

Problems and countermeasures facing the study of the developmental history of Chinese music editing

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Abstract: *The term "music editing" first appeared in the music academia in the late 1980s, and music editing has been developed for more than 30 years since then. However, the current study of music editing in China seems to have entered a bottleneck, mainly in the lack of a masterpiece on the development of music editing, the lack of systematic research on the important representatives of music editing, the lack of excellent music editing talent training, etc., it is difficult to find a new breakthrough point. The current social and cultural communication and rich scientific and technological means have not only opened up a new research environment for the development of music editing, but also provided many research objects worthy of attention and discovery. While summarising the history of the development of Chinese music editing, we are looking for shortcomings, provoking thoughts, creating a unique approach, and constantly building awareness of problems, with a view to improving and perfecting the nature of the discipline and research scope of Chinese music editing.*

Keywords: *Chinese music editing; music editing; editing behaviour; integrated media; cultural communication*

1. Introduction

The Chinese higher music school journals have really started the research of music editing by setting up the "Music Editing" section, and at present, Chinese music editing has given birth to many research results, emerged many discipline leaders, cultivated a number of professional music editing talents, and presented the discipline of multi-industry combination and cross-media interactive communication. Over the past 30 years, how much research has been accumulated in the music editing sections of various journals? Is it necessary to conduct statistical and quantitative analyses of selected research topics and authorship? It is important that music editing and communication are better integrated, and that new approaches to music editing research and the training of music editing talent in the era of integrated media are expanded and transformed. The role of music journals in preserving, presenting and disseminating music editing research results should also continue to be studied.

2. The formation of the discipline of music editing

As a branch of editorial research in China, music editing began in the late 1980s and has developed for nearly 40 years. With the hard work and perseverance of many Chinese music editors and musicologists, music editing has emerged from scratch, and the study of music editing has progressed from the superficial to the profound, with many classic works and literary achievements emerging to date. In 2004, the Wuhan Conservatory of Music was the first to offer a master's degree in music editing, and in 2005, the Xi'an Conservatory of Music also established a master's degree in music editing, followed by Henan University, Qingdao University and Media University in China. Later on, Henan University, Qingdao University and Media University in China also offered Master of Music Editing. The establishment of the Master's degree in Music Editing has opened up a professional training mode for outstanding music editing talents, and more importantly, the originality of the topic chosen for the Master's degree thesis in Music Editing has opened up and expanded the research field and development direction of Music Editing in an innovative way.

With the help of the methods and principles of editing, music editing emerged from the specific editorial practices of music editors, and developed in close connection with the multidisciplinary knowledge of musicology, communication, sociology and other disciplines. It began as a theoretical study of music texts, and has since expanded its field of study to include the editing practices and

editing behaviour of books, newspapers, radio and film. The combination of music editing with other disciplines has become more complex and intertwined, and it is clear that music editing is becoming more and more a discipline that combines multiple industries and cross-media interaction in its development. [1] Although the current research results have laid the theoretical foundation for the in-depth development and innovative research of music editing in the future, many new hotspots and breakthroughs of research have not yet been closely integrated with music editing research in the era of integrated media.

With the development of education, the promotion of staff in research institutions and the assessment of university teachers' titles has led to a "one-size-fits-all" approach to music theses, which has given rise to a number of unhealthy phenomena such as ghostwriting and writing for profit, as well as a large number of misconducts of literature plagiarism and the birth of a large number of profit-oriented publications. If there was an excellent and professional editorial talent and team, who are driven by a strong sense of industry, they would greatly reduce, or even curb, the occurrence of music literature misconduct, fundamentally strengthen the supervision and control of the content and direction of music culture dissemination, correct the direction of music culture dissemination, and purify the environment of music culture dissemination in China. Therefore, in the process of researching the development of music editing.

It is necessary to conduct in-depth research on the qualifications of music editing talents and the social influence of music journals."In recent years, China's supervision of the book, newspaper, radio, film and television industries has been strengthened, and regulations have become more specific and professional, such as the 2014 China (Wuhan) Journal Trade Fair organising committee's initiative and hosting of the "At the end of 2019, the General Administration of Press and Publication (GAPP) issued a circular to conduct a special inspection of the implementation of the "three reviewers and three proofreaders" system and the qualifications of personnel in all publishing units nationwide. In early 2020, the General Administration of Press and Publication will collect and evaluate data on the social benefits of the newspaper industry, etc. All these initiatives reflect the importance that the state attaches to cultural communication, hoping that all newspapers and periodicals will play an exemplary and leading role in meeting the people's spiritual aspirations for a better life and gathering positive energy for the realization of the Chinese dream of the great rejuvenation of the Chinese nation. In the process of researching the development of music editing, it is inevitable that data collection, mapping and horizontal comparison of music editors, music editing professions and music editing behaviours will not be lacking.

3. Current status of research on music editing in the domestic academic community

The 23 Master's degree theses on music editing (as of March 2021) were searched on the China Knowledge Network, covering almost all aspects of music editing, including music editing in print, journals, publishing and distribution, radio, radio and television, as well as case studies of music editors. case studies, in addition to an exploration of its ontology. It can be said that the topics chosen for the Master's degree thesis in Music Editing show a trend of radioactive and innovative research, truly at the forefront of research in music editing, and to a certain extent leading the way in the development of music editing. A thematic study of master's theses in music editing is crucial to outlining and distilling the core content of Chinese music editing research.

The establishment and development of any discipline cannot be achieved without the efforts and contributions of its leaders. A systematic study of the key figures in the development of music editing can not only grasp their initial research intentions, theoretical achievements and respective contributions, but also provide important theoretical guidance for the current transformation and future development of music editing. There is no systematic study of the longitudinal music-editorial "patriarchs" in the existing music-editing research. In spatial terms, there are three key contributors to the construction of the discipline and the study of music editing: Professor Cai Jizhou of the Wuhan Conservatory of Music (Wuhan, Hubei, China), Professor Li Baojie of the Xi'an Conservatory of Music (Xi'an, Shaanxi, China), and Professor Chen Tsuen-you of the Central Conservatory of Music (Beijing, China), three of the founders of music editing research. It is very much a matter of fate that all three professors were able to focus their research on music editing from the same work experience as editors of music journals: Professor Cai Jizhou was formerly the executive deputy editor of the Wuyin journal Yellow Bell, Professor Li Baojie has been the editor-in-chief of the Xi'an Conservatory of Music journal Symphony since the 1990s, and Professor Chen Tsuen-you is the executive deputy editor of Music Research. The three professors have found problems in the most specific and basic editorial

work of music journals, and have constantly summarised, reflected and questioned their work. This process of elevating realistic working knowledge to rational cognition has undoubtedly opened the curtain on the construction of the discipline of music editing and professional research. What were the difficulties encountered in the exploratory research process of music editing? How did the three professors persist and persevere? That is worth exploring the many questions.

The earliest article in which the word "editing" appears is Wang Zengwan's "Discussion on the editing of Chinese folk music collections", published in the first issue of Music Research in 1987, according to the time of publication on the China Knowledge Network. The words 'music' and 'editing of folk music' already appeared in Feng Guangyu's 'The Current Situation and Development Trend of the Editorial Work of Folk Music' in People's Music, No. 1, 1986, and in the author's article 'The Editorial Work of Folk Music' in People's Music, No. 1, 1987. The author also explicitly proposed the term "integration editing" in his article "The exploration of integration editing should be emphasized" in the first issue of Music Exploration in 1987. In 1989, the "Music Editing" section of the second issue of Le Fu Xin Sheng was published with Jin Shan Guo's "Experiences in Music Book Editing". At the end of 1996, the editorial board of The Yellow Bell invited all music editors in China to add a column on "Music Editing". The call to advocate the study of music editing was made. However, up to now, there has not been a comprehensive work on the historical development of music editing.

From 1987, when the first issue of Chuanyin Journal of Music Exploration appeared in the "Music Editing" section and published the article "The exploration of integrated editing should be emphasized", there have been four research high points in the development of music editing in China until 2020, namely in 2009, 2013, 2017 and 2021. 19 articles in 2009, 21 articles in 2013, 16 articles in 2017 and 14 articles in 2021. [2] Starting from 1987, the first research peak in music editing has only been reached after more than 30 years of development. What difficulties were encountered? With four years between each of these four points in time, by this projection, will a fifth research high point occur around 2025? If so, will an in-depth analysis of the findings of the five high points be useful for the study of music editing in China?

4. Several Issues of Outstanding Concern in the Study of Chinese Music Editing

4.1 Has the historical development of Chinese music editing formed a complete academic chain?

A "scholarly chain" is a collection of landmark documents in the development of a discipline in chronological order, and is also a chain of relationships formed in the process of academic production according to its inherent logic. It is a new way of evaluating the academic impact of research papers, reflecting the significance of research and academic heritage. The main forms of academic chains are vertical, horizontal, cross-cutting and comprehensive, and the research methods include comparative research method and survey interview method. [3] So has a complete academic chain been formed in music editing, which has been developed for nearly 40 years since the late 1980s? What is the main problem with the formation or non-formation? What is the importance of the traditional definition of music editing as a foreign editorial practice in the face of the current cultural environment and the ever-changing technical means? Longitudinally, the historical study of music editing in China must be approached from two perspectives: firstly, the historical development of music editing itself, such as the influence of editing on music texts (books, journals, newspapers, etc.), the intersection of musicology and editing, etc.; secondly, the development of the history of research as a researcher, such as the proposers of music editing, the founders and researchers of the discipline, the study of music editing. The second is the development of the history of research as a researcher, such as the originators of music editing, the founders and researchers of the discipline, the objects of music editing research, and the study of music editing careers and behaviours. In turn, the process of training music editing personnel is confronted with three basic forms of academic chains: horizontal, cross-cutting and integrative. The academic chain is driven by the complementarity and influence of knowledge, the creation and integration of disciplines, the needs of the state and society, teamwork and innovation, and the personal interests of the researcher.

4.2 The study of music editing in China cannot ignore the music editing program at the Communication University of China

Music is an art of time, which conveys and expresses its own emotions through sound. However, the predecessor of sound is the score completed by the composer. The score is a text, unlike sound,

which is a special characteristic of music. In view of this, the study of music editing should include three main categories: music text, sound, and music text-cum-sound. Music text mainly refers to books and newspapers with text as the carrier; sound mainly refers to radio and film; and music text-cum-sound mainly refers to online media. Although the theories of music editing contained in these three categories are similar, there are still differences in terms of editing behaviour, and the study of music editing must be based on at least these three categories to be comprehensive.

The three professors mentioned above are mainly involved in the editing of music texts and journals, and after they became masters in music editing, their training of masters students was mainly based on music texts, such as music journals, books and newspapers, and less on radio, film and online media, which inevitably resulted in a biased study of music editing. At the Communication University of China, music editing at the undergraduate level is mainly focused on radio, film and television, and editing theory at the master's level is more integrated with new media and communication theory. [4] These two parts just make up and complete the overall content of music editing research in China.

4.3 Music publications in the digital age have to weigh up the relationship between the use of old and new media

Many music publications have set up new media formats such as periodical websites, microblogs, wechat and clients, etc. While cultural information is shared and convenient, there are also some negative and unhealthy elements attached to it. How can we make the most of the advantages of new media, while at the same time curbing the growth of unhealthy information, music publications must establish a management system and a review system for new media. It is worth considering what kind of management and content review system would be most effective. [5] Different music publications have different expectations of social impact and varying demands on the competence of music editors, so there are bound to be different opinions on the management and review systems. [6] It is unlikely that music publications that used to be dominated by traditional media will abandon their previous forms of publication and switch to new media within a short period of time, after all, traditional media still have irreplaceable advantages. It is also worth thinking about how to ensure that both social and economic benefits are achieved.

4.4 Countermeasures to promote the construction of a professional talent pool in music editing

The ultimate goal of music editing is to ensure that excellent music culture is more widely disseminated and to promote the popularisation and enhancement of music and cultural information in society. In the era of new media, it is important to think about how to make better use of the principles of communication, and how music editing and communication can be better integrated and mutually supervised. In the new media era, should the training programme of Master of Music Editing students be adjusted in time? Should the content of study be "nourished" in all aspects? It is important to ensure that master's students gain more information about communication, sociology, musicology and editing during their studies, to create a comprehensive cultural cognitive system, and to improve the theoretical level of their own practice. At the same time, the editing profession itself is highly operational and practical, and no amount of theoretical knowledge is as valuable as a hands-on experience. If conditions permit, graduate students can also be exchanged between journals for crossover practical study. These could be encouraged and recognised as compulsory during the M.A. in Music Editing students' studies. At the same time, the editorial boards of the journals and the music journal societies can hire from them on merit to strengthen the pool of music editing talent.

5. Summary

The development of music editing in China over the past 30 years has been an achievement worthy of a toast, but there are still shortcomings and deficiencies in many areas, the most noteworthy of which is the fact that there is still a gap in Chinese domestic research on the theory and practice of music editing in the West, and the current attitude of Chinese music academics towards this research is still unclear. As we all know, the editing and publishing industries in the West are closely intertwined, and the two are inextricably interdependent as a cultural whole. In terms of music editing research, how to obtain and understand foreign music editing theory and practice as a whole as soon as possible? This is a question that deserves our attention and attention, and we should strive to find out. In any case, with the increasing development of globalisation, we expect that the construction and development of all disciplines will be in line with the world, in sync with the international community, drawing on each

other's strengths and complementing each other's weaknesses, seeking common ground while preserving differences, and that all of humanity should be united in a common development.

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