

Research Article (English)/ บทความวิจัย (ภาษาอังกฤษ)

The Phenomenon of Musical Transculturation: The Impact of Western Flute Influences on Chinese Music Society

ปรากฏการณ์การผ่านข้ามทางวัฒนธรรมดนตรี:
ผลกระทบจากอิทธิพลของเครื่องเป่าฟลูตตะวันตกต่อสังคมดนตรีจีน

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Abstract

Background and Objective: The historical and cultural evolution that has contributed to the development and transformation of music over time is relevant to research aimed at 1) study the influence of globalization and nationalism on Chinese music, 2) study the transculturalization process of the western Flute influences phenomenon in China, and 3) arrange a Chinese song influenced by the western Flute.

Methodology: The research adopts a mixed-method approach, targeting a specific group of music teachers at intermediate or higher levels with government positions in China, and a sample group of Western flute musicians residing in China with at least 5 years of experience, totaling 8 individuals. A sample size of 222 will be interviewed using semi-structured interviews and questionnaires with the overall IOC value of the questionnaire is 0.91; each item's means will range from 0.80 to 1.00, consequently. Data were collected through individual interviews and an online questionnaire using the WJX application. Analysis will involve data transcription, interpretation of interviews, and the use of descriptive statistics to determine averages.

Results: This study found that globalization has introduced diverse music formats and techniques to Chinese music, while nationalism plays a significant role in preserving traditional Chinese music. Additionally, the adaptation of Western culture in China reveals its role as a symbol of musical integration and cross-cultural between Eastern and Western musical traditions. Finally, the arrangement of the “Soring Song” masterfully blends traditional Mongolian music from “Teng Fei Song” with contemporary flute techniques, showcasing a nuanced reinterpretation of cultural elements and technical challenges while preserving cultural identity.

Discussion: The influence of Western flute on traditional Chinese national music reflect a musical identity resulting from the fusion of traditional Chinese music with Western music through contemporary Chinese popular songs imbued with Western musical elements, showcasing China's acceptance of global globalization trends.

Suggestion: Long-term research can track the development of Western flute training in China over time, providing in-depth data on trends and evaluation influences that have changed.

Keywords: Musical Transculturation; Western flute; Chinese Music Society; Influence of Wind Instruments

บทคัดย่อ

ที่มาและวัตถุประสงค์การวิจัย: วิวัฒนาการทางประวัติศาสตร์และวัฒนธรรมที่นำมาสู่การพัฒนาและเปลี่ยนแปลงเครื่องดนตรีตามช่วงเวลาที่ผ่านมา มีส่วนเกี่ยวข้องกับงานวิจัยที่มีวัตถุประสงค์การวิจัยเพื่อ 1) ศึกษาอิทธิพลของโลกาภิวัตน์และชาตินิยมที่มีต่อดนตรีจีน 2) ศึกษากระบวนการเปลี่ยนแปลงวัฒนธรรมของปรากฏการณ์อิทธิพลขลุ่ยตะวันตกในประเทศจีน และ 3) เรียบเรียงเพลงจีนที่ได้รับอิทธิพลจากขลุ่ยตะวันตก

ระเบียบวิธีวิจัย: การวิจัยแบบผสมผสานวิธีวิจัยเชิงคุณภาพและเชิงปริมาณ กำหนดกลุ่มเป้าหมายแบบเฉพาะเจาะจงเป็นครูสอนดนตรีในระดับกลางหรือสูงกว่า มีตำแหน่งทางราชการในประเทศจีน และมีประสบการณ์ในการเล่นเครื่องดนตรีฟลูตตะวันตกอย่างน้อย 5 ปี จำนวน 8 คน และกลุ่มตัวอย่างเป็นนักดนตรีผู้บรรเลงเครื่องเป่าฟลูตตะวันตกที่อาศัยอยู่ในประเทศจีน จำนวน 222 คน โดยใช้แบบสัมภาษณ์กึ่งโครงสร้าง และแบบสอบถามที่มีค่า IOC ทั้งฉบับเท่ากับ 0.91 และเมื่อพิจารณาเป็นรายข้อจะมีค่าเฉลี่ยอยู่ระหว่าง 0.80–1.00 ตามลำดับ เก็บรวบรวมข้อมูลด้วยการสัมภาษณ์เป็นรายบุคคล โดยผู้วิจัยเป็นผู้ทำการสัมภาษณ์เอง และเก็บรวบรวมข้อมูลเรื่องเอกลักษณ์ทางดนตรีจีนในบทเพลงปัจจุบันที่บรรเลงด้วยเครื่องเป่าฟลูตตะวันตกโดยใช้แบบสอบถามในรูปแบบออนไลน์ผ่านแอปพลิเคชัน WJX ทำการวิเคราะห์ข้อมูลด้วยการถอดความและตีความการสัมภาษณ์ และใช้สถิติเชิงพรรณนาในการหาเฉลี่ย

ผลการวิจัย: 1) กระแสโลกาภิวัตน์ได้นำเสนอรูปแบบและเทคนิคทางดนตรีที่หลากหลายมากขึ้นให้กับดนตรีจีน ในขณะที่แนวคิดชาตินิยมมีบทบาทสำคัญในการส่งเสริมการอนุรักษ์ดนตรีจีนแบบดั้งเดิม 2) การปรับตัวของวัฒนธรรมตะวันตกในประเทศจีน ยังได้แสดงให้เห็นถึงบทบาทในฐานะสัญลักษณ์การบูรณาการข้ามวัฒนธรรมดนตรีระหว่างดนตรีตะวันออกและดนตรีตะวันตก 3) การเรียบเรียงบทเพลงซอริง (Soring) จากการผสมผสานดนตรีมองโกเลียแบบดั้งเดิมในเพลงเถิงเฟย (Teng Fei) เข้ากับเทคนิคเครื่องเป่าฟลูตตะวันตกแนวร่วมสมัยอย่างลงตัว เพื่อแสดงถึงการตีความองค์ประกอบทางวัฒนธรรมและความท้าทายทางเทคนิคดนตรีใหม่ไปพร้อมกับการรักษาเอกลักษณ์ทางดนตรีไว้ด้วย

อภิปรายผล: อิทธิพลของเครื่องเป่าฟลูตตะวันตกที่มีต่อดนตรีประจำชาติจีนที่เป็นแบบดั้งเดิมนั้นได้สะท้อนให้เห็นถึงเอกลักษณ์ทางดนตรีที่เกิดจากการผสมผสานระหว่างดนตรีจีนดั้งเดิมกับดนตรีตะวันตกผ่านเพลงจีนสมัยนิยมที่เต็มไปด้วยองค์ประกอบทางดนตรีตะวันตกและแสดงให้เห็นถึงการยอมรับของประเทศจีนต่อกระแสโลกาภิวัตน์ทั่วโลก

ข้อเสนอแนะ: การวิจัยระยะยาวสามารถติดตามวิวัฒนาการของการฝึกฝนขลุ่ยตะวันตกในประเทศจีนเมื่อเวลาผ่านไป โดยให้ข้อมูลเชิงลึกเกี่ยวกับแนวโน้มและอิทธิพลทางวิวัฒนาการที่เปลี่ยนแปลงไป

คำสำคัญ: การข้ามผ่านทางวัฒนธรรมดนตรี; เครื่องเป่าฟลูตตะวันตก; สังคมดนตรีจีน; อิทธิพลเครื่องดนตรีประเภทเป่า

Introduction

The evolution of music in China, especially in the context of globalization and nationalistic tendencies, presents a rich and intriguing area for exploration. This study delves deeply into the historical development of Chinese music, aiming to uncover the complex interplay between external influences and internal dynamics that have shaped its evolution over the years. In examining the historical trajectory of Chinese music, this study pays particular attention to periods of significant transformation influenced by political, social, and cultural shifts (Chu, 2020). The impact of the Cultural Revolution, for instance, the Cultural Revolution did not only leave these musicians destitute; China as a whole was extremely deprived of culture and music. In the 1970's, China finally opened its doors to the outside world through the Open Door Policy introduced by Xiaoping Deng (Chen, 2009). This period saw a concerted effort to purge elements deemed counter-revolutionary, leading to a dramatic shift in the musical landscape of China. Furthermore, the study explores the role of contemporary music education in China, which reflects a blend of indigenous traditions and Western influences, shaping the musical landscape of future generations. This aspect of the research examines how music education has evolved in response to changing societal needs and global trends, influencing the development of new musical talents and styles

(Wang, 2007). When, the research also delves into the phenomenon of fusion music, where traditional Chinese instruments are combined with Western genres, creating a unique and innovative musical expression that transcends cultural boundaries. This fusion not only exemplifies the adaptability and resilience of Chinese music but also highlights the creative potential of cross-cultural collaboration. By analyzing various fusion music examples, the study seeks to understand how these blends contribute to the ongoing evolution of Chinese music. Furthermore, the study considers the implications of digital technology and social media on the dissemination and consumption of Chinese music, both domestically and globally. The digital age has facilitated unprecedented access to a wide range of musical styles, enabling Chinese musicians to reach a global audience and contributing to the ongoing dialogue between different musical traditions. This aspect of the research explores how digital platforms have transformed the way music is created, shared, and experienced, and how this has impacted the perception and popularity of Chinese music worldwide. (Kramsch & Uryu, 2020)

One of the notable points of intersection between Chinese and Western music is the introduction of Western musical elements, such as the Western flute, into the traditional Chinese music landscape. This incorporation marks a significant moment of cultural and artistic exchange, highlighting the impact of globalization on the development of Chinese music. The flute is immensely popular among the younger generation (Toff, 2012). Because of this growth, an increasing number of Chinese composers began to favor this flexible, melodic Western musical instrument and took the flute from its Western origins and used it to interpret the spiritual world of Chinese culture (Song, 2023). The introduction of the Western flute and other Western instruments into Chinese music has been a transformative process, blending the tonalities and techniques of two distinct musical traditions. This fusion has led to the creation of new musical forms that retain the essence of traditional Chinese music while incorporating the harmonic and melodic complexities of Western music. The result is a rich tapestry of sound that reflects a broader cultural dialogue between East and West. The evolution of a global musical culture may be influenced by local changes, which are described by the characteristic features of the performed musical compositions (Xu, 2022). This cross-cultural exchange has not been limited to the mere adoption of Western instruments but has also extended to compositional styles and performance practices. Chinese composers and musicians have experimented with Western musical forms, such as the symphony and the concerto, adapting them to suit the characteristics of Chinese instruments and musical sensibilities. This has led to innovative compositions that bridge the gap between the two traditions, offering audiences new ways of experiencing and appreciating music. Moreover, the integration of Western musical elements into Chinese music has been facilitated by the global movement of musicians and the exchange of ideas through international collaborations and performances. This has allowed for a continuous flow of musical influences, enriching the musical landscapes of both China and the West. The introduction of Western musical elements into the traditional Chinese music landscape represents a significant moment in the history of global cultural exchange. It highlights the dynamic and evolving nature of music as a form of artistic expression that transcends geographical and cultural boundaries, continually shaped by the interplay of diverse influences. (Liu, 2020)

The relevance of this study extends beyond historical analysis, as it also sheds light on the ongoing global-cultural exchanges that continue to influence artistic expressions and cultural identities in the contemporary world. Central to this research are the objectives focused on dissecting the multifaceted impacts of globalization and nationalism on Chinese music. These objectives involve examining how global influences have permeated and transformed traditional Chinese music, understanding the role of nationalistic movements in shaping music policies and practices, and exploring the dynamic process of transculturation in the adaptation and integration of the Western flute into Chinese music traditions (Luyin, 2022). Until Globalization, with its rapid exchange of cultural products and ideas, has played a pivotal role in the dissemination and reception of Chinese music on the global stage. This study aims to unravel the complexities of how global trends and international collaborations have influenced the development of Chinese music, from the incorporation of Western musical instruments and techniques to the adoption of new genres and styles. By analyzing the cross-cultural interactions facilitated by globalization, this research seeks to understand the extent to which global influences have enriched Chinese music while also examining the challenges and tensions that arise from cultural hybridization (Pieterse, 2019).

Nationalism, on the other hand, provides a contrasting lens through which to view the evolution of Chinese music. This study investigates how nationalistic movements have influenced music policies and practices in China, particularly in the context of cultural preservation and identity assertion. By exploring the ways in which nationalism has shaped the promotion of traditional Chinese music and the resistance to foreign influences, this research aims to uncover the intricate relationship between music and national identity in China. However, The process of transculturation, or the merging of cultural elements from different traditions, is exemplified in the integration of the Western flute into Chinese music. This study delves into the dynamics of this adaptation,

examining how the flute has been incorporated into traditional Chinese ensembles, how it has influenced the development of new musical forms, and how it has contributed to the creation of a distinctive sound that bridges Eastern and Western musical traditions. By exploring the transculturation process, this research seeks to shed light on the creative and adaptive capacities of Chinese music in the face of global influences. (Wu, 2020).

This study aims to provide a comprehensive understanding of the multifaceted nature of Chinese music's evolution, highlighting the interconnections between historical developments, cultural expressions, and technological advancements. By examining these various dimensions, the research seeks to contribute to a deeper appreciation of the richness and complexity of China's musical heritage and its contemporary manifestations. And To achieve a comprehensive understanding of these phenomena, the study employs a combination of qualitative and quantitative methodologies. These include literature reviews, case studies, and data analysis, which are well-suited for capturing the intricacies of cultural studies in the fields of musicology and ethnomusicology. Qualitative methods, such as literature reviews, provide a foundational understanding of the theoretical frameworks and historical contexts relevant to the study of Chinese music. These reviews enable a deep dive into existing scholarship, offering insights into the evolution of music in China and the various factors that have shaped its development. Case studies, on the other hand, offer a more focused examination of specific instances of cultural exchange, adaptation, and innovation in Chinese music. By analyzing particular examples of fusion music or the integration of Western elements into Chinese compositions, case studies provide detailed insights into the processes and outcomes of cross-cultural interactions. Quantitative methods, such as data analysis, complement the qualitative approaches by offering empirical evidence to support the study's findings. Data on music consumption patterns, the popularity of different genres, and the impact of digital technology on music distribution can provide valuable information on the contemporary landscape of Chinese music. This data helps to quantify the extent of global influences on Chinese music and the reception of fusion music among different audiences. The contributions of this research extend beyond the academic realm, offering new perspectives on the complexities of cultural exchange, artistic adaptation, and the evolving nature of musical forms. The study's findings have implications for understanding the role of music in cultural identity formation, policy-making, and global cultural interactions. By exploring the interplay between globalization, nationalism, and musical innovation, the research adds depth to the discourse on music and culture in a globalized world. This makes it a valuable addition to the fields of musicology and ethnomusicology, as well as to broader discussions on cultural studies and globalization.

Research Objectives

1. To study the influence of globalization and nationalism on Chinese music
2. To study the transculturalization process of the western Flute influences phenomenon in China
3. To arrange a Chinese song influenced by the western Flute

Literature Review

The literature review provides a comprehensive and detailed exploration of the historical and cultural context of the Western flute in China, its evolution, and the cultural and social factors that have shaped its practice. The introduction of the Western flute in China can be traced back to the early 20th century when China underwent a period of cultural exchange with the West. At this time, Western music was seen as a symbol of modernization, and Chinese musicians who were interested in learning it started to adopt Western instruments. Before the introduction of the Western flute, the most commonly used wind instrument in traditional Chinese music was the bamboo flute. The introduction of the Western flute offered a new tonal range and playing technique for Chinese musicians. Initially, Chinese musicians primarily used the Western flute to play Western classical music. However, over time, they began to integrate it into traditional Chinese music, adapting the instrument to suit the unique characteristics of Chinese music. The development of the Western flute in China can also be attributed to the efforts of pioneering musicians and educators. For example, the establishment of the Central Conservatory of Music in Beijing in 1950 helped to cultivate a new generation of musicians who could integrate Western music into Chinese culture. These musicians went on to become influential teachers and performers, shaping the development of the Western flute in China.

The review also delves into the concepts of transculturation and the contact zone, offering a theoretical framework for understanding the complex interactions between Chinese and Western musical traditions. The historical context highlights the introduction of the Western flute in China as part of a broader cultural exchange and modernization effort. In the context of Chinese music, the concept of transculturation and the contact zone can be applied to explore the interactions and influences between Chinese musical traditions and external cultural forces. Furthermore, the contact zone and transculturation can be observed in contemporary Chinese music as well, where globalization has facilitated cultural exchange on a global scale. Chinese musicians today engage with diverse musical genres, styles, and technologies from around the world, resulting in the creation of unique musical expressions that fuse elements of Chinese tradition with global influences (Garfias, 2004).

The evolution of the Western flute in China is marked by a gradual integration of the instrument into traditional Chinese music, resulting in a unique blend of Western and Chinese musical styles. This evolution is

facilitated by globalization, increased access to Western music education, and international exchanges of musicians and music performances (Hijleh, 2018). Cultural and social factors such as the influence of traditional Chinese music, nationalization efforts, and modernization have played significant roles in shaping the practice of the Western flute in China. The review emphasizes the development of a unique style of Western flute playing that incorporates Chinese musical techniques and aesthetics, as well as the creation of a new musical repertoire that combines elements of both Chinese and Western traditions. The discussion of transculturation and the contact zone provides a theoretical lens for understanding the dynamic processes of cultural exchange and transformation that occur when different cultures come into contact. This perspective is particularly relevant in the context of Chinese music, where the introduction of Western musical elements and the ongoing global cultural exchanges have resulted in hybrid forms of music and complex power dynamics. (Cai & Liu, 2020)

This conceptual framework outlines the key components of the study, guides the research process, and provides a structured approach to exploring the fusion of Eastern and Western musical traditions in context of Chinese music.

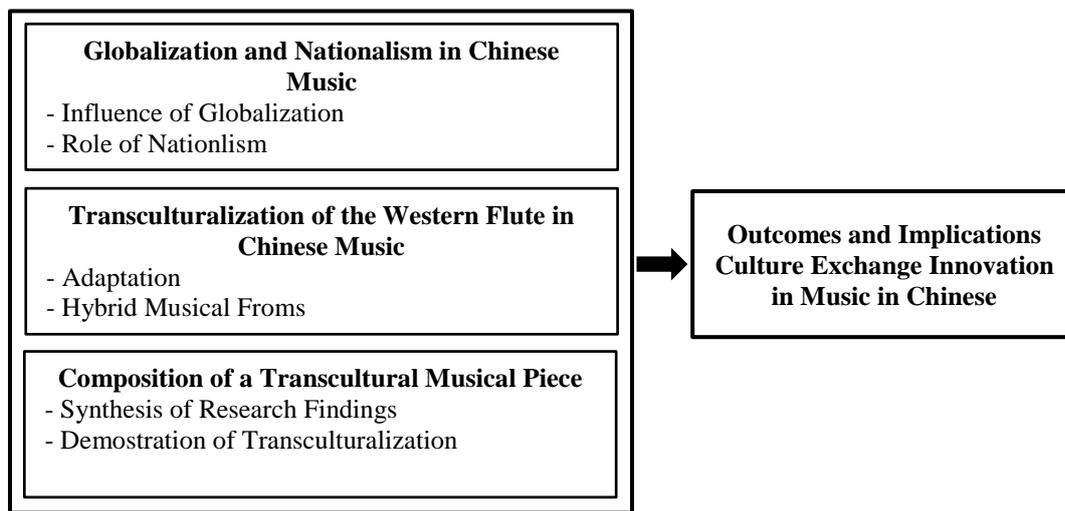


Figure 1. Conceptual framework

Research Questions

The study begins by exploring the impact of globalization on Chinese music, with a particular focus on the integration of Western musical elements such as the Western flute. This part of the research aims to understand how global influences have reshaped traditional Chinese music, leading to a fusion of styles that reflects a broader cultural dialogue between East and West. The research also delves into the role of nationalism in shaping Chinese music traditions, investigating how nationalistic movements and the promotion of Chinese cultural heritage have influenced the development and preservation of distinct musical identities. This includes examining the impact of these movements on music policies and practices in China.

The study then shifts its focus to the transculturalization of the Western flute in Chinese music. This section of the research analyzes the ways in which the Western flute has been adapted to fit the characteristics of Chinese music, including technical and tonal adjustments made to the instrument. It also explores the creation of new musical forms that blend Western flute music with traditional Chinese elements, investigating how composers and musicians have combined the distinct qualities of the Western flute with Chinese instruments and melodies to create innovative and unique musical compositions.

In this part of the study, the researcher uses the insights gained from the research to compose an original piece that embodies the fusion of Western and Chinese musical traditions. The composition, titled "Whispers of the East," serves as a practical example of the transculturalization process, showcasing the integration of the Western flute into Chinese music. This composition highlights the creative possibilities that arise from the blending of different musical traditions.

To support the research, the study employs various data collection and analysis methods. This includes collecting and analyzing interviews with Chinese composers to understand their perspectives on incorporating Chinese elements into contemporary music. The research also involves reviewing reports on compositions that blend Western flute music with Chinese elements, providing insights into the transculturalization process and identifying notable examples of successful fusion between Western and Chinese musical traditions. (Chen, 2022).

The study concludes by assessing the implications of the fusion of Western and Chinese musical traditions for cultural exchange and musical innovation. It aims to highlight how this fusion contributes to cross-cultural understanding and exchange, as well as evaluating the impact of transculturalization on the creation of

new hybrid musical forms. This research ultimately seeks to demonstrate how the blending of Western and Chinese musical elements can lead to the development of innovative compositions that enrich the global musical landscape. (Ting & Ran, 2022)

The creation of hybrid musical forms that blend Western flute music with traditional Chinese elements is another area of exploration. The study investigates how musicians and composers have combined the distinct qualities of the Western flute with Chinese instruments and melodies to produce innovative musical compositions. This aspect of the research highlights the creative potential of cross-cultural musical fusion. Utilizing the insights gained from the study, the researcher plans to compose an original piece that embodies the fusion of Western and Chinese musical traditions. This composition aims to demonstrate the practical application of the theoretical concepts explored in the research, showcasing the potential for transcultural musical innovation. The composition is intended to serve as a practical example of the transculturalization process. It will showcase the integration of the Western flute into Chinese music, highlighting the creative possibilities that arise from blending different musical traditions. This piece will illustrate how transculturalization can lead to the creation of new, hybrid musical forms that enrich the global musical landscape.

Research Methodology

Research methods

In order to investigate the multifaceted impact of globalization, nationalism, and transculturalization on the practice of the Western flute in Chinese music, this study employs a mixed-methods approach, combining qualitative and quantitative research methodologies. This approach allows for a comprehensive exploration of the topic, capturing both the nuanced experiences of individual musicians and the broader trends within the music community.

Population , Sample group, and Methods of acquisition

The sample for the qualitative research was determined through purposive sampling, selecting a subset of eight music teachers. The selection criteria included a minimum of five years of proficiency in Western flute performance, validated expertise in Western music as certified by the National Orchestra Player Qualification Exam, and a minimum grade point average of 2. The selected music teachers must also hold mid to upper-tier civil service positions in China.

The population for the quantitative research of the study consisted of a group of 500 Western flute performers residing in China (Wei, 2015). Among those 500 individuals, it's assumed that the gender distribution leans slightly towards females, comprising approximately 45% males and 55% females. Age-wise, the range spans from 35 to 60, with the majority falling between 30 and 50 years old. Educationally, most (80%) are expected to hold at least a bachelor's degree in music or a related field. Using Yamane's (1967) sample calculation formula, the sample size for this study's quantitative research was 222 individuals.

Research tools methods for finding quality and tool quality results

The research instrument was an open-ended, semi-structured interview with questions about the identity of Chinese music in current songs played on Western flutes, as well as a questionnaire about Western flute practice sets, the impact of globalization on music education, and the integration of Chinese musical elements with Western music in contemporary compositions. The scale type is estimated at 5 levels using the rating criteria: level 1 equals least, the level 2 equals little, level 3 equals moderate, the level 4 equals a lot, and level 5 equals the greatest (Srisa-ard, 2017). Three experts evaluated both sets of tools to assess their content validity through scoring. +1 means sure compliant, 0 means not sure compliant, and -1 means sure not compliant, followed by suggestions for improvement. The obtained scores using a formula to find the consistency index between the questions and the research objectives, with a content validity value of 0.60 or higher. The entire IOC (Index of Item-Objective Congruence) value came out to be 0.91. When considering each item, the score will be between 0.80 and 1.00, respectively. Every question with a value greater than 0.5 is considered usable (Hair et al., 2003)

Method of data collection

Collect qualitative data by contacting and requesting assistance from a group of informants to meet, interview, and record individual written observations using a semi-structured interview form. The researcher then conducted a survey by sending and receiving questionnaires to collect quantitative data. Then, the data was collected online through the Wenjuanxing application (WJX application) which is a Chinese open-access application with its language to obtain information that helps identify trends and formats that support or challenge qualitative findings. This approach provides a more comprehensive picture of the musical landscape, allowing the qualitative quantification of observed phenomena for three months.

Data analysis and Statistics methods

Data obtained from the interviews were analyzed using content analysis on musical cultural identity, the introduction of Western musical knowledge into Chinese musical society, and the application of music to the current situation. Data obtained from the questionnaire used descriptive statistics to find the average by specifying criteria for interpreting the average score: 4.51-5.00 is the most appropriate, 3.51-4.50 is very appropriate, 2.51-3.50 is moderately appropriate, 1.51-2.50 is slightly appropriate, and 1.00-1.50 is the least appropriate (Rodsakan, 2017).

Research Results

This study delves into the intricate characteristics of compositions that skillfully blend Western flute music with Chinese elements, shedding light on the factors that contribute to their success and resonance with audiences. The findings underscore the significance of the composers' experience, the thoughtful use of traditional instruments, and the deliberate emphasis on Chinese elements in crafting compositions that strike a chord with listeners. Which shows the results of research according to the following research objectives.

1. Studying the influence of globalization and nationalism on Chinese music covers the following related issues:

Understanding the Globalization Impacts on Chinese Music.

Globalization's Influence: Globalization has introduced diverse musical styles and techniques to Chinese music, leading to increased experimentation and innovation. Nationalism has significantly influenced Chinese music development, promoting national identity and cultural pride. Historically, music expressed nationalist sentiments and unity. Today, the Chinese government and cultural institutions support music reflecting national values, ensuring nationalism's pivotal role. Music has historically served as a medium for nationalistic themes, as seen in the New Culture Movement. Presently, state-sponsored events emphasize music's role in showcasing heritage and unity. Education includes traditional and patriotic songs, fostering national pride among the younger generation.

The Role of Nationalism on the Development of Chinese Music.

Role of Nationalism: Nationalism has played a crucial role in preserving traditional Chinese music, with government efforts promoting and protecting cultural heritage. Nationalism has significantly influenced Chinese music development, promoting national identity and cultural pride. Historically, music expressed nationalist sentiments and unity. Today, the Chinese government and cultural institutions support music reflecting national values, ensuring nationalism's pivotal role. Music has historically served as a medium for nationalistic themes, as seen in the New Culture Movement. Presently, state-sponsored events emphasize music's role in showcasing heritage and unity. Education includes traditional and patriotic songs, fostering national pride among the younger generation.

Investigating the Preservation of Traditional Chinese Music through Nationalization.

The nationalization of traditional Chinese music has played a pivotal role in its preservation and continuation within modern Chinese society. Through various strategies such as incorporating traditional music into the national education curriculum, funding research and preservation projects, and organizing performances and festivals, the Chinese government has demonstrated a commitment to safeguarding this cultural treasure.

Incorporating traditional music into the national education curriculum has been a cornerstone of this preservation effort. Students across China have the opportunity to learn the fusion of the flute with Chinese instruments such as the Morin khuur, Erhu, Guzheng, Xiao and Guqin and other traditional music genres, and gain an in-depth understanding of their historical significance, instruments and playing techniques. This educational initiative not only fosters an appreciation for traditional music among the youth but also nurtures future musicians and custodians of this cultural legacy. Moreover, the government's support for research and preservation projects has been instrumental. Institutions and scholars dedicated to the study and preservation of traditional music have received resources to document, analyze, and revive ancient musical forms and compositions. These endeavors have deepened our understanding of the music's historical and cultural importance, ensuring that valuable musical traditions endure over time. Additionally, the organization of performances and festivals celebrating traditional Chinese music has provided a platform for showcasing its richness and diversity to both domestic and international audiences. These events not only highlight the vibrancy of traditional music but also foster collaboration and innovation among musicians within the traditional music framework.

In conclusion, the nationalization of traditional Chinese music has been crucial for its preservation and continued development. By integrating traditional music into education, supporting research and preservation initiatives, and promoting it through performances and festivals, the Chinese government has ensured that this significant aspect of the nation's cultural heritage remains vibrant and relevant for generations to come.

Exploring the Incorporation of Traditional Elements in Modern Chinese Music.

The fusion of traditional and modern elements in Chinese music is also a reflection of the broader cultural dynamics in China, where there is a growing appreciation for both heritage and innovation. This trend has led to the emergence of new genres and styles that are uniquely Chinese, contributing to the diversity and vibrancy of the global music scene. Overall, the integration of traditional elements into modern Chinese music represents a creative and respectful way to keep the country's musical traditions alive while embracing the possibilities of contemporary music. It is a testament to the adaptability and enduring appeal of Chinese music across different eras and audiences.

Table 1. The adoption of the Western flute in the performance of Whispers of the East Song

Section/ Instrumentation	Key Elements
I. Introduction: Dawn in the Bamboo Forest	
	
Western Flute	
Sources: Photo recorded on 10 October 2023 at HeNan Province.	
	<ul style="list-style-type: none"> - Delicate, echoing motif on Western Flute - Gentle, pentatonic melody on Xiao - Soft, arpeggiated accompaniment on Guzheng<Rabato> <Rabato>:Free style performance
Xiao-Traditional Wind Instruments	
Source: Photo recorded on 10 October 2023 at HeNan Province	
	
Guzheng-Traditional Plucked Instrument	
Sources: Photo recorded on 10 October 2023 at HeNan Province.	
II. Middle: The Dance of the Dragon	
	
Western Flute	
Sources: Photo recorded on 10 October 2023 at HeNan Province.	
	<ul style="list-style-type: none"> - Rhythmic and lively pace - Spirited melody on Western Flute - Rhythmic support from Erhu and Pipa<Rabato> - Percussion enhances energy<Rabato> <Rabato>:Free style performance
Erhu-Traditional Chinese String Instrument	
Sources: Photo recorded on 10 October 2023 at HeNan Province..	

Table 1. (Cont.)

Section/ Instrumentation	Key Elements
	
<p>Pipa-Traditional Plucked Instrument Sources: Photo recorded on 10 October 2023 at HeNan Province.</p>	
	
<p>Handpan-Modern Percussion Instruments Sources: Photo recorded on 10 October 2023 at HeNan Province.</p>	
<p>III. Finale: Reflections by the Moonlit Lake</p>	
	
<p>Western Flute Sources: Photo recorded on 10 October 2023 at HeNan Province.</p>	
	<ul style="list-style-type: none"> - Reflective, improvisatory melody on Western Flute - Sparse accompaniment on Guqin<Rabato> - Ambient sounds evoke a peaceful ambiance<Rabato> <Rabato>:Free style performance
<p>Guqin-Traditional Plucked Instrument Sources: Photo recorded on 10 October 2023 at HeNan Province.</p>	

Table 1. (Cont.)

Section/ Instrumentation	Key Elements
	Piano-Ambient sounds
Sources: Photo recorded on 10 November 2023, at HeNan Province.	

One exemplary composition that embodies this fusion of Western and Chinese musical traditions is "Whispers of the East." The structure of this composition is thoughtfully designed to take listeners on a vivid journey through various moods and soundscapes. It features distinct sections and a carefully selected instrumentation that includes traditional Chinese instruments such as the Guzheng, Xiao, Erhu, Pipa, and Guqin, alongside the Western flute. This combination allows for a rich exploration of timbral and harmonic possibilities, creating a unique and captivating auditory experience. The performance notes for "Whispers of the East" emphasize the importance of dynamics, articulation, and phrasing in conveying the intended emotional and musical nuances. These elements are crucial for achieving the desired effect and ensuring that the fusion of Western and Chinese musical traditions is expressed with clarity and depth. In addition to the technical and instrumental considerations, the study also highlights the cultural and emotional dimensions of these compositions. The blending of Western flute music with Chinese elements often involves a deep exploration of cultural themes and narratives, which adds a layer of depth and meaning to the music. Composers seek to tell stories or evoke imagery that resonates with both Chinese and international audiences, bridging cultural gaps through the universal language of music.

Assessing the Influence of Government Policies on the Development of Chinese Music.

In conclusion, government policies have significantly influenced the development of Chinese music. From content regulation and censorship to support for cultural initiatives, these policies shape the industry's landscape. Content regulation emphasizes positive social values, limiting creative freedom. However, the government also supports projects promoting traditional music and organizes festivals showcasing Chinese talent. Media control affects music distribution, while internet regulations impact consumption and monetization. While policies aim to promote cultural values, they also pose challenges for artistic expression. Balancing regulation with artistic freedom continues to shape the evolution of the Chinese music industry.

Identifying the Interaction between Globalization and Nationalization in Shaping Chinese Music.

The interaction between globalization and nationalization has been pivotal in shaping Chinese music, resulting in a dynamic and culturally rich musical landscape. Globalization introduces international influences, fostering the creation of new styles and techniques embraced by Chinese artists. Meanwhile, nationalization efforts focus on preserving traditional Chinese music through education, funding, and cultural initiatives. This interplay has led to a music scene that is both globally connected and deeply rooted in Chinese cultural heritage. Chinese musicians blend traditional elements with contemporary styles, creating innovative fusion genres that resonate with diverse audiences. This dynamic interaction promotes cultural diversity and enhances the appreciation of China's musical traditions within a global context.

Principles and supporting factors affecting the current development of Chinese music.

The current development of Chinese music is influenced by several principles and supporting factors, including innovation, cultural preservation, market dynamics, and technological advancements. Government support, educational initiatives, and the growing global interest in Chinese culture also play crucial roles. Balancing tradition and modernity, local and global influences, and artistic expression and commercial success are key challenges that shape the evolution of Chinese music.

In addition to cultural identity, the composers are motivated by a desire to innovate and push the boundaries of musical expression. They see the integration of Chinese elements as a way to create new sounds and styles that blend traditional and contemporary influences. This commitment to innovation is evident in their

willingness to experiment with different musical techniques and genres, resulting in compositions that are both culturally significant and artistically innovative. Furthermore, the composers are deeply committed to educating audiences about Chinese musical traditions. They view their compositions as a form of cultural diplomacy, using music to bridge cultural gaps and promote cross-cultural understanding. By incorporating Chinese elements into their work, they hope to introduce audiences to the beauty and complexity of Chinese music, fostering a greater appreciation for cultural diversity. The themes of authenticity, respect, and global collaboration are also central to the creative process of these composers. They are deeply committed to ensuring that their compositions authentically represent Chinese musical traditions, avoiding superficial or tokenistic use of Chinese elements. This commitment to authenticity reflects a deep respect for Chinese culture and a desire to honor its traditions in their work. Additionally, the composers value global collaboration as a way to enrich their compositions and reach a wider audience. They are open to working with musicians from different cultural backgrounds, recognizing the potential for cross-cultural fertilization in music.

2. The transculturalization process of the western Flute influences phenomenon in China can be classified as follows:



Figure 2. Chinese Bamboo Flute

Source: Photo recorded on 10 October 2023 at HeNan Province.

The transculturalization process of the western Flute influences phenomenon in China.

The transculturalization of the Western flute in China involves the sequential introduction of Western music and the flute itself, followed by an exploration of its significant role within Chinese musical traditions. This process includes comparisons between Western flute tunings and Chinese tuning systems, as well as the adaptation of flute techniques for Chinese music. Overall, it illustrates a dynamic exchange between Western musical influences and Chinese traditions, leading to the integration and evolution of the flute within the diverse landscape of Chinese music.

Investigating the Cultural Significance of Modified Western Flute in China.

Investigating the cultural significance of the modified Western flute in China reveals its role as a symbol of cross-cultural integration and innovation. Embraced across various genres, from traditional to contemporary and fusion styles, it embodies the blending of Eastern and Western musical traditions. This instrument bridges diverse musical worlds, facilitating dialogue and harmonious fusion. In traditional music, it brings new timbral qualities, while in contemporary contexts, it seamlessly merges with modern sounds. Its versatility extends to orchestral music, film scores, and solo performances, reflecting Chinese musicians' adaptability and openness to experimentation. Overall, the modified Western flute embodies the dynamic interplay between tradition and modernity in Chinese music, showcasing the endless possibilities of cultural exchange and creative merging.



Figure 3. Western Flute

Sources: Photo recorded on 10 October 2023 at HeNan Province.

Evaluating the Artistic Merit and Commercial Viability of Modified Western Flute Music.

Evaluating the artistic merit and commercial viability of modified Western flute music reveals its unique ability to blend cultural influences, creating a distinctive sound appreciated by diverse audiences. This fusion of Eastern and Western elements showcases the creativity and versatility of Chinese musicians, transcending cultural boundaries and enriching the global music landscape. Its growing popularity within China and internationally demonstrates its commercial success, driven by its adaptability and appeal in various musical settings. In summary, modified Western flute music embodies both artistic excellence and commercial appeal, highlighting the ongoing relevance of cross-cultural musical innovation.

Identifying the Key Players in the Development of Modified Western Flute in China.

The key participants in the development of the modified Western flute in China include pioneering musicians, composers, instrument manufacturers, music educators, and cultural advocates. They have contributed to the advancement of the Western flute by experimenting with its design, incorporating traditional Chinese elements, and promoting its utilization across various musical settings. Their collective efforts ensure the continued relevance and growth of the instrument within the evolving landscape of Chinese music.

The Adaptation of Chinese Music to Global Audiences.

Overall, the adaptation of Chinese music to global audiences is an ongoing process that requires creativity, openness, and a willingness to experiment with new sounds and ideas. The modified Western flute, with its unique ability to bridge Eastern and Western musical traditions, plays a vital role in this adaptation, helping to create a sound that is both authentic and universally appealing.

However, while embracing fusion, it is essential for songwriters to maintain cultural authenticity. This means preserving the cultural essence of the music, even as it is being fused with other styles. By doing so, songwriters can ensure that their music remains true to its roots and resonates with audiences who value cultural integrity. This authenticity can also help differentiate their music in a competitive global market, where listeners are increasingly seeking out genuine and meaningful cultural experiences. Understanding the audience is another crucial strategy for successful songwriting in a globalized and nationalized music industry. Songwriters need to tailor their music to cater to the preferences and expectations of both local and international listeners. This requires a deep understanding of cultural nuances and musical tastes, as well as the ability to adapt and evolve their music to meet changing audience demands. By connecting with their audience on a personal and emotional level, songwriters can create music that is not only commercially successful but also artistically meaningful. Leveraging technology is also key to success in today's music industry. Digital platforms and social media have made it easier than ever for songwriters to reach a global audience and promote their music. By utilizing these platforms effectively, songwriters can connect with fans around the world, build a strong online presence, and expand their reach beyond traditional music markets. Additionally, technology can also be used as a creative tool, allowing songwriters to experiment with new sounds, techniques, and production methods to enhance their music. Collaboration is another important strategy for songwriters looking to succeed in a globalized and nationalized music industry. By working with artists from different cultural backgrounds, songwriters can create music that transcends cultural boundaries and speaks to a universal audience. Collaborations can also help songwriters tap into new creative ideas and approaches, leading to more innovative and impactful music.

Table 2. Questionnaire on the musical dynamics of Western flutes in Chinese music society

Questionaries	Average point
1. What is the current status of Western flute practice in China?	4.65
2. To what extent do you believe globalization has influenced Chinese music?	4.56
3. To what extent do you believe nationalization has influenced Chinese music?	4.32
4. To what extent do you believe cross-culturalization have on the development of Western flutes in China?	4.43
5. How would you rate the integration of Chinese and Western musical elements in contemporary compositions?	3.72
6. Considering the impact of cultural integration on Western flutes in China, please give your overall impression?	4.26
7. The number of Western works performed in Chinese flute concerts?	4.86
8. The number of Chinese works performed in Chinese flute concerts?	3.90
9. Is the number of Chinese compositions performed on the Western flute that you are aware of sufficient?	3.70
10. The degree of cultural differences between Chinese and Western musical traditions?	4.22
Total Average Score	4.26

In order to analyze the musical dynamics of Western flute in Chinese music society, a questionnaire survey was used as a research tool. The questionnaire showed that participants gave similar responses to the questions. Overall, participants responded positively to the question of the musical dynamics of the Western flute in Chinese musical society.

It can be seen from their questionnaire: Over time, cultural influence has significantly impacted the practice of Western flute in China, evident in both globalization and nationalization trends. Globalization is reflected in the widespread adoption and integration of Western flute practices into Chinese musical culture, while nationalization is observed through efforts to adapt and innovate Western flute techniques to suit Chinese musical sensibilities. Cross-culturalization emerges as a pivotal factor driving the development of Western flutes in China, fostering a rich exchange between Chinese and Western musical traditions. However, challenges arise from cultural differences, posing obstacles to seamless integration. Despite this, the current status of Western flute performance in China is still strong. Flutists still like to play Western works most of the time, and only play Chinese works at specific or a few times. The wide spread of Chinese flute works benefits from its adaptability and resonance to different audiences. In the digital age, the rapid development of information technology and the Internet has brought new opportunities to Western flutes and promoted global interconnection, collaboration and innovation in the field of flute music.

3. The arrangement of Chinese song influenced by the western Flute are as follows:

Using a semi-structured interview format, Conduct interviews with five Western flute experts to collect information. The topic of the interview is The study of the incorporation of Chinese elements in contemporary music compositions by Chinese composers. The interview results are shown in Table 3 below:

Table 3. The Key Themes Identified in The Study of Chinese Elements in Contemporary Music Compositions and arrange the Flute Song

Theme	Description
Cultural Identity and Expression	Emphasizing the use of Chinese elements to express cultural heritage and identity.
Innovation and Fusion	Blending Chinese elements with Western musical techniques to create a unique sound.
Authenticity and Respect	Respecting the cultural significance and historical context of Chinese elements.
Educating Audiences	Aiming to educate audiences about the value and meaning of Chinese elements in music.
Global Influence and Collaboration	Discussing the impact of globalization and the opportunities for cross-cultural collaborations.

The arrangement of the flute piece "Soring" was detailed below: Arranging the song "Soring" from the Morin Khuur solo piece "Teng Fei" into a flute version is a creative and challenging process. The following are the specific arrangement ideas and concepts (with music score) as the adhere demonstration clip of "Soring":

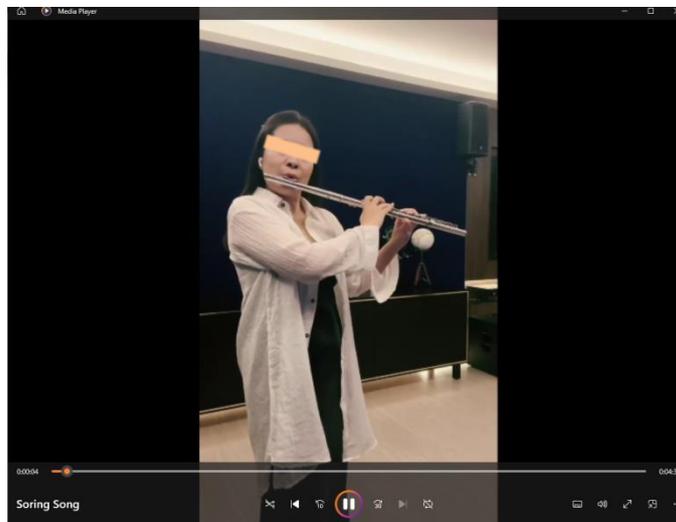


Figure 3. The demonstration clip for playing flute in "Soring" song on <https://drive.google.com/file/d/1t6n5V3L9r6pjkPUG2Tpp8Q9S0OLMvV8-/view?usp=sharing>

From the demonstration clip can explain the figure 3 as followings:

Arrangement of the Long Tone Section:

The researcher reinterpreted the long tone section of "Teng Fei" to create a rubato passage for the flute in B \flat major, ending on the note G. Modern special flute techniques, such as breath tones and air sounds, were incorporated to convey the musical scene better. This arrangement retains the traditional basis while introducing innovative elements ("Soring" Rubato).

Arrangement of the Allegro Section:

In B \flat major, the arrangement utilizes a combination of single and double tonguing techniques on the flute. Double tonguing vividly portrays the scene of a horse galloping. From measures 14 to 26 ("Soring" Allegro part (14 to 26)), the flute employs continuous double tonguing, and in the final allegro passage from measures 198 to 207 ("Soring" Allegro part (198 to 207)), rapid fingerings with slurred articulations are used. This not only increases the technical difficulty of the piece but also enhances its expressive quality.

Arrangement of the Overtone Part:

The overtone part in the Morin Khuur solo "Teng Fei" is derived from traditional Uliger storytelling melodies from the Khorchin region. In the flute arrangement, the original melodies are preserved but the harmonics are replaced with actual notes. This flute sound is richer and maintains the distinctive flavor of Khorchin music ("Soring" Overtone part).

Arrangement of the Melody Part:

Based on Jian Guangyi's famous flute piece "The song of Herdsmen", the original melody is retained, which is rich in the atmosphere of the grasslands. The melody is naturally melodious, presenting a sense of tranquility, happiness, and beauty ("Soring" Melody Part). This part emphasizes the rhythmic theme of horse steps. Additionally, elements of Chinese music, such as the pentatonic scale and ornamental techniques, are incorporated to enhance the Eastern timbre and cultural elements.

By capturing the essence of Mongolian nomadic life through musical themes and techniques, the arrangement reflects a deep connection with nature and a sense of freedom. Utilizing the lyrical qualities of the flute, the arrangement evokes the serene beauty of the grasslands while also imitating the sound of the Morin Khuur and the galloping of horses.

Overall, arranging "Soring" into a flute version is a cross-cultural innovation that respects the original Mongolian musical elements while incorporating Western and Chinese musical techniques and styles. This arrangement showcases the diversity and inclusivity of music. It is not only a tribute to the Mongolian cultural heritage but also a new attempt and exploration in musical creation and expression.

The success of these compositions also depends on the ability of the musicians to navigate the nuances of both Western and Chinese musical traditions. This requires not only technical proficiency but also a sensitivity to the cultural context and the emotional content of the music. The performers' interpretation and expression play a crucial role in bringing the compositions to life and ensuring that the fusion of styles is both authentic and impactful. Furthermore, the study underscores the importance of audience reception in evaluating the success of these compositions. The ability of the music to engage and move listeners, to evoke a sense of cultural connection, and to inspire curiosity about the fusion of musical traditions is a key measure of its success. The positive reception of compositions like "Whispers of the East" indicates a growing appreciation for the richness and diversity of musical expressions that emerge from the blending of different cultural influences. To thrive in a music industry that is both globalized and nationalized, songwriters must adopt a multifaceted approach that acknowledges and integrates diverse musical influences. One key strategy is to embrace fusion by blending elements from different musical traditions. This can lead to the creation of a unique and compelling sound that resonates with a wide audience. By combining traditional Chinese melodies with Western harmonies or rhythms, for example, songwriters can create music that is both innovative and accessible to listeners around the world.

Discussion

The discussion section of the study will integrate the findings from the data analysis with the existing literature and theoretical frameworks to provide a comprehensive understanding of the impact of globalization, nationalism, and transculturalization on the practice of the Western flute in Chinese music. Key points to be addressed in the discussion include:

1. The influence of globalization and nationalism on Chinese music.

The discussion of the results from the study on the influence of globalization and nationalism on Chinese music, particularly focusing on the transculturation of Western flute influences, reveals several important themes:

Globalization as a Catalyst for Innovation: Globalization has played a crucial role in introducing new musical styles and techniques to Chinese music. This has led to a more diverse musical landscape, with Chinese musicians experimenting with a variety of genres and incorporating global influences into their compositions. While the influences from Western genres are inevitable under the phenomenon of globalization, Chinese

songwriters utilized these Western inspirations to modernize their musical traditions. It is a sensitivity for exhibiting cultural identities that enabled popular music to present a unique Chinese global image while transcending political discord and unifying mass cultures across the strait (Cheng, 2023).

Nationalism as a Guardian of Tradition: Nationalism has been instrumental in preserving the rich heritage of traditional Chinese music. Government initiatives aimed at promoting and protecting traditional music have ensured its continued relevance in the modern music industry. Folk music is the artistic treasure and symbol of Chinese culture, and it is the spokesman and inheritance of Chinese culture, which has a wide range of themes and rich contents and contains very strong national culture and regional characteristics. The development of folk music is crucial to the inheritance and development of traditional folk music (Zhang, 2023).

2. The transculturalization process of the western Flute influences phenomenon in China.

Balancing Act: The study highlights the delicate balance between embracing globalization and maintaining national identity in Chinese music. Musicians and policymakers must navigate the challenges of integrating global influences while preserving the cultural essence of traditional music. Global forces, as represented in this scholarship, can be appropriated only precariously, and prising open and forging new and precarious roads into global networks is always difficult when the human/local is left to carry this burden alone, without mediation (Knights, 2016).

Fusion of East and West: The transculturation of Western flute influences in Chinese music exemplifies the creative fusion of Eastern and Western musical elements. This blending of styles has led to innovative compositions that appeal to both domestic and international audiences. The results produced a self-initiated transculturation that not only incorporated Western music into the nation's soundscape but also used it as a model of reform that resulted in many musical changes in indigenous traditions. Such transculturation is also closely tied to globalization. After all, the impact of increasingly globalized markets has reshaped China's music as well as that of the West (Yang & Saffle, 2017).

Impact of Government Policies: Government policies have a significant impact on the development and direction of the Chinese music industry. Policies that support cultural preservation and innovation can foster a thriving music scene that honors tradition while embracing change. The Chinese government has greatly influenced the process of innovation within China's music industries through its censorship, on the one hand, and direct policy and investment, on the other (Morrow & Li, 2016).

3. The arrangement of Chinese song influenced by the Western Flute.

The arrangement of the flute piece "Soring" from the Morin Khuur solo "Teng Fei" represents a fusion of traditional Mongolian music with contemporary flute techniques. This discussion analyzes the intricate adaptation process and the cultural significance of this cross-cultural musical innovation (Yang & Saffle, 2017).

Reinterpretation of Traditional Elements: The reimagining of the long tone section in B \flat major with a rubato passage demonstrates a nuanced understanding of both the original Morin Khuur piece and the expressive capabilities of the flute. Incorporating modern flute techniques such as breath tones adds depth to the musical narrative, reflecting the vast Mongolian landscapes and nomadic lifestyle (Laycock, 2005).

Technical and Expressive Challenges: The Allegro section highlights the technical prowess required in adapting the rapid horse galloping motif from the original Morin Khuur solo to the flute. Through a combination of single and double tonguing techniques, the arrangement effectively conveys the dynamic energy of the scene. The integration of slurred articulations in the final allegro passage further elevates the expressive quality, offering a nuanced interpretation of the traditional theme (Zhang et al., 2024).

Preservation of Cultural Identity: The adaptation of the overtone part maintains the essence of Khorchin storytelling melodies while enhancing the flute's timbral richness. By replacing harmonics with actual notes, the arrangement stays true to the original Morin Khuur piece while catering to the flute's capabilities. This preservation of cultural identity amidst cross-cultural adaptation is a testament to the arrangement's authenticity and artistic integrity (Wong, 2020).

Cross-Cultural Dialogue and Innovation: Drawing inspiration from both Mongolian and Chinese musical traditions, the arrangement seamlessly integrates Eastern and Western elements. The incorporation of Jian Guangyi's flute piece "The Song of Herdsmen" and Chinese ornamental techniques enriches the musical tapestry, providing a holistic portrayal of nomadic life on the grasslands. Through this cross-cultural dialogue, the arrangement transcends geographical boundaries, celebrating the diversity of musical heritage (Li, 2010).

In conclusion, "Soring" serves as a bridge between past and present, tradition and innovation. By honoring nationalism while embracing diverse musical influences in the world, the arrangement exemplifies the transformative power of music. It is not merely a performance piece but a testament to the universal language of music, fostering understanding and appreciation across cultures. As such, this cross-cultural endeavor represents a significant contribution to the global musical landscape, inspiring further exploration and creativity in musical expression.

Suggestion

For prospective flute arrangers looking to transcribe Chinese songs influenced by Western flute, a fruitful approach could involve amalgamating Chinese national musical elements with contemporary flute techniques. Experimenting with techniques such as breath tones, air sounds, and double tonguing can effectively capture the essence of the original piece while infusing it with innovative elements. Additionally, when adapting traditional melodies, it is imperative to strive for cultural authenticity while exploring new instrumental possibilities. This might entail substituting traditional instrumental techniques with equivalent flute techniques to preserve the music's original flavor. Furthermore, during the arrangement process, drawing inspiration from various musical traditions, including Chinese ethnic music and Western music, can enrich the arrangement. Incorporating elements like the pentatonic scale and ornamental techniques can enhance the cultural depth and diversity of the composition. By integrating these diverse musical influences, future flute arrangers can create arrangements that not only pay homage to the original source material but also offer fresh interpretations that resonate with contemporary audiences.

The study's findings may be limited by several factors. First, the size and diversity of the participant sample might not be sufficient to provide a comprehensive perspective on the practice of the Western flute in China. Additionally, the geographical scope of the research may be restricted to certain regions or cities, which might not fully represent the national practice. The interpretation of qualitative data, such as interview responses and observational notes, is inherently subjective, which could influence the analysis and conclusions. Moreover, the study captures a snapshot of the practice at a specific point in time, and longitudinal studies would be required to understand changes and trends over time. Finally, limited access to certain composers, musicians, or educational institutions may have restricted the scope of the study.

Future research could take several directions to build upon the findings of this study. Longitudinal research could track the evolution of the Western flute's practice in China over time, providing insights into changing trends and influences. Comparative studies could offer a global perspective by comparing the practice in China with that in other countries or regions. Exploring the practice in different regions within China could provide a more nuanced understanding of regional variations and influences. Investigating the role of digital media and online platforms in the dissemination and teaching of Western flute music could offer insights into modern avenues of cultural exchange. Additionally, focusing on the reception of Western flute music by Chinese audiences could explore how cultural and musical preferences impact the instrument's popularity and integration. Incorporating perspectives from other disciplines, such as sociology, anthropology, or psychology, could provide a deeper understanding of the cultural and social factors influencing the practice. By addressing these limitations and exploring these future research directions, scholars can continue to build on their understanding of the complex interplay between globalization, nationalism, and transculturalization in the context of Chinese music and the Western flute.

Output/Outcome/Impact

The research demonstrates the influence of globalization and nationalism on Chinese music by incorporating modern Western flute techniques into traditional Mongolian melodies. It examines the transculturalization process, highlighting how the Western flute's influence is adapted within a Chinese context. The arrangement of "Soring" for the flute features key elements such as a rubato passage in B \flat major with modern techniques like breath tones and air sounds, vivid double tonguing to depict galloping horses, and rich overtone parts that replace harmonics with actual notes to maintain the Khorchin musical flavor. This arrangement demonstrates the innovative potential of Chinese music in the context of globalization by integrating Western flute techniques with traditional Chinese ethnic melodies. It offers music practitioners a research methodology for exploring and blending musical elements from different cultures.

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