long has vitality, bringing some energetic things, which can stimulate the strong and useful emotions of the audience, and also inspire other composers to explore these new sound landscapes for themselves (Green, 2007).

## **2. Interactions Among History, Culture and New Music**

### **2.1 Influence of historical events on "new music"**

The Chinese use ideologies and practices rooted in history and culture to guide their musical discourse (Lam,2008). Indeed, by learning western music and creating new music, it has gone through new musical forms, such as music songs in the school, professional music composition, etc.; in terms of content, it has reflected the grand historical themes of national salvation, revolution, saving the nation from peril, and anti-imperialism and anti-feudalism. It has been characterized by nationalism, popularity and the times, completing the historical transformation of China's "new music". It has been characterized also by national, popular and contemporary features, completing the historical transformation of China's "new music" (Zhang Fang, 2016).

Historical events can have long-term effects up to this day (Nunn, 2009). In the first half of the 20th century, Chinese music has undergone an important transition from the traditional to modern and contemporary, and the formation and development of "new music" during this period has been marked by the invasion of Western powers since the late Qing Dynasty and the influx of Western culture into China. People have begun to learn Western music theory and performance techniques. A new style of school music education has begun to emerge, training a number of Chinese musicians who have understood Western music, and from the late 1910s to the 1920s, musicians have begun to compose Chinese-style "new music," often closely related to nationalism and patriotism, as a means of arousing the sense of nationhood of the public.

From the 1920s to the 1930s, with the upsurge of the anti-Japanese and national salvation movement, the music world has begun to emphasize the national character of music, and a large number of musical works reflecting the social reality and national spirit has emerged in this period. With the popularization of movies, radio and phonographs, a number of pop music composers and singers have also appeared in the 1920s and 1930s. In the 1930s, a left-wing literary movement has emerged in the Chinese music industry, and a series of musical works with strong anti-war colors and social criticism has appeared. At the same time, there have been also revivals and innovations in traditional music, making it more responsive to the aesthetic and listening needs of modern and contemporary society.

At the same time, during the War of Resistance against Japan, many musical activities have been closely related to the war, such as comfort performances at the front line and the

creation of songs reflecting the theme of the war.

Thus, historical events have influenced "new music", including political movements, social changes and cultural developments. Music has been severely restricted, and music creation has been greatly impacted, with strong political overtones. During this period, "new music" has been so restricted that very few new works have been produced in the true sense of the word. After the reform and opening up, China's "new music" has been given more freedom and space for development, and has gradually shown the diversity and inclusiveness. Many musical works have indeed been influenced by the political ideology of the time, reflecting the thoughts and emotions of a period of social upheaval.

In terms of social change, the creation of Chinese "new music" has also been influenced by social change, and some composers have expressed their concerns and thoughts about social reality through their works. These influences have not been limited only to the historical events themselves, but also have included the social trends and cultural atmosphere behind the events. Thus, with the reforms and opening up, China's music creation has gained more space and freedom, showing a richer and more diversified development trend. The process of urbanization has provided a broader stage for "new music", and changes in people's lifestyles and aesthetic concepts have given rise to more diversified and expressive "new music" works. Through changes in social structure, the rise of new groups and social groups has also brought more possibilities for the creation and expression of "new music".

The formation of Chinese "new music" has been influenced by a variety of historical events, with political, social and cultural factors intertwining to create a unique style of Chinese "new music". The formation and development of Chinese "new music" during this period has not been only a change in musical style and form, but also a cultural activity closely related to social change, cultural identity and national sentiment. It has been the influence of these historical events that has enabled Chinese "new music" to keep pace with the times, reflecting the changes of the times and people's spiritual pursuits.

## 2.2 Embodiment of Traditional Culture in "New Music"

Clayton (2013) says that only when we can resonate with history, values, traditions, institutions, and technology can music be as meaningful as music; music can only be approached through acts of cultural interpretation. The embodiment of traditional culture in "new music" is not simply absorption and borrowing, but more integration and innovation.

The spread of music inevitably brings about the collision and conflict between local music and foreign music. After a period of adaptation, integration and fusion, the seeds of the music (mother) radiated from the source, recognized by the recipient, gradually took root, and changed in content and structure, thus forming many "homologous" networks, and promoting the development and prosperity of the music (Zou Junjie & Yang Wei, 2009).

Traditional Chinese instrumental music is widely used in "new music", which not only injects new vitality into traditional culture, but also adds unique charm to "new music". Traditional instruments such as guqin, erhu, xiao and so on have been well-reflected in modern and contemporary new music works, not only as an acoustic element of instrumental music, but also as a way of integrating the musical characteristics of traditional instrumental music into new music works, which makes the new music more Chinese and more flavorful of the traditional culture, and demonstrates the beauty of traditional Chinese music. In the "new music", elements of traditional Chinese music, such as folk songs and operas, are skillfully incorporated. These traditional music forms are not simply repeated or imitated, but the melodies, rhythms and arrangements of traditional music are incorporated into them, giving the "new music" works richer ethnic characteristics and more rhythmic emotional expression.

Chinese traditional folk songs are skillfully used in modern and contemporary pop music, giving traditional music a new life and development. This clever use of traditional music elements not only enriches the connotation of "new music", but also injects new vitality into traditional music.

Traditional Chinese literature and poetry are also widely used in "new music", and

many "new music" works incorporate the moods and emotions of ancient poems, demonstrating the unique charm of traditional Chinese literature. The traditional literature and poems embodied in "new music" not only deepen people's understanding of the essence of traditional Chinese literature, but also add poetic meaning and connotation to "new music" works. This fusion makes people feel the charm of ancient poems while enjoying music, and makes the mood of traditional poems perfectly combine with modern and contemporary music.

The interaction between traditional culture and "new music" is not only the inheritance of traditional culture, but also the innovation of "new music", and this interaction is not only reflected in the works of "new music", but also strengthened and continued in the process of music creation and cultural dissemination. This interactive relationship is not only reflected in the works of "new music", but also strengthened and continued in the process of music creation and cultural dissemination. Through reinterpretation and innovation, "new music" not only inherits the essence of traditional Chinese culture, but also injects new vitality into the development of traditional culture, and becomes a powerful propagator and promoter of Chinese culture and history. However, the way of dissemination and creation of "new music" has changed dramatically, and traditional music has been impacted to a certain extent, and the contradiction between the innovation of "new music" and traditional culture has become more prominent.

### **3. The Socio-cultural Function and Nature of "New Music"**

#### **3.1 Social and Cultural Functions**

As a social and cultural phenomenon, "new music" carries the influence of traditional Chinese culture and incorporates the rich cultural connotations and historical emotions of traditional Chinese music. On the basis of Chinese classical and folk music, "new music" often incorporates the playing techniques of traditional Chinese musical instruments and song structures to express respect for and inheritance of Chinese traditional culture. Through the integration of traditional elements, "new music" embodies the modern and contemporary expression of traditional Chinese culture and demonstrates its social and cultural functions. With the introduction of Western music, the field of Chinese "new music" has gradually integrated the creative concepts and forms of expression of Western music, making Chinese "new music" more diversified and internationalized. "New music has become a bridge between Chinese and Western cultures, not only inheriting Chinese traditional culture, but also absorbing the essence of Western culture, and making positive contributions to the diversified development of Chinese culture.

Western culture has had a far-reaching influence on "New Music", making it a broader communication function. This cross-cultural integration has made "New Music" a bridge between Chinese and Western cultures.

In addition, "new music" plays an important role in society and culture, not only as a form of artistic expression, but also as a product of social change and ideological transformation. During China's social transition, "new music", as a cultural phenomenon, reflected the development and change of Chinese society. The lyrics and musical styles of "new music" works often reflect the realities of contemporary Chinese society and the people's voices, making "new music" an important record and mode of expression in Chinese society and culture. Therefore, the social and cultural functions of "new music" have been demonstrated, and it has become a mirror of China's social change and development.

#### **3.2 The Nature of "New Music"**

Before the founding of the People's Republic of China, music has been divided into two main categories: the "elegant music" of the court and the scholarly class, and the "popular music" of the people. China's traditional music education and music activities were to a large extent presided over by the scholarly class, and these intellectuals had specific aesthetics and values for music, and the music they created and passed on often reflected high artistic standards and cultural connotations.



The main manifestations are as follows.

- **Barriers to education and cultural transmission:** Education and cultural transmission in ancient Chinese society took place mainly among the scholarly class, which led to the fact that most of the writing and recording of music history was undertaken by them. Since literacy and cultural knowledge were mainly concentrated in this class, the recording and theoretical development of music were mainly their activities.
- **Cultural values:** In ancient China, music was seen as a way of cultivating the body and mind, and was closely linked to the Confucian system of morality and etiquette. This value was particularly prized among the scholarly class, who composed and appreciated music that often focused on expressing the emotions and ideals of the literati.
- **Affordability:** The study and performance of traditional music often requires a high level of financial support. For example, the learning and maintenance of musical instruments such as the guqin require a certain material base. Intellectuals usually have more resources to learn and appreciate these music.
- **Official support and promotion:** The Chinese government in many periods had some control and promotion of music, especially elegant music, which was based on Confucianism. The support of the court and the scholarly class allowed these forms of music to be preserved and passed down.
- **Documentation and dissemination:** Since there was no systematic recording and organizing of the cultural life of the masses at that time, most of the knowledge about folk music could only continue to exist in the form of oral traditions and folk art, while intellectuals were able to document and disseminate the knowledge of music through the written word.
- **The main body of history writing:** the writing of history is usually done by the ruling class and intellectuals, whose perspectives and ideas will dominate the historical narrative, which also leads to the writing of music history often favoring the musical activities and understanding of intellectuals.

Thus, in pre-state China, music history has largely reflected the musical practices and aesthetic interests of the intellectual class rather than the broader musical life of the masses. However, this does not mean that folk music was unimportant or without a rich history of its own; it is just that these histories have not been recorded and transmitted in the same detail. Over time, more and more research has begun to focus on folk music and popular music culture, and the history and value of these music forms is being reclaimed and reevaluated.

The importation of musical forms is not completely equal to the importation of culture. The superficial forms of musical culture are easily taught and accepted, while its psychological forms, which in some aspects are deeply related to the people's way of life, behavior, and aesthetics. It is therefore, more important to analyze the psychological aspect of music culture (Zou Junjie & Yang Wei, 2009).

All music trends are centered around "new", trying to create a "new music" for China with the attitude of "great destruction" and "great creation", and to make it compatible with society, schools, education and politics, and ultimately to achieve the goal of "modern and contemporarization" (Guo Haixia, 2012). Because the so-called modern and contemporariness is based on the value system of Western culture, the pursuit of modern and contemporariness is modeled on Western culture and music. Although the existence of the new music trend has a special historical significance, it does not exclude that the music values held by some people are utilitarian (Lu Xiao, 2017).

Contemporary Chinese people urgently need to build and negotiate their self-identity, and music becomes the medium for them to express and negotiate their self-identity (Lam, 2008). The cultural and psychological demands of "new music" in modern and contemporary

China can cover a number of aspects.

They are:

1. **Identity and cultural expression:** With the rapid changes in Chinese society, people's needs for identity and cultural expression are also changing. "New music can be an important medium to express personal, group or Chinese cultural characteristics.
2. **Emotional expression and resonance:** New music helps people express their emotions and pour out their hearts, and at the same time, it can also trigger the resonance of the listeners, so that people can find emotional support and common experience in the music.
3. **Aesthetic pursuit and innovation:** Modern and contemporary Chinese "new music" is influenced by international music trends, and at the same time, is constantly exploring the fusion of traditional Chinese music elements with modern and contemporary music styles, to satisfy people's pursuit of diversified music experiences.
4. **Social concern and critical consciousness:** Some "new music" has been influenced by international music trends, and at the same time is constantly exploring the fusion of traditional Chinese music elements with modern and contemporary music styles, to satisfy people's pursuit of diversified music experiences.
5. **Social concern and critical awareness:** Some "new music" works reflect social reality and social problems, express criticism and exploration of reality, and stimulate people's concern and thinking about social problems.
6. **Life experience and emotional resonance:** "new music" can record and reflect the life experience of contemporary Chinese people, including the process of urbanization, the human condition, the development of the economy, and the development of the society. "New music" can record and reflect the life experience of contemporary Chinese people, including the process of urbanization, interpersonal relationships, emotional experiences, etc., so that listeners can find resonance and emotional connection in the music.

In essence however, "new music" is again an elitist choice, influencing all levels of society through cultural education and social dissemination, reflecting the loss and search for cultural self-confidence.

## Conclusion

In synthesizing the complex interactions with Chinese culture and historical narratives, this paper argues that "new music" has a powerful socio-cultural function, while at the same time, it is difficult to hide the psychological nature of its aesthetic demand. By analyzing the historical emergence and evolution of "new music," the contributions and stylistic characteristics of prominent composers, and the integration and innovation of traditional cultural elements in the creation of "new music," as well as its socio-cultural and psychological impacts, the paper describes how As a key cultural force, "new music" not only broadened the scope of Chinese music, but also served as a dynamic medium in the ongoing narrative of cultural evolution and dissemination.

This paper concludes that Chinese "new music" is inextricably linked to Chinese culture and history, reflecting the changes and development of the Chinese society. With the different stages of China's social development, the creation of "new music" also has undergone changes, from initial resistance and liberation to later exploration and innovation. As an art form, "new music" has always been closely related to the changes and progress of the Chinese society. It is not only the inheritor and developer of traditional Chinese culture, but also the witness and promoter of China's social development.

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