

Jazz revival from ancient the nation of china: yellow music to jazz

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Abstract

To a greater extent, the "The U.S. government is encouraging jazz in China as a means of cultural exchange and rapprochement. Educators and financial resources have been sent to a country to foster the development of jazz there. In June of 2015, Blue Note Entertainment Group President Steven Bensusan announced plans to open a Blue Note jazz club at No. 23 East Qianmen Street in Beijing, the site of the previous American Embassy from 1900 to the end of the 1930s. Jazz was chosen as a means of communication between China and the United States "States.

If the Chinese "As mankind emerged from the stone age into the colour era, they were thrown into a whirlwind of ideas. This fervour didn't start to mellow until civilian

life resumed its usual pace, at which point the natural desire to seek out pleasure, beauty, wealth, and comfort took over. This cultural and economic revival gave the intellectuals renewed faith, and many of them launched new careers. A long-standing debate about China's modernisation, pitting Westernization against Orientalization, was rekindled in the pivotal year of 1978. Even though it was first raised in the 1860s, at the outset of China's modernization, no satisfactory answer has ever been discovered. 4 The postmodern movement in the arts and popular culture showed signs of development "during the 1980s, suggesting a potential for future modernization in China.

Keyword: Modernisation, Arts and Culture, Economic Reforms

INTRODUCTION

Through the lens of Beijing's contemporary culture, this thesis examines the history and development of Chinese jazz. This conversation revolves around morality, identity, and post-modernism. Many counter-intuitive facts intersect here, revealing clues to the emergence of Beijing's jazz resurgence in 1980 and its present structure. I focus on these three relationships. Since the old Chinese society's philosophy defined the roles and forms of music, I began with morality as the beginning premise from which all other arguments flowed. Music has historically been a subordinate media under this worldview, which dictated the importance of music based on its social role. This resulted in two major kinds of music: moral or immoral

music. Immoral music was often said to as lovely music performed by others. When yellow music was coined during the Cold War, it was a nod to jazz, a symbol of the American way of life, and this term's connection to it was validated.

Ancient Chinese society was only superficially affected by the rule of the aristocracy's desire for absolute control over the masses. "There were two kinds of traditions in Chinese history: those that were visible and those that were hidden. The "service" of central ideology failed to satisfy the demands of sub-societies, thus they maintained their own norms and customs. In ancient China, the pursuit of forbidden beauty developed a latent tradition that marked musicians' sub-societies, as musical morality was pushed upon society by those in authority. Because of core beliefs, which defined musicians' station as being at the bottom of society, this latent legacy was created in response to this hierarchy. Disparity in values continued to exacerbate divisions between society as a whole" and the musicians' sub-society.

LITERATURE REVIEW

Both the Chinese press and jazz musicians all around the world have taken notice of jazz's recent resurgence. The mainstream popular music in China was becoming increasingly "jazzy," which caught the attention of the Chinese media. In China, jazz musicians found that there were more work options "because to the music. President Nixon's visit to China in 1972 marked the beginning of diplomatic ties between the United States and the People's Republic of China. Jazz made its way to Beijing not long after this event and has since come to dominate the city's nightlife. In this way, jazz's impact grew gradually with China-US partnership, although the American administration paid little attention to it until recently. As I'll discuss in more depth below using the example of the Blue Note jazz club in Beijing, the American public and government institutions in the United States are increasingly seeing jazz as a diplomatic display, cultural" communication, and economic partnership tool with China.

However, the opening strategy in China was more important than Sino-American ties in bringing jazz to Beijing in the 1970s. From 1978, which Deng Xiaoping, China's supreme leader from 1978 to 1993, backed? The Central Committee of the Communist Party of China was wrapping up its eleventh congress in December 1978. "As a result, many cases of Cultural Revolution injustices were reviewed and approved; President Hua Guofeng, the successor of Chairman Mao Zedong, was replaced as the paramount leader by Deng Xiaoping; and policies encouraging economic development and education were established as a primary concern by the Party. The country was then reopened to foreign trade and media, and millions of young people returned to college in big cities like Beijing to pursue their education. As the nation's gate opened, a torrent of previously despised Western music washed ashore, contaminating China's cultural" landscape.

STATEMENT OF THE PROBLEM

The United States "government now actively promotes jazz in China as a means of developing better ties between the two countries. A team of educators has been dispatched to China, and money has been set aside to support the growth of jazz in the country. At the end of the 1930s, the ancient American Embassy on East Qianmen Street No. 23 was home to the Blue Note

network of jazz clubs, which was announced by Steven Bensusan, president of Blue Note Entertainment Group. It was decided on diplomatic grounds that jazz may help bridge the cultural divide between China" and the United States.

Thoughts began to flood "into the Chinese people's minds as soon as they had emerged from a period of desolation typified by black-and-white dogma. After returning to civilian life, a major shift occurred in this crush, which resulted in a natural desire to find happiness, beauty, prosperity, and comfort. Intellectuals were encouraged to go out on their own as a result of the country's cultural and economic resurgence. Throughout the 1970s and 1980s, intellectuals were once again debating whether China's modernisation should be Westernized or Orientalized. Even though China's modernisation was only getting underway when this discussion began, no one has ever been able to come to a definitive conclusion. 4 However, in the 1980s, signs of a post-modern movement in the arts and other areas of public life emerged, pointing to a near-term" modernisation of China.

Objective of the Study

- To define the "multi-disciplinary nature of the methodology, which embraces various paradigms from the fields of history, sociology, ethnography, and ethnomusicology.

Research Questions

What are the "multi-disciplinary aspect of the technique incorporates many perspectives from the domains of history, sociology, ethnography, and ethnomusicology"?

RESEARCH METHODOLOGY

This thesis examines "a post-modernist social context in Beijing through jazz. Thus, the study's multi-disciplinary aspect can be seen in its methodological approach, which combines numerous paradigms from diverse domains (e.g. sociology, history, and ethnography). The design and execution of the study, as well as the analysis of the data collected, are all guided by theories derived from these paradigms. It is important to remember that theory is a guide to practise" and that no study can be properly done without an underlying "theoretical framework or model. As a result, theory plays a critical role in providing support for this thesis's claims. Furthermore, theory offers the foundation for examining diverse discoveries and descriptions of jazz, popular music, and the history of China generally and Beijing specifically within that framework. It is this framework. For the collecting of information from a wide range of sources, it was necessary to have both a comprehensive method and a consistent theoretical" framework.

RESEARCH DESIGN

This thesis' reliance on "facts has presented a significant obstacle to its methodology because of the requirements of an inter-disciplinary approach. What is the best way to organise a plethora of data and hypotheses on the history of a live music genre? There are many different sources of information on Beijing jazz, but how do you put them all together into a single, coherent narrative? It is common in ethnomusicology literature to explore how to adopt a multi-disciplinary approach, and various researchers give their own answers in their works.

Ethnomusicological paradigms are discussed in this project, and one interpretation of a multi-disciplinary approach is presented.

DATA ANALYSIS

According to the reference group theory, one's emotional state is an indication of one's social standing. To express "To put it another way, this objective cannot be reached without employing both sampling and contextualised interview research. According to the idea, a reference group is a set of people who have something in common, in this case a love of jazz, but who may not all live in Beijing. A survey of such groups is warranted so as to glean insights into the attitudes of its members toward participation in, or abstention from, jazz ensembles. I was mostly interested in speaking with jazz artists, jazz fans, and music fans who don't often listen to jazz. Jazz fans spanned generations, from those born before and after the 1980s. The "Pop music and classical music listeners made up the majority of non-jazz audiences.

CONCLUSION

Disturbing as Max Roach's "This tale about jazz's beginnings served as a sobering reminder that the genre's inception occurred in the shadows of American history. This kind of storytelling, adopted by jazz musicians such as Sonny Rollins and Ron Carter (p. 69), conveys a nonchalant attitude toward the past. This attitude is neither passive nor aggressive; rather, it is the result of a confident trust in one's own ability to ignore one's social standing. In my view, axis stands for the central coordinating point of a complex normative system held together by the braided strands of social power and necessity, which in turn constitute the criteria by which individuals are judged and evaluated. Similarly to how they honed their musical abilities, jazz musicians found their values by operating on the periphery of accepted and disapproved practises. Because of their strong links to mainstream society, they were able to convey their identity in ways that were not only linguistically audible but also visually palpable "actions.

LIMITATIONS OF THE STUDY

It's hard to hear these kinds of disagreements in Beijing's jazz community, though, because of the isolated world some "performers have established on the city's bustling downtown. Jazz, according to Zhang Ke, is an imported genre. For as long as I can remember, I've been exposed to classical music. It wasn't until I came into touch with jazz that I realised how similar it was to other genres of music. Jazz, on the other hand, is more difficult for me." 320 In the music of Nathaniel Gao and Xia Jia, the constraints of styles have never stopped them from pursuing their own unique ideas. More than genre, Xiao Dou's stance against marketed music is based on its stifling of originality. Donadel's musical tastes range from bossa nova to classical music to different Italian genres. Nancy Zhang even explained the origin of standards to emphasise the link between popular music and jazz. Insistence on the music they enjoyed without allowing it become a part" of their personality kept them in the jazz frame while they performed or sung.

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