

A Study of Ethnic Characteristics in the Historical Development of European Music Based on Creative Characteristics

Xiaosong Jia

School of Music Jining Normal University, Wulanchabu, Inner Mongolia, 012000, China

Keywords: Ethnic Characteristics, Language and Culture, Music, Europe

Abstract: Music is the Most Representative Form of Expression of National Characteristics. Both Chinese Folk Songs and European Classical Music Have National Characteristics, Reflecting the Languages and Cultures of Different Nationalities. European Music is the Treasure of Human Culture and History and the Representative of Western Music. Analyzing the Nationality of European Music from the Perspective of the Historical Development of Music Culture Can Better Learn European Music and Understand the Social Life of European Nations. the Emergence of European Romantic Music Has Profound Social and Historical Roots. How to Better Explore the Connotation of European Music and Grasp the Nationality of the Historical Development of European Music Culture Has Played a Decisive Role in the Mutual Exchange, Integration and Reference of Chinese and Western Music Culture. the Natural Expression of National Characteristics in Classical Composers Has Only General Significance, But the Strong National Characteristics in the Context of New Thoughts and National Liberation Have Special Social Significance.

1. Introduction

With the Formation of Global Economic Integration and the Arrival of the Information Age, Cultural Exchanges and Cooperation among All Ethnic Groups in the World Have Become Closer. European Music Culture in the 19th Century Has Strong National Characteristics, Which is the Most Typical Product of the Combination of Surging Ideological Trend and the Awakening National Consciousness in the Upsurge of National Democratic Movement [1]. as a Social Trend of Thought, European Romanticism is a Reflection of European Social Life in Ideology Since the French Revolution. One of the Important Characteristics of Romantic Music is to Emphasize the National and Folk Characteristics of Music. Music Art Has Long Been the Representative of the Cultures of All Nationalities in the World. It Can Be Said That Music Culture Has Long Been the Common Language of Mankind [2]. Romanticism in the 19th Century is Emotionalism with Strong Subjective Tendency. What is Highly Recommended is to Release One's Emotions to the Maximum Extent and Comprehend the Whole World with One's Heart [3]. the Emergence of Romantic Music Has Profound Social and Historical Roots. the Restoration of Feudalism in the European Continent after the French Revolution, Especially the Subsequent European Bourgeois Democratic Movement and National Movement, Provided Fertile Social and Historical Soil for the Emergence and Development of This New Music Trend [4]. the Natural Manifestation of National Characteristics in Classical Composers Has Only General Significance, But the Strong National Characteristics Displayed in the Context of New Thoughts and National Liberation Have Special Social Significance.

Music Not Only Has Very Distinctive Regional Characteristics, But Also Has National Characteristics. Western Music Represented by European Music is Not Only Accepted by the People of the World, But Also Inherited and Carried Forward by the People of the World. the National Characteristic of Music Culture is a Part of All National Cultural Characteristics, and It is the Reflection of National Consciousness on Music Culture [5]. in the Works, the Main Features Are the Expression of Personal Emotions and Fantasies. Love and Nature Are the Themes That Artists in This Period Are Passionate about. These Works Have a Strong Subjective Imprint [6]. the Intensity of the National Identity Shown by European Professional Music Culture Around the

Eighteenth and Nineteenth Centuries is Generally Consistent with the Development Stage of the Bourgeoisie in the History of National Development. Putting Emotions and Fantasies in an Important Position Rather Than the Romantic Characteristics with the Main Purpose of Rationality and Reality, Making Music More Subjective, Which is the Core of Romanticism's Personal Style in Musical Works. How to Better Explore the Connotation of European Music and Master the Nationality of the Historical Development of European Music Culture Has Played a Decisive Role in the Mutual Exchange, Integration and Reference of Chinese and Western Music Cultures [7].

2. Historical Interpretation of European Music Culture

The Reason Why European Music Can Lead the Development of Western Music is Inseparable from European History. In Particular, the Prevalence of European Classical Music Shows the Ethnic Characteristics of German European Music Culture, Which is Only a Component of All Ethnic Cultures and a Concrete Reflection of Ethnic Consciousness in Music Culture. The Strength and Weakness of National Characteristics Shown in Romantic Music is Consistent with the Development Stage of National History and Closely Related to the Formation of a Bourgeois Country. Although the European Music History Course is a Historical Course in the Traditional Sense, Its Combination with Music, a Time Art, Should Reflect the Flexibility of Teaching the European Music History Course [8]. Musicians in Some European Countries Began to Create Music in Their Own National Languages, Taking Their Own Heroic Epics, Myths and Legends, and People's Liberation Struggles as Themes, and Closely Combining the Distinctive Characteristics of National Music with the Excellent Tradition of Classical Music and the Artistic Style of Romantic Music. After Entering the 20th Century, European Music Developed into Music with Diversified Patterns, Especially after the Second World War, There Were Many Schools of Music Development in Europe.

Music is a Unique Form of Communication. Although the Lyrics of a Song Can Convey Some Specific Information, the Most Important Communication Meaning for Music is Non-Verbal. Singing Ability is a Synthesis, Which is a Synthesis of the Basic Conditions and Skills of Various Music Aspects That Vocal Students Must Have. Extract the Basic Features of Music, and Then Analyze the Complex Features. According to the Basic and Complex Characteristics of Music, We Can Identify the Overall Characteristics of Music, Including Musical Structure, Style and Emotional Connotation. See Figure 1 for the Specific Structure.

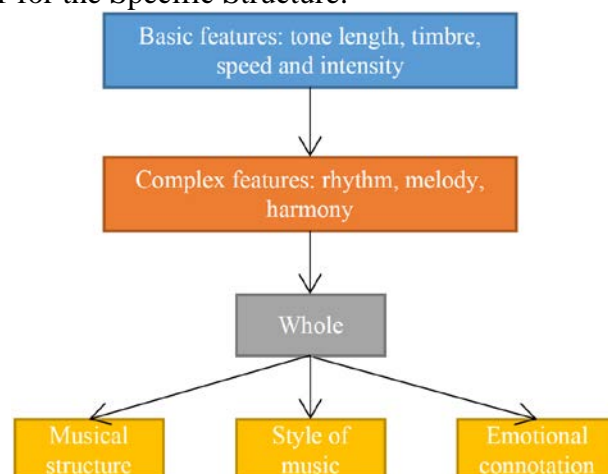


Fig.1 Composition of Music Form

Romanticism in music is different from the romantic movement in the field of literature and poetry. It lacks the distinctive creative program and theoretical aesthetic ideas possessed by the latter, and it also fails to form a creative group with a unified artistic thought program [9]. Any music education system accepts the fact that a multi-cultural music world exists and the value of learning and understanding it, and takes this idea as a new starting point for music education. Teachers, as the narrator of classroom knowledge, lack restraint in teaching methods and emphasis

on the important and difficult points, and often carry out subjective teaching according to teachers' personal concerns. Composers often integrate their subjective mind with objective nature in their works, and there is a very cordial relationship between them. Compared with classical music, romantic music is more conscious in its pursuit. This phenomenon is obviously related to the growing national consciousness in some European countries.

3. Analyzing the Nationality of European Music from the Perspective of Historical Development of Music Culture

European classical music is represented by Mozart and Beethoven. Especially Beethoven, the terminator of classical music and the pioneer of romantic music, is also a German composer. The cultural origin of his music works cannot be separated from the Germanic nation. Beethoven's music creation originates from the history of national development and has a relatively distinct nationality. Music is evolving with the survival and development of human beings. Music has gradually formed an artistic form from the beginning of describing major human events, praising heroes and promoting religious culture. Without human development, there can be no music [10]. In order to meet the needs of new content, romantic musicians have given new expression to a series of musical expression methods. European music represents the national styles of different regions and countries and is a true portrayal of European national social activities. It can be seen that the analysis and study of the cultural development of European and even world music cannot be separated from national characteristics. Judging from the tune style, the factors with simple folk song temperament are obviously enhanced and the rhythm becomes richer [11]. Especially after the folk dance music infiltrates into the professional creation, the change of rhythm is more flexible and gives the music fresh vitality. European music is also the true portrayal of the social life of European nations, and the music language that truly reflects the development of their national history and culture. From the nationality represented by music culture, it can be proved that European music is the common language of European national culture.

The students majoring in music education can not only receive the education of multi music culture, but also help them to establish an international vision and cultivate a broad mind. Taking the big data statistical results of the index parameters of music ability evaluation as the research object, data clustering and information fusion processing are carried out to achieve the ability evaluation. The comparison of the two analysis methods is shown in Figure 2.

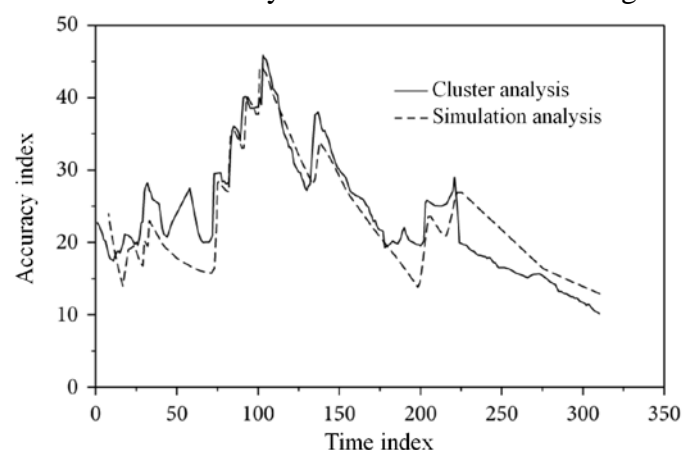


Fig.2 Comparison of Accuracy Data of the Two Analysis Methods

Music is a worldwide language. Music originates from social life and has regional and national characteristics. Especially, the creation of music works relies on national culture and embodies national culture. In the romantic period, the national and folk characteristics of music were much more obvious than in the classical period, even in the same genre. Music is just a form of expression of national language. Analyzing and studying the nationality of European music from the perspective of music culture and history plays an important role and significance in better inheriting

and developing European music.

4. Conclusions

Romanticism had a great influence on the music style at that time and played a positive role in promoting the development of national style. A comprehensive view of the relationship between Romanticism and nationalism is the relationship between an era and national style. It is not the suppression and forced unification of the international style to the national style and national characteristics in the middle ages, but also different from the dependence and natural absorption of the national characteristics to the internationalization in the classical period. In order to adapt to the needs of new content, romantic musicians have made a series of musical performance means obtain new expressive force. European music represents the national styles of different regions and countries, and it is the true portrayal of European national social activities. Therefore, it can be seen that the cultural development of European and even world music cannot be separated from its nationality. Fundamentally speaking, the different national characteristics of music come from the fact that different nationalities and countries exist. The national characteristics in the history of European music have always existed and developed. In the romantic period, because of the emphasis on the national and folk characteristics of music, even in the same genre, its national characteristics are much more obvious than in the classical period. European music is also a true portrayal of the social life of European nations, and a musical language that truly reflects the development of their national history and culture.

References

- [1] Wang Huanling. (2015). The Enlightenment of the Characteristics of Russian National Music to the Development of Chinese National Music. *Journal of Mudanjiang College of Education*, no. 12, pp. 124-125.
- [2] Guo Linlin. (2014). The Birth and Development of Schubert's Art Songs from a Historical Perspective. *Popular Literature*, no. 24, pp. 124-125.
- [3] Xue E. (2014). Construction and Design of Music Course System in Nationalities Universities. *Journal of Chifeng University (Natural Science Edition)*, no. 10, pp. 201-203.
- [4] Chen Rongxin. (2015). Clarinet music historical style development track. *Qilu Yiyuan*, no. 2, pp. 46-49.
- [5] Guo Linlin. (2014). The Birth and Development of Schubert's Art Songs from a Historical Perspective. *Popular Literature*, no. 24, pp. 124-125.
- [6] Wang Yuan. (2014). Concerned about the track of traditional European music. *Publishing Wide Angle*, no. Z1, pp. 146-147.
- [7] Gao Shijie. (2014). Understanding the Cultural Essence of Western Music from Historical Development. *Symphony (Journal of Xi'an Conservatory of Music)*, no. 4, pp. 5-11.
- [8] Liu Qianqian. (2014). The Evolution of European Music Structure. *Grand Stage*, vol. 309, no. 2, pp. 104-105.
- [9] Zhao Shuguang. (2015). Exploring the Influence of Ethnomusicology Methodology on the Study of Western Music History. *Music Creation*, no. 8, pp. 136-137.
- [10] Wang Ling. (2015). A Review of the Development History of Western Musical Imaging and the Status Quo of Studies of Music and Dance Images at Home and Abroad. *Studies of Ethnic Arts*, vol. 28, no. 5, pp. 92-101.
- [11] Ju Qihong. (2015). Historical Stages of Chinese Contemporary Music History and Its Basis. *Contemporary Music*, no. 1, pp. 3-6.