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DOI <https://doi.org/10.24919/2308-4863/70-2-9>**Pan FENG,***orcid.org/0000-0003-2925-1797**Postgraduate student at the Department of Theory and History of Music**Kharkiv State Academy of Culture**(Kharkiv, Ukraine) 336885985pf@gmail.com***THE ENTRY OF CHINESE MUSIC INTO THE GLOBAL SPACE**

China's national music culture has been an important part of Chinese national culture since ancient times, with rich and profound philosophical and aesthetic values as well as unique cultural and musical artistic charm. The development history of music is long and the development paths are diverse, especially the national music, which is richer due to the different cultural development backgrounds of different regions. As far as our country is concerned, due to the long cultural process and the diversity of nationalities in our country, the development of folk music is quite rich. However, due to some historical reasons, the development of China's folk music in recent times has been very tortuous, and the study of folk music has experienced various twists and turns, and was even once in a helpless situation of isolation from the outside world. Looking at the international dissemination process of Chinese folk music, as long as there are frequent exchanges and interactions with the outside world, Chinese music itself will become more prosperous. For example, during the Tang Dynasty, Chinese music culture was borrowed by Japan, Southeast Asia, and Korea, and music culture reached its peak in that period. On the contrary, in the middle and late Qing Dynasty, due to the closed-door policy, Chinese music and cultural exchanges with Western countries were basically at a standstill. Fortunately, researchers did not give up, but with their passion for traditional culture and folk music, as well as the rich information and insights accumulated through repeated visits in long-term practice, they obtained a series of results, which also accumulated a deep foundation for our research. With the continuous development of society, today's environment is very different from that of yesterday, and folk music has also ushered in a new opportunity for development. Chinese music has a history of several thousand years, and in the past two hundred years, along with the reform of Chinese society and the contact with western culture, western music has been introduced into China as a cultural form, which has an increasingly obvious influence on Chinese local music. The development of Chinese music has also experienced a lot of musical backwash and fusion after several struggles and metamorphoses, and after several generations of inheritance and development, it has gradually stepped out of the country onto the world stage and blossomed with its own unique light.

Key words: *Chinese music, Chinese music internationalization development.*

Пан ФЕНЬ,*orcid.org/0000-0003-2925-1797**аспірант кафедри теорії та історії музики**Харківської державної академії культури**(Харьків, Україна) 336885985pf@gmail.com***ВИХІД КИТАЙСЬКОЇ МУЗИКИ У СВІТОВИЙ ПРОСТІР**

Національна музична культура Китаю є важливою частиною китайської національної культури з давніх часів, з багатьма і глибокими філософськими та естетичними цінностями, а також унікальними культурними та музично-мистецькими чарами. Історія розвитку музики довга, а шляхи розвитку різноманітні, особливо національної музики, яка є багатшою завдяки різним культурним передумовам розвитку різних регіонів. Що стосується нашої країни, то завдяки довгій історії нашого культурного процесу та різноманітності наших національностей, розвиток народної музики є досить багатим. Однак через деякі історичні причини розвиток китайської народної музики останнім часом був дуже звивистим, а вивчення народної музики також зазнало різних поворотів, і навіть одного разу опинилося в безпорадній ситуації ізоляції від зовнішнього світу. Дивлячись на процес міжнародного поширення китайської народної музики, можна сказати, що доки відбуватимуться часті обміни та взаємодії з іноземною музикою, китайська музика сама буде процвітати. Наприклад, за часів династії Тан китайська музична культура була запозичена з Японії, Південно-Східної Азії та Кореї і досягла піку в історії музики. І навпаки, в середині та наприкінці правління династії Цин, через політику закритих дверей, китайська музика та культурні обміни із західними країнами фактично перебували в стані стагнації. На щастя, дослідники не здавалися, а завдяки своїй пристрасті до традиційної культури та народної музики, а також багатій інформації та уявленням, накопиченим завдяки багаторазовим візитам у багаторічній практиці, вони отримали низку результатів, які також створили глибоке підґрунтя для нашого дослідження. З постійним розвитком суспільства сьогоденне середовище дуже відрізняється від вчорашнього, і народна музика також відкрила нові можливості для розвитку. Історія китайської музики налічує кілька тисяч років, а в останні два

століття, разом з реформуванням китайського суспільства і контактом із західною культурою, західна музика була введена в Китай як форма культури, яка має все більш очевидний вплив на китайську місцеву музику. Розвиток китайської музики також пережив багато музичних повернень і злиття після декількох битв і метаморфоз, і після декількох поколінь успадкування і розвитку вона поступово вийшла з країни на світову сцену і розквітла своїм власним унікальним світлом.

Ключові слова: китайська музика, розвиток інтернаціоналізації китайської музики.

Formulation of the problem. In the past exchanges and collision of Chinese and Western cultures, China's music culture is more in the "introduction of Western music culture", especially in the West as the representative of the music culture in our country has a broad audience base, how to make China's music culture better and faster "go out", absorb and learn from the West's successful and efficient experience in the export of music and culture is the music culture of China's internationalization and development of the road to the "momentum" node.

In the middle and late Qing Dynasty, government policies hindered cultural exchanges between China and the rest of the world, resulting in a lack of innovation and modernity in Chinese folk music, backwardness in the development of music creation and dissemination technology, and a relatively shallow musical vision and cognition, which even led to the gradual retreat of Chinese folk music from the mainstream of the world to the periphery. Nowadays, internationalized communication is the intrinsic demand for the development and progress of Chinese folk music. In the new era, with the explosion of information and the progress of science and technology, in order to make Chinese folk music recognized and accepted by western countries, both creators and performers should follow the footsteps of social development, actively explore the lifeblood of the times, and creatively disseminate folk music culture.

Mr. Lin Gu-fang from Taiwan also disclosed in his article that "the real masters of art in the West do not value the superficial imitation and following of the Western culture by the Chinese people, but they value what is different from what they have in the West in China – that is, the culture and language belonging to the Chinese people themselves." The real masters of art in the West do not value your superficial imitation and following of his culture, they value what makes you different from them – your own culture and language (林谷芳, 1994: 2).

So what kind of attitude is Chinese music taking to the world? How can we send Chinese music and culture to the world in a better way? It is not only necessary to develop the hidden intrinsic motivation for the development of folk music, but also the inevitable result of the development and progress of folk music, which is conducive to boosting the

efficient dissemination of Chinese folk music in Western countries (罗宇佳, 2022: 6).

Analysis of research. Today, in the context of globalization, we must give Chinese traditional music culture an appropriate position, and seriously explore the spirit of traditional music culture of Chinese nationalities, so as to better absorb the essence of the music culture of other countries and nationalities, and to make up for the shortcomings of our Chinese culture. In this way, Chinese music can really walk in the team of the development of world music culture, and create a beautiful new world together with other kinds of art and culture. However, we must realize that every culture, including music, has limitations in understanding its own culture. Accordingly, the heritage research and promotion of Chinese music culture to the world must deal with the dialectical and unified relationship between cosmopolitanism and nationality.

The Central Radio Ethnic Orchestra, dominated by Mr. Peng Xiuwen after the 1950s, "created a large ethnic orchestra modeled after European symphony orchestras to be promoted administratively or followed voluntarily, so that it would become the 'grand unified' model of global Chinese ethnic music performance." (李西安, 2002: 9).

The orchestra follows the example of European symphony orchestra in terms of orchestra composition, arrangement of instruments, composition of music, and even artistic interest. It is undeniable that this kind of orchestra has played a certain positive role in improving the expressive power of national instruments, the function of national orchestra, as well as in enlivening the music stage and serving the public. However, if it is taken as a model, it will stagnate the development of various aspects of national instrumental music and make it lose its vitality.

We always hope to find our own fruits in other people's fields, and we are copying other people's fruits under the banner of nationalization. It is impossible to develop Chinese localized music in the world. In today's music creation, we can often see many Chinese creations that have changed their flavor. What appears to be Chinese thematic content is in fact a transplant or copy of Western musical styles. There may be a few Chinese instruments in the composition, but the creator is not in the midst of it, but sees himself as a spokesman for Western music.

After China's policy of reform and opening up, with the normalization of foreign exchanges, Chinese music has once again opened the road to international dissemination. Not only should we look at Chinese music culture with a global perspective, but we should also give full play to the inherent spirit of China's original music culture, so that we can better absorb foreign music culture to nourish the local music culture. In this way, Chinese music can better absorb foreign music culture to nourish the local music culture, thus making Chinese music well integrated into the world music on the basis of maintaining localization.

In the 20th century, Chinese music began to move towards the road of total westernization, and even appeared to judge the status quo of traditional Chinese music culture by the aesthetics and education of western music culture, so that the viewpoint of "subject crisis theory" appeared, and as the main body of traditional music culture, it gradually lost its status in the global music exchange. Nowadays, what should be done is how to rebuild the value of the subjectivity of Chinese music culture to realize the reconstruction and return of the value of Chinese music localization. In this way, Chinese music culture can be spread all over the world. As Mr. Fei Xiaotong, an expert in Chinese studies, said, "In the process of keeping in touch with the Western world and positively communicating with it, we should turn our good things into global good things. First localization, then globalization".

The purpose of the article. This paper summarizes and analyzes the basic stance and core elements needed for Chinese music to move towards Western music culture through the study of Chinese music history and with the premise of Sino-foreign musical and cultural exchanges.

Presenting main material. What kind of attitude will Chinese music take to the world? This is determined by social consciousness, which must be based on the premise of what kind of social existence China will be in the new century. Its main performance is that the wave of information technology revolution represented by computer in the late 20th century swept the world, which impacted people's habitual way of thinking and behavior, shook people's millennium-old values, disrupted the original order and rhythm of society, and human society entered the knowledge economy era represented by information technology. With the acceleration of global information and economic integration, music, culture and art will also see a general convergence of development. Instrumental music situation represented by symphony and vocal music situation and technology

represented by opera, as the typical of elegant music or serious music, will be further enhanced by modern music media represented by computer network, television and electronic communication, which will make the music of every country in the world appear on the stage of music in the new century at the same time. 21st Century, China's music will be constructed together with popular music in the overall posture, and there will be a convergence with the direction of the world's mainstream music. In the 21st century, Chinese music will be co-constructed with popular music, and will converge with the mainstream music of the world. The general state of Western music as the body and Chinese music tradition as the soul will be relatively stable. However, with the development and dissemination of Chinese culture by Chinese cultural scholars, the technical theory system of the 20th century, which is based on the compositional techniques of the Viennese classical school as the core technical specification and functional harmony theory as the basic theoretical specification, will probably be shaken. Therefore, the mutual communication of aesthetic psychology and the mutual understanding and gradual approach of values among different nationalities is an irreversible trend in the world's cultural exchanges, under which the values and technical norms of European professional music are no longer completely alien to us.

Another important and indispensable factor is that the emergence of world music (Ethnipop) is also a rare opportunity for China, which gives us the chance to present Chinese music to the world. Due to the growing popularity of "world music", the research and exploration of Chinese folk music by Western musicians has been increasing day by day. The spread of different ethnic styles of music through the hands of European and American musicians has given the whole world a taste of the music culture of the Third World, and has played a great role in the integration of world civilization (冯小龙, 2012: 05). However, we should look at the phenomenon of "world music" dialectically, not only to face the richness of Chinese music with new concepts, new perspectives, new consciousness and new methods, but also to explore the rich resources of Chinese folk music, and try to create works with national heritage and modern styles under the new concepts by using all possible modern compositional techniques.

At the meeting of "The Present Situation, Problems and Countermeasures of Chinese Music Development and the Summit Forum in Commemoration of the 30th Anniversary of the Xingcheng Conference", Zhou Qinru, a musician in China, proposed to further promote the scientificization and standardization of

domestic music scholarship. Zhou Qinru, a musician in China, proposed that in the international promotion of Chinese music, we should further promote the scientific and standardization of domestic music academics, and attach importance to the cultivation of bilingual scholars who are proficient in “English-music”, so as to fundamentally strengthen the foundation for the international promotion of Chinese music. The Chinese music industry is a major player in the international promotion of Chinese music. The book “International Communication of Chinese Music” written by Zhang Fengyan and published by Communication University of China Publishing House in February 2018 starts from a unique “American vision” and explores the real dilemmas, opportunities and strategies of China’s music culture to take the road of internationalization from the perspective of communication, which is not only of high academic value, but also of great artistic value, and will provide a good basis for China’s music culture to eventually become more internationalized. This book not only has high academic value, but also has great artistic reference value, which opens a window for China’s music culture to go international eventually. The book analyzes the international development of Chinese music culture from the perspective of communication science, elaborates on the real problems and constraints of the national communication of music through the unique American vision, and puts forward countermeasures to solve the problems, which greatly enriches the theoretical and practical system of the international development of China’s music culture and ignites the hope of China’s development of the international cultural market and the development of the international cultural market. It has greatly enriched the theoretical and practical system for the internationalization and development of Chinese music and culture, and has helped China to open up and develop the international cultural market (冯小龙, 2012: 05).

Professor Zhang Fengyan explores from the perspective of communication science the realistic dilemmas, opportunities and strategies for China’s music culture to take the road of internationalization and development, discusses the realistic dilemmas faced by the internationalization of China’s music culture from the perspective of the main body of the communication, content, channels, audience and effects, and takes this as an entry point to put forward the bright prospects and important decisions for the internationalization and development of China’s music culture, which puts forward valuable opinions for the promotion of the development of China’s cultural soft power, and

adds a colorful touch to the study of China’s music culture (张丰艳, 2018: 2).

In addition, Chinese abroad, as a foreign ethnic minority, have played a very good bridgehead role in spreading the culture of their home countries. By founding museums, music societies and Chinese schools in cities where Chinese people live in large numbers, they have established a front line for the spread of Chinese music and culture in foreign countries. There are many Chinese art groups in these cities, and a small number of these music groups have developed into high-profile professional orchestras, such as the Chinese National Orchestra, which was founded in New York and is widely influential in the United States, while most of the music groups are formed by folk musicians on their own initiative, and they are amateur music groups that serve the community. Most of the music associations are formed by folk musicians on their own initiative and are amateur associations for the purpose of serving the community, which are very common in Europe and the United States, and play a very important role in the dissemination of Chinese music and culture. The mutual integration and reference of Chinese and Western music has become a global modernization trend. With the double-layered improvement of thought and material, people have gained a deeper understanding of the development of Chinese music as well as the reference of Western music, and have continuously improved the requirements of music culture in all aspects.

Mr. Cai Zhongde mentioned in his writing: the window of Chinese music to the world, talking from a cultural perspective, the contemporary exchange of Chinese and Western music, not only Chinese music, European music, it is not transferred by human will, which is more central to it. But now, European music does realize the transformation from pre-modern to modern, can recognize the scientific nature of European music, recognize the status of European music, the formation of diversified cultural exchanges and recognition of the value of the nation is not in conflict. For this reason Mr. Cai does not consider his theory as belonging to humanism (蔡仲德, 1999: 6).

If a Chinese composer does not have the spirit of studying the basic language of his own country’s music, it is hard to imagine how he can create musical works that are different from those of other nations. Without his own language, it is almost impossible for him to stand the test of time and leave a solid footprint in the history of art. Because the real purpose of music is not the surface sound, but the inner spirit represented by the surface sound. The first thing to do when choosing any genre or technique

is to understand its historical and cultural genesis and aesthetic principles. Bartok is a particularly successful example. His personal investigation of ethnomusicology successfully influenced his aesthetic theories and compositional techniques. In addition to his influence on the music he studied, what is more significant is his attitude towards the music itself: in studying non-Western music one must take into account the characteristics of the music, of the cultural traditions and of the inheritors of the music, which do not always have to be defined according to the Western conceptual sensibility. Although Bartók did not study all the internal characteristics of the music, his melodies, harmonies, rhythms and instrumentation are basically the result of his study of folk music. His personal contribution to the history of world music and ethnomusicology, and the place he has given to the spirit of Hungarian culture in the culture of mankind, is remarkable and has become a permanent model (周凯模, 1998: 2).

China's foreign cultural trade has shown a trend of continuous optimization and increasing scale in recent years, in which music cultural dissemination occupies a certain position in foreign trade, because Chinese music creation contains a strong traditional cultural charm, historical and cultural elements, classical opera styles, classical musical instruments, literary poetry aesthetics and other excellent Chinese elements, and the incorporation of these cultural elements into music creation helps to realize the cultural tradeability of international music dissemination. In addition, truly classic music works have obvious "resonance" characteristics, which is a sense of identity and belonging to the music norms of "lyrics and music as a whole", and helps to stimulate the listeners' inner emotional resonance experience, and it is precisely because of this resonance that music culture trade has a stronger adhesion. It is also because of this commonality that music culture has a stronger adhesion to trade, thus realizing long-term stable development. However, at present, China's music is deeply influenced by Japan, Korea, Britain and the United States, and many music creations are gradually "westernized", and the number of music works and creators that respect traditional Chinese cultural connotations is decreasing, and traditional Chinese music tends to become more and more niche. In the era of modern music, the question of whether traditional Chinese music and culture can gain a foothold in the international music market environment not only requires the attention and innovation of the majority of music creators to the development of Chinese music, but also cannot be separated from China's foreign cultural trade and communication innovation and development.

From the perspective of long-term development, the innovative development of China's foreign cultural trade needs to focus on the following two aspects: on the one hand, it lies in the effective use of big data and Internet technology. Under the development situation of comprehensive coverage and continuous advancement of modern information technology, cultural trade needs to be more closely linked with network information and big data, reasonably collect the relevant data of global music listeners, and based on the dominant effect of big data consumption, in-depth understanding of the value of foreign cultural trade and recognition of the situation, in order to reduce the trade loss due to cultural differences and different aesthetics, and at the same time, also be able to target Chinese music dissemination to the listeners of different countries according to their different preferences for music style. At the same time, it can also target Chinese music dissemination according to the different music style preferences of audiences in different countries, which can help maximize the trade benefits. Another aspect lies in the optimization of trade in cultural services. With the rapid development of global trade in services, China's foreign cultural trade needs to further increase the trade in cultural services.

With the rapid development of global trade in services, China's foreign trade in culture needs to further increase the proportion of trade in cultural services, so as to provide more comfortable and high-quality consumer services for overseas listeners to enjoy Chinese music. Moreover, the improvement of the quality of trade in cultural services can cultivate more regular consumer groups, which is conducive to the wide dissemination of Chinese music and culture in the overseas regions, thus maintaining the long-term and stable development of China's foreign cultural trade industry.

Nowadays, people generally attach importance to the evaluation of Chinese national music and cultural works by foreign artists and critics, which is a typical post-colonial mentality, in which one's own value seems to have to be recognized by the West and foreign countries. There is also a basic mistake in this, if foreign artists and critics have not studied Chinese culture, and even if they do not have a minimum of common sense about Chinese people and culture, what is the authority of their evaluation of Chinese composers and Chinese works? Many foreigners actually know very little about China's profound culture.

Therefore, the fundamental way for real Chinese music to gain a foothold in the world's music industry is to explore the traditional cultural connotations and

create high-quality music content. Traditional music culture has a long history and a long development process, containing rich cultural heritage and artistic value, which is the foundation and source of modern music development. In the new media era, many music works are secondary creations using traditional cultural materials, which not only have a high degree of popularity and recognition, but also can increase the musical and cultural connotations. For this reason, Chinese music creation should be based on traditional culture, fully explore its musical connotation and elements, and integrate them into the creation of musical works with the help of innovative methods and approaches, so as to realize the organic fusion of tradition and modernity, and to promote the international communication influence of Chinese music. Secondly, optimize the way of music dissemination. First, media integration. Although new media is the mainstream communication channel in the current music market, traditional media also has unique communication advantages. Therefore, in the process of music broadcasting, we should fully explore the respective advantages and characteristics of new media and traditional media, and realize the integration of resources and complementary advantages through media integration, so as to continuously improve the level of public music aesthetics and create a good communication environment for fine music. Secondly, utilize high and new technology for dissemination. Big data technology can create a vivid and realistic music situation for users, so that listeners can immerse themselves in it, deeply understand the connotation of music and improve their aesthetic taste (张悦, 2017: 3).

Conclusions. The promotion of Chinese music to the world as the essence of our culture is an inevitable course for a great country with a history of 5,000 years of civilization to present itself to the world, which is also conducive to conveying to the world the unique and long-lasting spiritual world of the Chinese people. In the music industry, the idea of promoting Chinese folk music to the world has been proposed since the 1950s. Especially after the 1960s, as the demand for Chinese music and culture abroad and the willingness of Chinese folk music to go global became more and more urgent, the music and cultural exchanges between China and other countries in the world became more and more frequent. The main ways for Chinese folk music to go to the world are for art groups to visit and perform abroad, to participate in international music competitions, to hold concerts and lectures abroad, etc. Since the 1980s, China has been actively exploring the way of international dissemination of folk music, and has mainly adopted

dynamic dissemination channels such as music and cultural exhibitions, concerts, music festivals, international music competitions, etc. Today, the technological information networking of society has also greatly enhanced the development of Chinese folk music. The informationization and networking of today's society has also greatly promoted the internationalization of Chinese music culture and maximized the dissemination of Chinese folk music culture.

When the Western music education system entered Asia, Westerners did not consider the heritage and education of local music. However, there has been a fundamental change in the attitude of Western and international music education, and they want to see Asian cultures establish their own traditional music culture teaching system. Today, when Westerners are confronted with Eastern musical traditions, there is also a sense of scarcity, which shows that Eastern and Western music are complementary in nature, rather than replacing each other. According to one scholar, the integration of Chinese and Western cultures in the 20th century had two inherent shortcomings: a lack of deep understanding of the West, and a lack of self-reflection. While we continue to learn from the West, we should also look to the East and the world, and we need to reconstruct our own music education system, which is a very difficult project. Chinese music's thousands of years of historical heritage, although it has not yet established a complete system like the Western music education, but does not mean that it does not have its own inheritance, the law of the teaching system, Chinese music culture is a complete organic whole, so it should be summarized in its own complete system of music education, equal access to the world's music culture and education of the increasingly frequent exchanges between the two sides. Otherwise, there will be no place for China in the world music education, and the development of Chinese music culture will not have its own dominant position.

At present, the internationalization of China's music communication still needs further efforts to improve. Although the new media have provided rich and diversified channels for the foreign dissemination of music culture and created favorable conditions for dissemination, the global influence of Chinese music culture has not been significantly enhanced. Although the network technology of the Internet and other media systems has greatly promoted the internationalization of music culture in China, or some famous musicians in China have achieved certain results in spreading Chinese local music culture by organizing international concerts and

concerts, the international dissemination of Chinese music has not played a substantial role in promoting the dissemination of Chinese music. On the other hand, Michael Jackson and Bob Dylan in the United States, Adele and the Beatles in the United Kingdom have had a long-lasting global influence. From the root point of view, China's music culture wants to enter the world to increase international influence, the main core factor is to strengthen the depth of the excavation of the country's traditional culture, so the domestic music producers should explore the connotation of traditional Chinese culture, integration of diversified forms of expression, and to promote Chinese music to the world is the primary core task of the current internationalization of China's music culture.

As a whole, the real purpose of music is not the surface sound, but the inner spirit and the regional culture that the surface sound represents. When choosing any genre or technique, the first thing to do is to understand its historical and cultural causes and aesthetic principles. Chinese music has a long history, many nationalities, ancient music theory is very profound, philosophy, aesthetics ideas and spirit of great splendor, there is no Western poetry, ink painting, calligraphy, brush painting, the structure, rhythm, style, rhythm, everywhere flying and contains the language of music, these are Chinese composers have to study and master the basic language. These are the basic language that Chinese composers should study

and master. Chinese music culture to really “go out” to form a real “international model”, become a core component of the strong cultural soft power, based on the foundation of the national culture, but also to give full play to the role of the government's guidance, to create a healthy development of the traditional music culture ecology. Music culture ecology. To build a smooth music culture export channel, establish the “Internet” thinking of music dissemination, actively expand the volume of Internet dissemination, while actively guiding the development of private commercial performances, to solve the phenomenon of “cultural discounts” in international cross-border dissemination of music, and to be able to We should innovate music works according to the national cultural soil of audiences in various regions of the world, improve the value attributes of “cross-border music”, strengthen the standardization of the music industry and the construction of the legal system, strive to expand the output of music exports, gradually form a sound industrial chain system, and form a good situation of interaction between the domestic musicians and foreign Chinese in the dissemination of music, so as to bring into play the synergy of music dissemination and the development of the music industry. The role of the music industry in China. In the foreseeable future, the intermingling of Chinese and Western music cultures will certainly become a bright landscape of the world's music culture and a core expression of China's cultural strength.

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