

Literature Research on Oral History of Music--Take the Literatures Collected by CNKI as an Example

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Abstract: In recent years, the practice of oral history of music in China has achieved a lot with the holding of "The First National Symposium on Oral History of Music" in Beijing in 2014. The author through the CNKI to collect relevant academic theories, from the "history evolution", "methods" and "application", summarized the three aspects, expounds the current music oral history research status in China, understand the basic context, the subject for the future further music oral history provide theoretical basis for related research work.

Keywords: Oral History of Music; Historical Evolution; Methods; Application; Literature Review

1. Introduction

As a method of academic research, "oral history" is a research form that currently pays great attention to by history, sociology, ethnology, anthropology and other disciplines^[1]. In recent years, the study of oral history of music has gradually become one of the hot topics in the academic field.

With "Oral history of music" as the theme or keywords, the author searched 68 articles in related journals and 7 master's theses through CNKI as the main literature collection channel. (As of 2019) At the same time, the author makes an overall trend analysis of the 75 related literary theories retrieved (see Figure 1). It is not difficult to see that the research on the oral history of Chinese music has entered a "new chapter" after 2014.

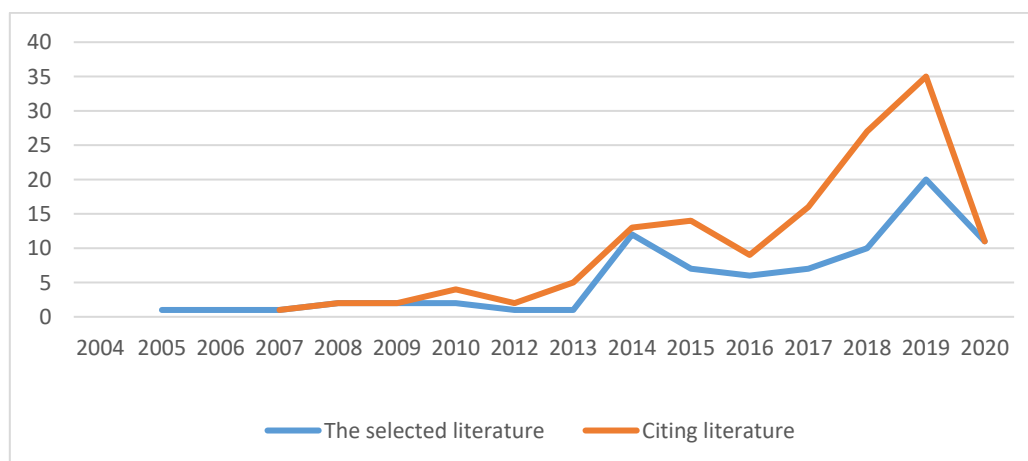


Figure 1: The general trend of music oral history research in recent years.

This paper will summarize the collected literature and try to understand the historical evolution, research methods and application of the oral history of Chinese music.

2. Historical Evolution

In the West before the 19th century, "oral legend" has always been an important source of historical materials, but due to the rise of the German "Ranke School", "oral data" has been neglected. In recent decades, modern oral history has received renewed attention thanks to the establishment of the Oral History Research Center by Professor Allan Nevins, a historian at Columbia University^[1]. Nowadays, the study of oral history in European and American countries has been widely used, involving all aspects

of social life. In China, oral history research in a truly modern sense has been in line with international standards since the 1980s^[2].

Shi Fang^[3] pointed out that oral historiography in the modern sense of China started in the 1980s and did not really develop until the end of the 1990s. With the establishment of the Oral History Research Society in the early 21st century, Oral history in China began to be normalized and specialized. Since the 21st century, with the advancement of oral history research in China, the study of "oral history of music" has also been further developed. Particularly, in September 2014, "The First National Academic Symposium on Oral History of Music"^[4] was held in Beijing, opening a new chapter in the study of oral history of music in China. In my opinion, oral history of music in China is not only a new subject, but also has a long history. The recorded history of the pre-Qin period is derived from Confucius' *Spring and Autumn Annals*, which holds that the historical materials about Tang Yao, Shun and Yu and the three Sovereigns and five emperors recorded in the *Spring and Autumn Annals* are obtained by oral method. In addition, ancient *Shangshu* was written in oral style, as was *The Book of Songs*, the earliest collection of poems in history. *The Analects* of Confucius was actually dictated by Confucius^[5]. Tian Kewen also mentioned in *Young Students' Interpretation and Excavation of Oral History of Music*^[1] that "In the early 20th century in China, folklorists used this method of oral history when collecting folk songs. In the 1950s, Chinese musicologists represented by Yang Yinliu collected musical historical materials by means of social investigation and oral history, and carried out a good collation and research on the collected oral historical materials of music... In China in the early 20th century, folklorists used this method of oral history when collecting folk songs."

With the practice and development of oral history of music in China in recent years, the research on oral history of music in China is mainly focused on research methods and ideas. The research content involves the comparative study of oral history theory and practice of music and other academic fields, the study of methods and achievements of oral history in different academic fields of music, and the practice model of oral history of music.

3. Methods Study

In the past 20 years, Chinese scholars have made a great deal of exploration about the possible problems in the theoretical and practical research of oral history of music. Zang Yibing's article *Oral History and Music History: A New Perspective of Chinese Music History Writing*^[6], based on the development trend of Chinese music history theory, elaborates the connection between oral history and music history, and points out that the concept and technology of oral history will expand the development space of music history discipline. This paper not only provides a new direction for the study of Chinese music history, but also provides technical and theoretical support for the study of oral history of music, and has become an important reference for academic research in recent five years.

Ding Xudong has made outstanding contributions to the methodological research of oral history of music, and his personal research essays account for about 10% (see Figure 2). *Oral History in the Modern Oral History and Music Theory and Practice to Explore*^[7] is in the majority of scholars' research experience summarized as the following four aspects: "well prepared and multi-dimensional"; "Mastering an effective research model of musical oral history"; "The basic steps of making musical oral History"; "Some experiences in presenting oral history of music through audio and video". In the article *Six Operational Keys to the Academic Practice of "Oral Music History"*^[8], it is pointed out that scientific operation should grasp six keys: "One is the interviewer with professional quality"; "Two is to find various types of suitable interviewees"; "The third is to build up historical bones and complement deficiency with the help of literature"; "Fourth, construct history from diachronic and synchronic perspectives"; "Fifth, the simultaneous construction of digital original oral historical data"; "The sixth is to sign the authorization agreement for the use of relevant materials on the basis of trust", hoping to realize the construction of scientific theory system of "oral music history". In the article *Three Directions of Oral Music Historiography research*^[9], he proposed three directions of modern and contemporary Oral music historiography research in China, that is, three research modes: "The research mode of marginal historical materials in oral music history"; "Corpus Analysis and Research Model of Oral Music History"; "Application model of music Life Growth Theory research", provides an operational academic research model for the initial stage of Chinese modern and contemporary oral history of music.

In addition, many scholars have summarized the methods and paths of oral history of music. Zheng Yimeng sorted it out according to *The Eight Methods of "Oral Music History"*^[10] described by Professor Liang Maochun in China Conservatory of Music, and summarized eight ways to tell the history of oral

music : " Truth first, be sure to seek truth "; "Historiography second, historical method"; "Choose the third, choose the right topic"; "Prepare fourth, write an outline"; "Record fifth, audio and video"; "Heart-to-heart sixth, heart for heart"; "Finishing seventh, accurate record"; "Publish eighth, stick to principle ". In *theoretical Research and Construction significance of Interdisciplinary Oral History of Music* [5], Yang Fan proposed: " within the framework of music historiography research method "is in the process of research, macro and micro two should be combined within the framework of music historiography, namely in the oral historical materials micro fine, want to have contact with the great historical background and, comparison of macro thinking; In the whole macroscopic observation of the conclusion of oral historical materials, it is necessary to constantly verify whether the microscopic historical facts as arguments are true and reliable. "Discussing research methods within the framework of oral historiography" means to create and participate in interview methods, and secondly to improve the effectiveness and credibility of oral research. Tian Kewen [1] said from the disciplinary characteristics, "oral history of music" emphasizes "three-yourselfes" : that is, the narrator (or writer) must "experience, see and hear music activities and events" by themselves; From methodology, that is, musicologists start from a specific research "theme", through surveys, interviews and other means, from the music parties or relevant people to understand and collect the required oral music information, and on this basis, to write "music history" or academic research musicology. In *Oral History, Inheriting Folk Music Culture* [2], Ju Xiangling pointed out the research method of "mutual verification between oral historical materials and documentary historical materials", hoping that oral history would be the best.

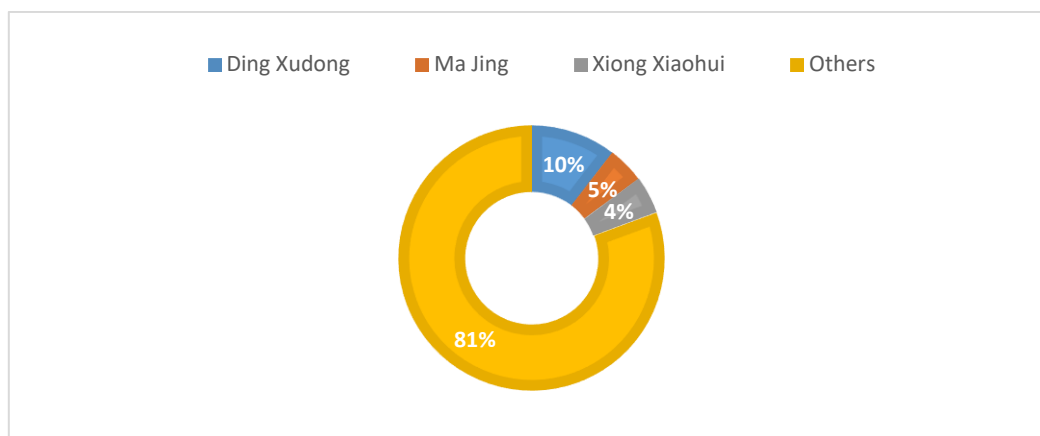


Figure 2: Distribution of the number of articles published by authors.

In general, the research methods proposed by current scholars are closely related to music history and ethnomusicology, such as Yu Yafei's *Retrospective reflection: The current research trends and Thoughts of Chinese ethnomusicology* [11]; Xue Yibing's *Entering History through Field* [12]; Xie Jiaxing's *Individual Presence* [13]; Li Li and Liu Yixing's *Diversified Interpretation of Oral History of Music from the Perspective of Public Historiography*, etc. The author thinks that there are still some problems in oral history of music, such as unclear concept expression, accuracy and authenticity of data collection. Such as the Zhao Shufeng and Shan Jianxin's *Music New Way of Thinking about the Oral History Research Problems* [14]; Yu Lu's *Thinking about the orientation of academic methodology of oral history of music* [15]; Yang Fan's *Interdisciplinary Music Oral History Theory Study and the Construction Of Meaning* [5]; Chen Quanyou's *Practice and Thinking about the Collection and Compilation of Music Oral Data* [16]. As a result, the definition, methodological orientation and research status of oral history of music are mixed and difficult to sort out, and a "paradigm" structure has not been formed. Therefore, more young scholars are needed to explore.

4. Situation of Application

According to the collected and displayed articles, the author roughly divides the application achievements in recent years into the following four aspects.

4.1. A case study of the oral history of Musicians and musical event

Qi yue's *Fruits of the Candle "Soul" -- Famous Cellist Educator Lin Yingrong Oral History* [17] master thesis adopt the method of documentary, depth interview, professor Lin Yingrong for the dozens of in-depth interview, from professor Lin Yingrong, teaching experience, and ultimately the individual and to

think, analyze and summarize the teaching achievements, Continuously expand the depth and breadth of cello education. Qi Kun's article *Subversion or Continuation -- Oral and Documentary Research on the Change of The Strata of Huizhou Musicians*^[18] (Part 1 and Part 2), based on oral history and literature research method, provides an example of how to apply oral history to the study of the strata of Huizhou musicians by analyzing the history of the change of Strata of Huizhou musicians. Nantin's master's thesis *Devoted to Ethnic Art Regression of Mongolian language context of public art character -- the Mongolian composer MoErJiHu's music career oral history*^[19], the author took MoerjiHu's life history as the main research object, and analyzed how MoerjiHu's personal development was affected by social changes from the perspective of life course theory, reflecting that his life course was the result of social forces and social structures. Mei Jiaqi^[20] provided important information for Jiangxi intangible cultural heritage through the characteristics and research analysis of the oral history of inheritors of Jiangxi traditional music. In addition, Huang Jing used the form of interview to record the oral history of Matsuo chanting music in Wenfeng Palace in the form of interview^[21], and recorded the time not recorded in the history of writing. In addition, the oral history provided by Zhao Yuan in her master's thesis *Ginny: The Only Surviving Singer of The Old Bellermen*^[22] is a real historical data that cannot be ignored for scholars studying the modern and contemporary music history of Shanghai.

4.2. A case study on oral history of local opera and music

Yang Ming's article *Oral History's Narration of Contemporary Anhui Music*^[23] takes the opera Bao Qingtian as an example and explores the development of national opera in Anhui regional culture through interviews with opera creation teams based on the research vision and methods of oral history. Yang Heping and Ge Zhaoyuan took Songyang Gaoqiang's oral script as an oral historical material in their article *Case Study of Oral History of Music -- Taking The Sorting, Mining and Analysis of Songyang Gaoqiang's Oral Script as an example*^[24], confirming the historical fact that Songyang Gaoqiang's oral script has occurred, developed, inherited and innovated in hundreds of years. Wei Zifei^[25] takes Wennan Ci of Anhui local opera music as an example, and uses the human-oriented research method of "living music", oral history of music, as an effective supplement and evidence of "first-hand data". In addition, there are two master's theses on this research for current scholars' reference: He Wenli's *Study on oral Text of "Chinese Folk Songs Collection · Hunan Volume"*^[26] and Xu Rongrong's *Study on oral History of Gannan Tea Picking Opera (1949-2006)*^[27].

4.3. On the inheritance of intangible cultural heritage, music oral historical materials collection and sorting

Zhao Qufei, He Fangfang, *Research on The Inheritance of Musical Intangible Cultural Heritage in Jilin Province from the Perspective of Oral History*^[28]; Liu Fen, *An Investigation and Research on the Inheritance Form of Beichuan Qiang Music from the Perspective of Oral History*^[29]; Zhang Yan, *The Value of Research on the Oral History of Inheritors of Folk Music in Gansu Province*^[30]; Chen Minhong, *"Nanyin in Substance" -- A Study on the Oral History of "Nanyin People" by The Indonesian Oriental Music Foundation*^[31]; In Di Jia's *Research on The Oral History of Mukam in Turpan*^[32] and other articles, "Intangible cultural heritage" music culture is taken as the research object, and oral history is used to prove historical materials. Then, the research dilemma is analyzed, and the research value is sorted out. For music history expansion, Xiong Xiaohui of *"Music Culture Revolution" Oral History Data Processing and Research*^[33] is creative meaning, it makes the "cultural revolution" music research method more specification, data gathering more orderly, and also increases the "cultural revolution" music "comprehensiveness and objectivity, data processing and research become music a masterpiece of the oral history research. At the same time, Yang Fan's *Oral History and Research on the History of Anti-Japanese War Music*^[34] also promoted oral history to open a new perspective for the writing of Chinese Anti-Japanese War music history.

4.4. Research on the integration of interdisciplinary oral history

For example, Song Jin's *Thoughts on Oral History of Music Aesthetics and Related Issues*^[35] involves philosophical aesthetics, sociology, psychology, communication and other disciplines. *Oral History Research from the Perspective of Music Education*^[36] by Ma Jin and Ma Dongfeng involves the field of pedagogy. When the author was collecting data, *Oral History and its Application in Pop Music Research*^[37], a postgraduate thesis of Shanghai Conservatory of Music, was also relatively new, trying to discuss the application of oral history method in pop music research, and put forward the professional ethics and legal responsibilities of oral history interviewers.

5. Conclusions

To sum up, the development of Oral history of Music in China is still in its infancy, and its research results, research methods, research objects, scope and other aspects are not good, there is still a certain gap compared with foreign countries. Ding Xudong, a post-doctoral fellow at The China Conservatory of Music, summarized the research status of oral history of music and believed that academic research in the field of oral history of music in recent years still focused on the learning of oral history methods and the application of oral history materials^[3]. However, such achievements in a short period of nearly a decade (from 2014 to now) can not be achieved without the hard work of many scholars. I also believe that oral history of music in China has a broad prospect, will have a more brilliant future.

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