



Book Review of The Land and the Song

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Abstract: *The Land and the Songs is the first collection of essays by Mr Qiao Jianzhong, a renowned musicology scholar, and a presentation of some of Mr Qiao's scholarly achievements. This book focuses on traditional Chinese music, covering all aspects of folk songs, raps, and operas.*

Keywords: Traditional Chinese Music; Folk Songs.

Cited as: Rao, Y. (2024). Book Review of The Land and the Song. *Journal of Theory and Practice in Humanities and Social Sciences*, 1(4), 91–95. Retrieved from <https://woodyinternational.com/index.php/jtphss/article/view/69>

The concept of 'land and song' was put forward by music scholar Qiao Jianzhong in the 1980s, and after years of enrichment and precipitation, this concept has not only permeated his academic research, but also had a considerable impact through dissemination. At the end of the 20th century, Qiao Jianzhong began his research on 'musical colour zones', and subsequently proposed the theory of 'sound-ground' relationship and the exploration of the construction of the discipline of musical geography, which has had a significant impact on the development of Chinese traditional music research since the reform and opening up of China. This is an important cornerstone for the study of Chinese traditional music since the reform and opening up of China, and these researches are inseparable from the concept of 'land and song'. Therefore, Mr Qiao also chose 'Land and Song' as the title of this collection of essays.

The book is divided into three parts: styles of folk songs in natural environments and their range of transmission, case studies of traditional music institutional structures, and reviews of music theory. The first part of the book focuses on Han Chinese folk songs, 'Hua'er', 'Down to Sichuan', Zhuang 'three-voice' folk songs, Shandong folk songs, 'Wugian Tunes', and Shaanbei folk songs, and explores the relationship between 'sound - land' and 'music'. -The second part analyses the institutional structure of traditional music. The second part analyses the historical causes and cultural connotations of the institutional structure of traditional music. The third part evaluates and elaborates on the background basis of China's musical and cultural zoning, Bartok's contribution to musical ethnography, the new discernment of elegance and vulgarity, forty years of research on traditional Han music, and ten years of Chinese folk music.

In 'A Study of Han Mountain Songs', the author focuses on the distribution, tonal structure and additive structure of mountain songs in his article. The author argues that the principle of tonal structure of Shan Songs can be reflected to other folk music genres, while the padded structure is a unique technique of artistic expression. The author also argues that the melodic composition of the song is relatively simple, but it is inextricably linked to other genres of folk songs and other folk music further developed by artists, and therefore its tonal structure principles can be reflected in other genres in some form. In addition, the author discusses the metrical organisation, compositional structure, and interlacing structure of Shan songs. The author argues that mountain songs have the characteristics of self-education and self-pleasure, and that the improvisational nature of mountain songs is also an artistic expression of the natural flow of emotions of the labouring people, reflecting the improvisational and creative ability of their creators. The author cites the example of Huang Zunxian to support his high regard for the improvisational nature of the songs. The author also discusses the historical evolution of the term 'shan song', pointing out that the term 'shan song' has gradually evolved from a specific meaning in the early days to a broad collective term for folk songs, emphasising the importance of shan song as a folk music culture and the value of inheriting and developing folk music.

In the three articles on 'Hua'er', the authors mainly discuss the folk music form of 'Hua'er', including its history, characteristics, classification of songs, occasions of singing, regional differences, etc. Among them, the authors believe that 'Hua'er' is a form of folk music that has been widely used in China for a long time. Among them, the authors believe that 'Huaer' is a folk music form with rich connotation and unique style, and that the

standardisation and flexibility of its repertoire is an important factor for its circulation, change and wide spread. At the same time, it is also pointed out that the singing and inheritance of 'Huaer' is closely related to regional, ethnic and religious factors, which need to be taken into account in order to study the historical and cultural value of 'Huaer'. The authors believe that the folk culture of 'Huaer' is deeply related to the seasons, the natural environment, and the ancient traditions of picnics and festivals. The custom of trekking in spring is related to the formation of the 'Flower Child Society', because 'Flower Child', as a love song, is usually sung outdoors to avoid embarrassment within the family, which echoes the ancient custom of singing in the wilderness. In addition, the Lotus Hill 'Flower Festival' mentioned in the text reflects people's praise for beautiful nature and love, and has become an occasion for them to express their emotions and relax physically and mentally.

In the study of 'Down to Sichuan', the author mainly explores two types of phenomena in Han Chinese folk songs: folk song clusters that are sustained by a particular literary motif and folk song clusters that are sustained by a particular musical theme. The author believes that the study of the reasons for the formation of these groups of folk songs, their distribution environment, genre attributes, song structure, and mutual similarities and differences will help to understand the nature of folk song culture of a certain ethnic group and a certain region from a deeper level. The author also analyses the differences and common points of folk songs in different regions, and believes that the natural environment, socio-economy, culture, art, genre, form, style and other factors have an important influence on the formation and development of folk songs. The author believes that there are two types of phenomena in Han folk songs: folk song groups sustained by a particular literary motif and folk song groups sustained by a particular musical theme; the author makes an individual study of a group of folk songs with 'Sichuan' as the literary motif, exploring its socio-historical causes and the mode of spreading and accepting of Chinese folk songs embodied in it, and analysing the cultural status of folk songs with literary motifs, and analysing the cultural status of folk songs with literary motifs. The author takes 'Sichuan' as the literary theme of a group of folk songs for individual study to explore its socio-historical causes and the mode of transmission and acceptance of Chinese folk songs embodied by it, as well as the cultural status and historical value of the group of folk songs with literary themes.

The reason why this folk theme has such a large coverage in Han folk songs, and why the regional title 'Sichuan' has become a place of longing for people in different social life zones that are so far away from each other and with such significant differences in natural and social environments, and why people introduce it into their folk songs, has a direct relationship with Sichuan's special natural environment, economic situation and geographic location. It is directly related to the special natural environment, economic conditions and geographical location of Sichuan Province. Most of the folk songs with the same literary motifs discussed in the past belong to genres such as ditties and lampshades, because these genres often rely on singers and singers. Because these genres often rely on singers and artists to spread to other places. Mountain songs and trumpets, on the other hand, hardly leave their localities. Folk songs with this theme, such as 'Running in Sichuan', belong to the third category in the above mentioned 'network'. That is to say, they are related but not identical in terms of subject matter and song titles. It should be emphasised that the study of the reasons for the formation of these groups of folk songs, their distribution environments, genre attributes, song structures, and mutual similarities and differences can help to understand the nature of folk song culture of a certain ethnic group or region from a deeper level, and that individual studies of a group of folk songs with 'Sichuan' as the literary mother-title should be conducted to explore their socio-historical causes and the patterns of transmission and reception of Chinese folk songs embodied in them, as well as the ways in which they are received. It explores its socio-historical causes and the mode of dissemination and acceptance of Chinese folk songs embodied by it, as well as the cultural status and historical value of the group of folk songs with the same literary mother-title.

In An Introduction to Shandong Folk Songs, the author discusses the origin, development and characteristics of Shandong folk songs from historical, geographical and socio-cultural perspectives. He argues that Shandong folk songs are deeply influenced by the regional environment, especially the Yellow River, and have rich historical deposits, such as the Beixin culture, the Dawenkou culture and the Longshan culture. The author also points out that the diversity of Shandong folk songs is reflected in different cultural regions, such as the Qi and Lu cultures, as well as in various types of folk songs, such as the Penglai 'paper-burning tune', the Canal Horn and the 'miscellaneous bar tune'. He emphasises the melodic characteristics of folk songs, such as the role of the backbone in shaping the style, and divides Shandong folk songs into four stylistic zones, although the boundaries of these zones are not absolute. Differences in tonal and melodic structure of folk songs are demonstrated through specific examples of folk songs, such as the Yimeng Mountain Ditty.

In The Origin and Circulation of the 'Five Nights' Tune', the author mainly introduces the origin and circulation of the "Five Nights" Tune' and analyses the origin of its tunes. In his opinion, the circulation of the 'Five Nights'

Tune' is often of different "genealogies", i.e., there are more "different tunes for the same word" and "different tunes for different words". The author also points out that the circulation of the 'Wugian tune' is often of different 'genealogies', i.e., 'different tunes with the same word' and 'different tunes with different words', unlike the 'Meng Jiangnu' and 'Jasmine Flower' which are mainly of the same 'genealogy', i.e., a tune and its many variations are widely disseminated in the country. The author also points out that the circulation of the 'five more tunes', both retained and changed, both inherited and developed, which is a valuable quality of all folk music, including China's folk ditties.

In the interview of the three-voice Zhuang folk song 'Joy', the author's academic perspective mainly focuses on the exploration and research of the work, paying attention to its discovery, transmission, social background and artistic characteristics. The authors believe that the existence of three-voice folk songs is rare in the Zhuang region, and its formation is related to local customs, especially the singing activities in wedding celebrations. Through fieldwork and recordings, the authors confirm the existence of three-voice folk songs and analyse their vocal configurations, musical structures and harmonic relationships, pointing out that they demonstrate the musical thinking of the Zhuang people. In addition, the authors emphasise the importance of folk songs in the lives and education of the people and how the folk have preserved and developed this art form by passing it on from generation to generation. In *The Creation of Forms: A Brief Discussion on the Lyric Structure of Han Folk Songs*, the author discusses the evolution of the lyric structure of Chinese folk songs, from the ancient ballads before the Book of Songs to the 'Flower Style' of the Ming and Qing Dynasties, and analyses the characteristics and evolution patterns of the lyric structure in different historical periods. The author analyses the structure of lyrics in different historical periods. The author argues that the evolution of lyric structure actually reflects the psychological process and the result of the Chinese people as an aesthetic subject in constructing their own folk song culture. At the same time, the author also points out that the relative stability of lyric structure is of great significance in maintaining the common characteristics of Chinese folk songs.

In *The Theory of Songs and The New Argument of Elegance and Popularity*, the author's academic perspective mainly focuses on the comparative study of Chinese and Western music, especially the in-depth discussion of the theory of songs in Chinese traditional music. The author points out that despite the increasing number of studies in this field in China, there are not many in-depth and innovative treatises. The author highlights the similarities between the 'plate variation style' and the quqi style in traditional Chinese music, arguing that both embody a high degree of standardisation and programming. In addition, the author traces the historical evolution of the concepts of 'elegant' and 'popular', pointing out that the boundary between 'elegant music' and 'popular music' is not absolute. The author also traces the historical evolution of the concepts of 'elegant music' and 'popular music', pointing out that the boundary between 'elegant music' and 'popular music' is not absolute, and that 'elegant music' often originated from 'popular music', which was used in the court after finishing and modifying. The text is critical of the Confucian devaluation of secular music through the ages, which is a reflection of social class and moral values rather than a value judgement of music itself. Overall, the author attempts to reveal the inner laws and cultural significance of traditional Chinese music.

In 'Exploring the Relationship between Sound and Land: A General Exploration of Music Geography from the Distribution of Folk Music' and 'The Background Basis for the Partitioning of Lun Chinese Music and Culture', the authors mainly expound the relationship between music and geography in terms of geographic environment, music geography, and the relationship between folk music and geographic environment. The authors believe that the geographical environment has a profound influence on the generation, use and circulation of folk music, and that folk music in different regions has unique regional characteristics. Meanwhile, the authors also point out that the geographical environment also has an important influence on the relationship between the storage of folk music, and some marginal areas are more likely to preserve ancient and individual styles and early states of culture. In addition, the author also explores the Chinese music and culture partition from the perspective of language background.

In the article 'A Test of Bartok's Contribution to Musical Ethnography', the author mainly discusses Bartok's contribution to musical ethnography and his achievements in collecting, organising and researching the folk music of Hungary and the peoples related to it. He argues that Bartók's contributions to musical ethnography are mainly in the following areas:

1. Bartók's contribution to musical ethnography: Bartók's contribution to musical ethnography is mainly reflected in his achievements in collecting, organising and researching the folk music of Hungary and the peoples related to it.

2. the scope of Bartók's collection: Bartók's collection not only covered Hungary, Slovakia, Romania, Yugoslavia and other Eastern European peoples, but also left his footprints in North Africa and the Middle and Near East.
3. Bartok's collection method: Bartok's flexible, meticulous and extensive interviews reflect his vision of the purpose and significance of the collection.
4. Bartók's classification of musical styles: Bartók divided Hungarian peasant music into three categories and pointed out that their origins were not in Hungary itself or in its immediate neighbourhood, but could be traced back to ancient Hungarian society.
5. Bartók's classification of musical forms: In his important work *Hungarian Folk Songs - An Attempt at the Systematisation of Peasant Melodies* (1925), Bartók proposes two methods for exploring the development of peasant melodies and determining their order of precedence.
6. Bartok's suggestions for music ethnography: Bartok proposed the establishment of some kind of contact and the creation of conditions for people to exchange news and learn from each other in order to promote the development of music ethnography.

In *Forty Years of Research on Traditional Han Chinese Music, Forty Years of Composing Works for Ethnic Orchestra, Forty Years of Composing Small Ethnic Instrumental Works, and Ten Years of Chinese Ethnic Music*, the author focuses on the development of ethnomusicology and its methodology, and emphasises the strengthening of disciplinary awareness. The author believes that ethnomusicological research should broaden its mindset and understand each other's strengths and weaknesses, especially in methodology and concepts, and the West does have much to absorb. In addition, the author also mentions taxonomy study, type study, instrument study and so on.

In *Harmony and Difference, Diversity and Unity: A Comparative Analysis of Four Types of Northern Drum and Blow Music*, four types of northern drum and blow music are comparatively analysed in terms of their circulation environment, orchestra combinations, musical tunes, inheritance methods, social functions and cultural attributes, etc. The author argues that the four types of northern drum and blow music are not the same as the four types of northern drum and blow music. The author argues that the four types of drum and bass music have maintained the momentum of mutual absorption and exchange while maintaining their own independent transmission characteristics. The author also points out that drum-and-bugle music has irreplaceable value in aesthetics, and should change the prejudice that all elegant music is good and all vulgar music is undesirable in the past, and believes that there is no absolute boundary between elegant and vulgar.

In the preliminary study of the relationship between cadences and words in *Jiange Wenling*, the author explores the relationship between cadences and words in Luo Yusheng's masterpiece *Jiange Wenling*, in order to analyse the essence of the 'Luo School' of art. He believes that the relationship between words and cadences is an important part of traditional vocal works, and in 'Jiange Wenling', the sentence changes and paragraph structure of the words are closely centred on the four themes of 'sorrow, complaint, regret, and pain', forming a hierarchical and distinctive progression of emotions. In addition, the author studies the structural principles and variations of the cadences in depth, pointing out that although there is a fixed formula, the slight differences in the cadences of each sentence give the work a sense of freshness. He also discusses the relationship between word tone and cadence, pointing out that while maintaining overall stylistic consistency, local fowl-ups are allowed in pursuit of melodic fluency. These analyses reveal the reasons why *Jiange Wenling* is so touching, i.e., the deep historical story content and the emotions conveyed by the unique musical vocabulary.

In *A Comparative Study of Chinese Local Operas and European and American Musical Theatre*, the author explores the similarities and differences between Chinese local operas and European and American musical theatre from the perspective of comparative study. He believes that both are comprehensive art forms produced in their respective cultural backgrounds, with certain historical origins and mass bases. Small plays originate from folklore and attract audiences with simple plots, distinctive themes and local characteristics, while musical theatre develops on the basis of opera and seeks to be accessible and entertaining. The authors point out that despite their differences in style and presentation, both find a balance between tradition and innovation, constantly adapting to the aesthetic needs of the audience. Musical theatre has the courage to absorb various artistic elements to strengthen its own sense of form and personality while maintaining its connection with opera. Overall, the author emphasises the influence of tradition on art forms and the dynamic process of art forms changing with social development.

In his book, Mr Qiao Jianzhong reveals the relationship between music and geography through the study of specific musical forms, demonstrating the diversity and uniqueness of Chinese traditional music. At the same time,

he puts forward some new theoretical perspectives, such as musical geography and the concept of land and song, which provide new ideas and methods for the study of Chinese traditional music. This book has played an important role in promoting the development of Chinese traditional music research since the reform and opening up. *Land and Song* is an important book for in-depth study of traditional Chinese music, with its rich and varied research content and novel and unique theoretical perspectives. This book not only provides valuable research results for the academic community, but also provides useful references for the general readers to understand and appreciate Chinese traditional music. It has made an important contribution to the development of Chinese traditional music research and has far-reaching academic significance.

As Mr Luo Qin said, ‘Mr Qiao Jianzhong has long been devoted to the geographical characteristics of traditional Chinese music and the construction of Chinese music geography, and has conducted a great deal of academic research, and *Land and Song* is the result of the theoretical framework he has constructed through the exploration of the “sound-earth-human relationship”. --*Land and Song* is the result of the theoretical framework of Chinese traditional music geography constructed by his exploration of ‘sound-earth-people relationship’. Therefore, it can be said that *The Land and the Song* establishes a Chinese conception of the discipline of ‘song’ and ‘land’, and becomes an exemplary work for the accumulation of Chinese experience in music anthropology. The fact that a single work establishes a disciplinary field is a testament to its far-reaching value.’

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