

Practical Strategies of Ethnomusicology Application from the Cross - cultural Perspective

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Abstract: With the development of China's economy and society, various cultures are gradually internationalized. Ethnomusicology is a discipline under musicology that studies the traditional music theory of all nationalities in the world. It has important cultural inheritance and exchange value. In order to promote the further development of this discipline, this paper is based on the cross-cultural perspective. It puts forward three practical strategies of ethnomusicology application from the cross-cultural perspective of advocacy, participation and brokerage. It aims to provide theoretical support and practical guidance for the application of ethnomusicology in order to promote the understanding and integration of different cultures. To enhance the international influence of ethnomusicology.

Keywords: Cross-cultural perspective; Ethnomusicology; Advocacy strategy; Participation strategy; Brokerage strategy

1. Introduction

In the context of globalization, cultural exchanges and integration between countries have become increasingly frequent. Cross-cultural perspective has gradually become an important theoretical framework in research and practice. This theoretical perspective emphasizes that while understanding and accepting different cultures, we should maintain our own cultural identity and respect. It provides a new impetus and path for the cultural development of all countries. In this context, Applied Ethnomusicology is an emerging applied discipline in the 21st century. While the theoretical system of its discipline has not yet been formed, the relevant practices have already spread over many countries. It covers many fields such as culture, education, economy, politics, medical treatment, ecological environment and so on. Through cross-cultural perspective, we can understand and disseminate the essence of national music more comprehensively, and enhance the resonance and interaction between different cultures.

2. Theoretical Analysis of Ethnomusicology Education from a Cross-cultural Perspective

2.1 Core concepts of ethnomusicology

Ethnomusicology, also known as musical anthropology, is an interdisciplinary discipline of musicology and anthropology. It aims to study music culture around the world through an interdisciplinary approach. Its research object is not only limited to the evolution of Western music, but also includes all types of music in the world^[1]. The definition of traditional music culture is extremely broad, covering all types from aboriginal music to modern urban pop music. This broad definition reflects the multiple roles played by music in human society, which is not only an important carrier of cultural heritage, but also an important carrier of cultural heritage. It is also a reflection of social change. At the same time, the research methods of ethnomusicology are diverse, including participation, observation and interviews in anthropological fieldwork. It also includes analysis and theoretical construction in musicology. In the field investigation, researchers need to go deep into the specific music culture environment and interact with local musicians. Collect first-hand information. This information includes not only the acoustic characteristics of the music itself, It also involves the social function and cultural significance of music and the identity and role of musicians; Music analysis focuses on the analysis of music structure, form and style, combined with cultural background. To explore the manifestation and evolution of music in a specific culture. In addition, ethnomusicology emphasizes "the role of music in culture", that is, music is not only an art form. It is also an important means of cultural expression and social interaction. Researchers need to pay attention to the role of music in religious rituals, social activities and daily life. It conveys emotion, knowledge and identity through music. This perspective makes ethnomusicology not only a knowledge about music, It is also a unique way to understand human culture and society.

2.2 Theoretical analysis of cross-cultural education

Intercultural Education Theory is a theoretical framework for promoting mutual understanding and cooperation among people from

different cultural backgrounds in education. Its core foundation lies in cultural relativism and cultural diversity. Values and practices that respect and accommodate different cultures in the educational process are emphasized. The intersection of intercultural education theory and ethnomusicology is mainly reflected in two aspects. On the one hand, ethnomusicology provides a rich content of cross-cultural education, through the study and teaching of music from different cultures. Students are able to experience and understand diverse musical cultures. This experience can not only expand their musical horizons, but also deepen their understanding of global cultural diversity. On the other hand, the methodology of ethnomusicology provides practical tools for intercultural education. For example, fieldwork and participant observation can be applied to intercultural education. The research results of ethnomusicology can provide valuable reference materials for educators. So that they can design more inclusive and diverse teaching programs. This kind of teaching program not only contributes to the personal development of students, but also helps to promote social harmony and progress. Through interdisciplinary integration, educators can more effectively promote cultural understanding and exchange, and contribute to the development of a globalized society.

3. Analysis of the Practical Strategies of Ethnomusicology Application from a Cross-cultural Perspective

3.1 Advocacy Strategy

Advocacy is a kind of action, which means a strong sense of problem and the application of knowledge and skills in a planned and orderly way. Ethnomusicological advocacy strategies from a cross-cultural perspective, advocating that through participation in policy formulation and specific adjudication by government agencies, To contribute to the development and implementation of policies in the fields of education and culture, ethnicity and human rights, and to protect and promote cultural diversity and cultural rights, To provide new paths and methods for global cultural exchanges. From the perspective of theory, its theoretical basis includes the theory of cultural diversity and the theory of cultural rights. The theory of cultural diversity emphasizes the protection and promotion of the existence and expression of different cultures. Believing that cultural diversity is a valuable asset of human society and should be respected and protected; The theory of cultural rights advocates that every cultural group has the right to maintain and develop its cultural traditions and expressions. Including the use of the national language, music and other cultural forms^[3].

3.2 Participation Strategy

All application strategies are premised on participation, The participation strategy here refers to the forward-looking, creative and technical practice as a cross-cultural participant^[4]. From a theoretical perspective, the engagement strategy is rooted in cultural relativism and symbolic interactionism. Cultural relativism claims that all cultures have their own unique value systems, and no culture can be regarded as absolutely superior; Symbolic interaction theory emphasizes the construction and understanding of social reality through social interaction. It is through this interaction that the participation strategy achieves cultural exchange and integration.

From the perspective of specific practice, the application of participation strategy in ethnomusicology is first reflected in academic research. Through fieldwork, researchers can penetrate into the music practice of different cultures and interact with local musicians and community members. Get first-hand information. This kind of deep participation can not only help researchers understand the structure and form of music more comprehensively, It can also reveal the social role and significance of music in a specific cultural context. For example, the music cooperation project in Sino-US cultural exchanges shows the folk music exchanges between the two countries. Cross-cultural understanding and cooperation have been promoted. For example, "Good Angel" is a documentary with the theme of Sino-US folk music exchange. It shows the common values and friendship established by the two peoples through music interaction. The documentary is not only a record of music, but also a vivid display of cultural exchanges between China and the United States. Through the interaction of music and culture, this project not only promotes mutual understanding, but also reduces cultural barriers. It promotes the development of the relationship between the two countries and fully reflects the importance of participation strategy in cross-cultural music communication. Secondly, the participation strategy is also reflected in music creation and cultural reconstruction, through in-depth cross-cultural understanding and cooperation. It promotes the integration of Chinese and American music culture. For example, the Juilliard Conservatory of Music in Tianjin, in cooperation with the Tianjin Conservatory of Music, is committed to the integration of music education between China and the United States.

3.3 Brokerage Strategy

Brokerage strategy is not exactly the same as the widely recognized brokerage behavior, and its original intention is not to extract commissions or commercial interests. However, it has the main characteristics of brokerage behavior, such as discovering, integrating, displaying and promoting music and cultural resources. It excavates its social and economic value from the aspects of cognition, aesthetics, inheritance, dissemination and enlightenment. Its theoretical support mainly comes from cultural economics and cultural industry theory^[5]. Cultural economics emphasizes the economic value of cultural products and services in the global market. The theory of cultural industry focuses on pro-

motoring the dissemination and development of culture by means of industrialization. Through the brokerage strategy, ethnomusicology can not only realize the inheritance and protection of culture, It can also be transformed into cultural products with economic value, thus promoting the development of cultural industry.

4. Conclusions

To sum up, the practical strategies of ethnomusicology application from a cross-cultural perspective include participation strategy, advocacy strategy and brokerage strategy. It provides an effective way for cultural inheritance and global cultural exchange. Advocacy strategies play an important role in policy formulation and cultural promotion, and promote the protection and dissemination of national music. Through in-depth cultural interaction and cooperation, the participation strategy enhances the understanding and recognition between different cultures. Brokerage strategy promotes the value and influence of national music in the global market through the combination of cultural economics and cultural industry. The above strategies have jointly promoted the development of ethnomusicology, the protection of cultural diversity and the exchange and integration of global cultures. It provides valuable experience and inspiration for future cross-cultural research and practice.

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