

Research on the Cross-Cultural Communication of Chinese Traditional Music in the Context of Music Symbols

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Abstract: In the context of global music symbols, by deconstructing the musical cultural codes used for emotional transmission and information exchange in the process of music performance, we will explain the internal cognitive concepts of music culture and the world's diversified music symbol symbolic system. As an audio carrier of cultural communication, Chinese traditional music can not only reflect the connotation of Chinese culture, but also break through the limitations of language in a certain sense and achieve a more intuitive cross-cultural communication effect. Therefore, music communicators should be based on the context of the inheritance of local music culture, strengthen the identity of local music culture, do a good job in the analysis, dissemination, and exchange of Chinese traditional music culture, and at the same time pay attention to the mutual communication between Chinese and foreign cultural coding systems, provide timely feedback on the timeliness and difficulties of communication, and study and compare the differences in the ideological connotation, aesthetic concepts, artistic expressions, interpretation methods, musical characteristics, etc. of the two types of music during the communication process, so as to actively adopt optimized communication that is in line with the current form. Strategies to promote Chinese traditional music towards globalization.

Keywords: Music Symbols; Traditional Music; Cross-Cultural Communication.

1. Introduction

After 2000, more and more scholars began to pay attention to the study of music semiotics, and the classical semiotics theory opened a new research perspective. Chinese traditional music has specific definitions in music morphology, music semantics and music culturology. The emergence of traditional Chinese music can be traced back to ancient times. Due to the continuous progress of Chinese society, traditional art has been inherited and developed, and at the same time, it has been fully developed in the interaction with the world's major ethnic music and foreign art and culture. It is an inevitable product of the development and growth of Chinese national civilization. Chinese traditional music works, covering folk music, literati music, religious music, court music and other categories, as well as contemporary music works, are created by Chinese people in their own fixed forms or through their own fixed methods, and have the characteristics of their own fixed art forms, which all reflect the particularity of Chinese traditional music symbols. Can provide insight into the multi-dimensional role of music in culture and society. Chinese traditional music semiotics is a multidisciplinary research field, which not only focuses on the structure and form of music itself, but also explores the meaning and function of music in cultural, social and historical contexts, and plays a significant role in cross-cultural communication. Therefore, in the context of music symbols, to study the cross-cultural communication of traditional Chinese music is to analyze the compatibility of different music symbols and the cultural symbols promoted by them and music symbols, to reflect the values, cultural construction and national form with cultural symbols, to mark the international music culture with Chinese local music culture, and to build the integration force of communication

and communication.

2. Chinese Traditional Music and its Cultural Connotation

The traditional music of the Chinese nation refers to the traditional music that is created through the fixed form of the nation and has the characteristics of the fixed form of the nation. It not only includes ancient artistic works formed in the history of our country and passed down from generation to generation, and includes contemporary modern musical works created by Chinese people using fixed forms of their own nation and having the characteristics of fixed forms of the Chinese nation.

Chinese national music has a long history and has created a glorious and splendid traditional Chinese art for the endless generations of Chinese people. Regarding the historical stages of Chinese music, the current scientific community generally believes that it can be roughly divided into five major historical stages. They are the formation period of Chinese traditional music (about 21st century BC - 3rd century AD), the emerging period (about 4th century AD - 10th century AD), the integration and finalization period (about 10th century AD - the middle of 19th century), The budding and development period of modern Chinese music (mid-19th century to the beginning of the 20th century), and the extended development period (20th century to the present). For this reason, in the inheritance and evolution of Chinese traditional songs, the important reason for the social and historical background of this change is the huge change caused by the development of the socio-economic system and the influence of many policy factors. The rich musical literature and the progress of modern archaeology have undoubtedly provided people with a pair of insightful eyes to understand the field of traditional Chinese music, making

people even more powerful in the field of research on traditional art, so that they can continue to study in depth. There is no doubt that China's traditional history and culture are profound and long-standing, and each stage demonstrates the characteristics of different eras and humanities.

Chinese traditional music has been closely associated with the Chinese nation since its inception. Social activities such as labor, courtship, worshipping gods, weddings and funerals, and traditional festival celebrations are all closely related to music. As an important cultural symbol for disseminating musical information, expressing personal feelings, and an important cultural link that strengthens the collective will of the Chinese nation, Chinese traditional music is inseparable from the social life of the entire Chinese nation and has an important historical and strategic position. The music of any period, any region, and any type of music must be studied closely in connection with its background in order to understand why it is what it is. For example, the solemn and complicated court music in ancient my country, the leisurely elegance of scholar-official music, the simplicity and simplicity of folk music, the mystery and far-reachingness of religious music, etc. are all directly rooted in the unique historical and cultural background of a certain time range, and they are all refracted. It shows the unique historical and humanistic significance of the style.

Regarding the formation of my country's traditional music, Chinese scholars have gradually become scientific and correct through the unremitting efforts of generations of scientific researchers. The research focus of ethnomusicology is not only on the musical works themselves, but also on the symbiotic relationship between art itself and humanity and nature. Its strong artistic anthropological research nature has had an important ideological impact on the academic thoughts of many ethnomusic theory researchers. Therefore, many researchers currently pay more attention to the relationship between music type and its humanistic context, the symbiotic content of art and humanities, the symbiosis of art and humanistic environment, and the symbiotic development of art and musicians.

In a certain historical period, China's traditional music and art took life as its value orientation. In Chinese philosophy, it has always advocated the "unity of nature and man" and the equal relationship between man and nature. Try to reduce the use of complicated theories and advocate sudden enlightenment and insight into the nature of life. For example, "returning to simplicity" in Taoism emphasizes returning to the true state of nature, removing artificial modifications and carvings, and restoring the pure and original state of life. Therefore, Luqi literature and art (Guqin Art), which is a self-entertainment of Chinese bureaucrats and scholar-officials, focuses on expressing the deep understanding of the creator's soul, having high aspirations and far-reaching interests, and is the most realistic and literary style. "Literature conveys the Tao" and "appreciating both the refined and the popular" all have profound philosophical thoughts and aesthetic genes.

To sum up, China's traditional art culture has its own unique characteristics and distinct classifications, which are closely related to Chinese philosophical thoughts and aesthetic concepts. Its profound humanistic content makes it still have huge social appeal and tenacious vitality to this day. It still blooms with attractive cultural charm in contemporary China and inspires generations of Chinese people to explore and carry forward.

3. The Profound Value of Chinese Traditional Music Culture

3.1. Far-reaching Impact of "The Doctrine of the Mean"

Chinese traditional music culture is deeply influenced by "The Doctrine of the Mean". Among The aesthetic standards, "The Doctrine of the Mean" of Confucianism emphasizes "the beauty of neutralization", which is fully reflected in the aesthetics of ancient Chinese music. The character "harmony" became the core of ancient Chinese music aesthetics, pursuing harmony and balance in music and avoiding excessive emotional expression or skill display. In terms of aesthetic temperament, "The Doctrine of the Mean" shaped the aesthetic temperament of ancient Chinese music, making it inclined to be restrained, peaceful and implicit, which was not only reflected in the music itself, but also affected the musicians' creative attitude and performance style. In terms of music practice, "The Doctrine of the Mean" guides musicians to pursue the moderation and balance of music and avoid extreme or biased expression techniques. Ancient music works often pay attention to the harmony and unity of the overall structure, as well as the coordination and collocation of melody, rhythm and timbre.

"The Doctrine of the Mean" mainly belongs to the Confucian school. Therefore, Chinese traditional music is deeply influenced by Confucianism. However, other schools such as Taoism also have concepts related to "Moderate", which also played a certain role in the development of traditional music. Influence. The Confucian "The Doctrine of the Mean" emphasizes "Take charge of both and use the middle", that is, find a balance between the two extremes and avoid going to either extreme. This thought embodies the Confucian pursuit of harmony, stability and moderation. Although Taoism does not directly use the term "The Doctrine of the Mean", its philosophical system contains concepts similar to "Moderate", such as "Balance of Yin and Yang". Taoists believe that all things are composed of two opposite and complementary forces of yin and yang. Only when these two forces are balanced can things maintain harmony and stability. "The Concept of the Middle Way" in Buddhism is similar to "The Doctrine of the Mean" in Confucianism. They both emphasize avoiding one extreme and seeking balance and harmony. The Middle Way of Buddhism refers to "Escape from binary opposition" on both sides, looking for a state of wisdom that transcends opposition. Although Legalism is known for its strict legal system, its philosophy of governing the country also contains the pursuit of balance and order. Legalists believe that social stability and fairness can be maintained through clear legal norms, which also reflects the idea of "pursuing balance."

To sum up, "The Doctrine of the Mean" is an important part of Confucian philosophy and occupies a core position in Confucianism. However, it has also influenced other schools of thought and formed their own unique concepts related to "Moderate". These concepts together form the important ideological foundation of harmony, balance and stability in traditional Chinese culture, which is also extremely closely related to the creation and formation of traditional Chinese music.

3.2. A View on Music that Integrates Confucianism and Taoism

Confucianism and Taoism occupy an important position in ancient Chinese culture. They each have unique insights into music and have gradually integrated over the course of history.

1. Emphasis on paying equal attention to ritual and music: Influenced by its own thoughts on ritual and music, Confucianism emphasizes that music should be consistent with social politics and human ethics, and restrict music through "ritual", making music a tool for educating people's hearts. Confucius's proposition of "Pure and Proper with no Depraved or Evil Thoughts" and Xunzi's further idea of "Rites and Music" both emphasized the purity and moral education function of music. Influenced by their own view of natural music, Taoists advocate nature and pursue personal freedom and freedom of music. Taoists believe that music should be expressed naturally and should not be subject to too many artificial constraints. This kind of thought was often favored by frustrated literati and officials in ancient China, allowing them to naturally express their yearning and ambition for heaven and earth in music. 2. Pursue harmony without difference: Confucianism emphasizes the concept of "harmony". Confucianism believes that music should reach the state of "harmony", that is, the various tones of music must be harmonious with each other, and the performances of various musical instruments must also be coordinated with each other. This harmony is not only reflected in the sound of the music itself, but also in the theme and connotation of the music. It requires that the main idea contained in the music must be restricted by morality and etiquette. Taoism emphasizes the concept of "quietness" and pays more attention to the inner spiritual liberation of music and pursues the realm of "quietness and inaction". Taoists believe that music should help people return to nature and achieve inner peace and freedom. This kind of thinking is in sharp contrast to the external harmony emphasized by Confucianism, but both are pursuing a spiritual realm that transcends the secular. 3. The situation of "harmony between heaven and man": Confucianism believes that music is one of the bridges that communicates the relationship between heaven and man. Through music, people's emotions and wishes can be expressed, thereby affecting the heaven, earth and universe. Confucianism regards music as one of the important means of self-cultivation and governance, and hopes to achieve social harmony and stability through music. Taoists further connect music with everything in the world and believe that music should be as peaceful and moderate as everything in the world. Taoists believe that music can communicate with "heaven", "earth" and "man" through sound, thereby achieving a transcendental ideological realm of "unity of heaven and man". This kind of thinking gives ancient Chinese music a mysterious and profound artistic conception.

To sum up, the integration of Confucianism and Taoism in musical concepts reflects the diversity and inclusiveness of ancient Chinese culture. Confucianism emphasizes the social function and educational role of music, while Taoism pursues the natural expression and spiritual liberation of music. The two have complemented and integrated each other in aspects such as "equal emphasis on ritual and music", "harmony without difference" and "unity of nature and man", etc., and jointly enriched the connotation and extension of ancient Chinese traditional music.

4. Analysis of the Dilemma of Chinese Traditional Music in Cross-Cultural Communication

In 2024, the trend of globalization is becoming more and more intense, which reflects the various difficulties of the communication of traditional Chinese music. Due to the different cultural backgrounds, aesthetic habits and artistic traditions of different countries, Chinese traditional music often faces cognitive barriers in cross-cultural communication. The audience may feel unfamiliar with the sound, concept, plot, connotation and interest of Chinese music, and even have a sense of distance and exclusion. This cultural difference makes it difficult for traditional Chinese music to gain wide recognition and acceptance in overseas markets. Of course, the cognitive impairment of the audience is only one of the reasons that hinder the communication. In addition, there are also subjective, objective and procedural difficulties and challenges.

Under the development of modern diversification and integration, the challenges presented by the cross-cultural communication of Chinese traditional music have corresponding epochal characteristics. 1. Cultural discount phenomenon: barriers to understanding caused by cultural differences. The cultural backgrounds, musical traditions, and aesthetic habits of different countries are quite different. Foreign audiences often find it difficult to resonate emotionally when understanding and accepting Chinese traditional music. This "cultural discount" phenomenon affects the communication effect. 2. Single communication channel: Insufficient coverage of new media platforms. Although modern technological means such as the Internet and social media have provided new opportunities for music communication, the dissemination of Chinese traditional music on these platforms is limited and lacks systematic promotion strategies or content. The update speed is slow, causing the dissemination effect to be less than expected. 3. The balance between national character and universal values: How to integrate universal values while retaining national characteristics so that Chinese traditional music works can be accepted by a wider international audience is a key problem from essential creation to later dissemination. 4. Insufficient content innovation: There is a disconnect between traditional works and modern needs. During the international dissemination of many traditional music works, it is difficult to meet the needs of contemporary global audiences for freshness and innovation. How to innovate content while maintaining the essence of tradition is the core challenge in the current cross-cultural communication of traditional music works. 5. Low audience awareness and acceptance: The lack of interest from foreign audiences, especially young audiences, who have less knowledge of Chinese traditional music culture makes it difficult to form effective resonance during communication. 6. One-way communication mode: the lack of "two-way interactive communication". Any kind of communication is a two-way social interaction behavior. One-way communication mode cannot achieve the purpose of cross-cultural communication, such as indoctrination, pouring, preaching, etc. One-way communication will hinder two-way interactive communication. 7. Pay attention to audience feedback: Ignoring the analysis of the audience and communication effects, failing to obtain audience feedback in time, is not a complete and effective cross-cultural communication process. 8. Lack of transmission carriers:

ethnic minority folk music has a strong regional and national character, and its transmission is often oral, without a fixed theoretical form, and is generally displayed on the spot, so there is a phenomenon of limited transmission carriers.⁹ Unbalanced international communication order: The dual forces of Chinese and foreign cross-cultural communication need to be strengthened. The prerequisite and key to improving China's cross-cultural communication capabilities are to fully integrate the characteristics of the integrated media era and find the weak points in China's cross-cultural communication. Get rid of the dilemma of being "other-shaped" in the Western-dominated international discourse structure, and improve the ability of "self-shaped" cross-cultural communication.

To sum up, the main problems faced by Chinese traditional music in cross-cultural communication include cultural discounting, single communication channel, insufficient content innovation, low audience awareness and acceptance, imperfect artist training system, one-way communication model, The challenges of media technology and the imbalance of the international communication order. To solve these problems, efforts and improvements need to be made in multiple dimensions to enhance the communication effect and influence of Chinese traditional music internationally.

5. Cross-Cultural Inheritance Strategies of Chinese Traditional Music

In the 1950s, the "Johari Window" theory was proposed by the famous American psychologists Joe Luft and Harry Ingham. This theory not only defines the direction of two-way communication, but also distinguishes the content of communication into four parts, mainly divided into open areas, blind areas, hidden areas and unknown areas, and provides a basis for wider cross-cultural communication: From the connotation of communication, we should choose a venue that is easy for both parties to communicate and communicate well. This venue can also be called a "strategic information opening point." In practice, Malinowski proposed the concept of "cultural context reconstruction", which also found a point of convergence for both parties involved in cross-cultural music communication, finding common ground from different musical civilizations, thereby stimulating cultural interest. This reflects the inheritance path from being familiar with music to not understanding it. It also enhances human society's understanding of foreign cultures and nations. It also demonstrates the importance of music education to the development of the entire human society. It lays the foundation for "using a combination of Chinese and Western works and introducing Chinese "Musical Thought".

5.1. Adhere to the Creative Direction of "Integration of Chinese and Western"

The combination of Chinese and Western creation is a new composition method of "western expression + Chinese music connotation" created by Chinese songwriters in the early 20th century under the background of the innovative culture of "the west as the teacher". In addition, there are some Chinese characteristics of traditional ancient mode or Chinese folk rhythm based music composed by some Chinese and foreign musicians. "The combination of Chinese and Western" is not only reflected in its own composition techniques, but also has gradually reached a common aesthetic convergence with the

fusion of music culture. For example, the typical Chinese folk song "Jasmine" has important aesthetic significance in the opera "Turandot". The melodic motive of "Jasmine" is constantly broken down the adult voice and the instrumental music, and the image of the princess in the first act is depicted like a murderer and a cold princess, which is also the cultural drive of introducing Chinese elements. "Butterfly Lovers" is a classic violin concerto composed by He Zhanhao and Chen Gang. It takes the traditional Chinese love story "Liang Shanbo and Zhu Yingtai" as the theme, uses the western sonata-type structure, and integrates the elements of Chinese national instruments such as Erhu, pipa and guzheng in the melody and playing skills, showing the perfect combination of Chinese and Western music. Another example is the symphony "Das Lied von der Erde", composed by Austrian composer Mahler with voice singing. The lyrics of this work are selected from Chinese Tang poetry, including the poems of Li Bai and Wang Wei, and the Chinese Tang poetry is interpreted through western music, reflecting the elements and emotions of traditional Chinese culture. Chinese composer Luo Zhongrong uses the "12-tone composition technique" in "Forging the River to Collect Hibiscus", in which he designs a pentatonic sequence and obtains more sounds through retrograde, reflection and reflection retrograde, so as to achieve the purpose of composing the work. "Tambourin Chinois" is a classic work by Fritz Kreisler, an Austrian violinist from the United States. The Chinese elements are mainly reflected in melody and harmony. The scale and interval structure similar to traditional Chinese music, as well as chord progression and timbre commonly found in traditional Chinese music are used. It is one of the representative works in which western musicians make extensive use of Chinese musical elements. Therefore, it is easier to "infiltrate" Chinese and Western culture by creating a combination of Chinese and Western works fundamentally, so that music can achieve a borderless in-depth communication.

5.2. Use "Technological Empowerment" to Achieve Cross-cultural Dialogue between China and the West

"Technological empowerment" is one of the important channels for the exchange of Chinese and Western culture and music. For example: 1. By establishing a special music culture exchange platform ("Singer 2024" is a typical case), create an online community to build an online community of Chinese and Western musicians and enthusiasts, and provide forums, blogs and social media groups for convenience Users share musical works, discuss music theory and exchange cultural backgrounds. Create a virtual concert and live broadcast platform and use live broadcast technology to hold cross-cultural virtual concerts, allowing Chinese and Western musicians to perform and interact on the same platform, and audiences can watch and participate in real time. 2. By developing intelligent music translation tools and using natural language processing (NLP) technology, develop tools that can accurately translate lyrics and add cultural background annotations to help listeners better understand the meaning of music works from different cultures. Multilingual subtitles are added to music videos and performances to ensure that audiences with different language backgrounds can understand the content and emotions of the songs. 3. Develop virtual reality and augmented reality technologies to carry out immersive music and cultural experiences. For

example, a virtual reality concert is held, using VR technology to create an immersive concert experience, allowing the audience to feel as if they are in a different cultural environment and experience the unique charm of Chinese and Western music. 4. Augmented reality music education uses AR technology to present the history, theory and cultural background of Chinese and Western music to students in an interactive way, making learning more interesting and effective. 5. Realize cross-border operation of music copyright: The specific operation mode of cross-border operation is mainly "one source + multiple channels", creating "fragment melody" transmission on the basis of traditional music, extending to business models such as advertising, game music, and shopping mall background music to achieve "subtle" communication. 6. Use data-driven music cultural exchange analysis to study the preferences and acceptance of different music styles by Chinese and Western audiences, and provide musicians with a reference for creation and performance. On this basis, cultural exchange trends can be predicted. Through data analysis, the trends and development directions of Chinese and Western music cultural exchanges can be predicted to provide a basis for relevant policy formulation.

5.3. Create "Non-native Communicators" Through Music Education

In order to improve the international communication efficiency of Chinese traditional music, it is not only necessary to innovate communication methods and iterate communication channels, but also to enrich the main body of communication from the source. Under the cross-cultural context, the communicators of Chinese traditional music must possess two characteristics: compound talents with both professional skills and foreign language skills. Therefore, the platform of higher education is used to create opportunities for international students to contact and understand traditional Chinese music, cultivate their emotional identification and conscious communication of telling Chinese stories to the world, and use multiple languages to tell Chinese stories and spread overseas, so as to realize the "Chinese stories". For example, 1. Relying on the resources of colleges and universities, traditional Chinese music should be included in the discipline construction. Schools should attach importance to the construction of "traditional music" courses for international students, design music courses around "traditional China", "Modern China", "China and the world" and other multi-dimensional aspects, and provide rich learning resources and professional guidance for international students. 2. Select communication topics according to the interest points and concerns of students from different countries on traditional music issues, organize international students to participate in various kinds of music cultural exchange activities, such as going to different places to feel folk songs of different customs, going to the theater to watch opera music, sensing and observing the creation times and environments of composers, etc., so as to enhance their on-site perception of traditional music. 3. Encourage international students to participate in Chinese and foreign competitions, sing or play traditional Chinese music in the competitions, so that they can integrate music theory learning into artistic practice and feel the charm of traditional Chinese music in the actual music culture. 4. International students are encouraged to record their learning process of traditional Chinese music by writing blogs and shooting documentaries,

including on-campus course learning and off-campus art practice, and share their feelings and experiences of learning traditional music simultaneously. 5. Students can co-write papers, teaching materials or publications about traditional Chinese music in a cooperative manner, and the university will implement corresponding incentive policies. Through the systematic study of the process, the international students have become one of the main forces of the transmission of traditional Chinese music. 6. "Borrowing the voice" builds a network matrix, and overseas students have a huge circle of friends and relatives behind them, giving full play to the advantages of relatives and friends resources through superposition communication. Encourage international students to carry out "Homecoming Concert" to realize that where the hometown of international students is, the spread of Chinese stories will extend to where, so that Chinese stories can be understood and spread overseas.

6. Conclusion

In an environment of increasingly frequent exchanges between China and foreign countries, international discourse power is closely related to comprehensive soft power, reflecting the mutual promotion and dependence between Chinese traditional music and comprehensive soft power. This article explains the connotation of Chinese traditional music based on historical background, cultural background, traditional aesthetic concepts, etc., analyzes the current dilemma of cross-cultural communication of Chinese traditional music, and studies its effective paths. Cross-cultural communication of music is conducive to using "Chinese music symbols" to tell "Chinese music stories". Therefore, communicators are undoubtedly an important group. They need to consider the cultural identity in the communication context from a cultural perspective and span different The barriers between music symbols and context build a third common space, allowing traditional Chinese music to not only comply with local aesthetic expectations, but also be integrated and reshaped with foreign culture, reconstruct the audience's cultural schema and feedback mechanism, and connect music symbols to aesthetics Identity, establish cultural identity with aesthetic identity, and build a Chinese and foreign cultural community by mobilizing cognitive empathy, aesthetic empathy, and associative empathy.

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