

A Balanced Eastern & Western Music is the Key to Modern Music Development

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Abstract

Orientalism is a music trend in the West which focused on China, the Middle East or Japan. Adapting the Eastern flavor for a Western music sensibility, and the Western jingoism in the late 19th century started the connections between Eastern and Western music cultures. Later, these connections had been developed in a combined form of Western "aggressions" to East and Eastern people's struggles over their own music cultures in the Western adaptations. This kind of developments had profound effects on cultural globalization, which favors the trend of integrating unique music cultural developments from different places into an ideal of great harmony. How Eastern people would learn from these struggles and to what extent the Western people would absorb Eastern elements using their sensibilities can directly influence the outcomes of our ideals of great harmony. The equal depth and adaptations of both cultures could be the ideal solution to this issue, and thus the analysis of how to achieve it is important and is the primary aim of this paper. This study has surveyed 914 people from China and other countries to investigate how they consume Western and Eastern music as well as their preferences in music selection. This paper also analyzes representative, deeply-combined Western-Eastern elements' influential music pieces, such as works by musicians like Tan Dun, Cui Jian and oriental film music pieces by Hollywood through critics from both sides, offering some suggestions for a balanced Eastern and Western music adaption.

Keywords: Musicology, Cultural globalization, Orientalism

1. The spread and influence of Western music in the East

When we talk about Western influences on the Eastern music, the music from modern China will usually come to the point. Starting from the early 20th century, Chinese had absorbed and adopted Western music cultures through a process of "musical translation"¹. In this process, Chinese people projected their national needs and values on the Western music theories and practices they "hosted". Therefore, Chinese music in the 20th century became very different from the ancient Chinese music. It also had profound effects on music selections of modern Chinese, as well as strategies of Chinese music developments. Thus, the complicated model of Western influences on Chinese music could be seen as one typical example of musical connections between East and West that helped shape a kind of music that is relatively new, and the musical transition process is worth analyzing as a successful model.

Before we dig deep into the musicological aspects, we should know about the general developments of the new Chinese music in Shanghai from the 1920s to 1940s. In this period of time, the Chinese popular music had a rapid, blooming period of developments, and the new ideas of composition as well as the music arrangements had profound effects on the later Chinese music². The upper classes, working classes and huge number of foreigners clustered in this city, increased the demands of casual subcultures and entertainments. Many of the foreigners were professional musicians who inspired a great trend called "The Creation of Shanghai", in which the symbolic leader is Li Jinhui, in Shanghai's night clubs and dancing halls. The earliest Chinese pop music, which combined Chinese traditional folk songs and music dramas with the elements of Western pop music, had been developed well in Shanghai, and formed

the basis of later Chinese music developments called "Westernized Chinese styles"³. Not only the Chinese pop music, but also the serious music by lefties that focused on nationalism and the miseries of the working classes⁴, had absorbed Western music elements through the earliest Western music education from Shanghai Conservatory of Music⁵.

Many new theories have thus been developed by the musicologists nowadays to interpret and analyze the new Chinese music in both the period of 1920s to 1940s and the later period of 1980s and going on. It is really notable that the relationship between the Western cultures and the new Chinese music is the relationship between the colonizer and the one being semi-colonized. Therefore, the new Chinese music is really unique for not being the one hundred percent product of the colonial culture and also not being the one hundred percent independent music culture. Its complicated relationship with the West and itself could thus reflect partly the model of many Asian music cultures today. Despite of the issues of the historical environment, we can still learn many things about musical communication through this relationship model.

This relationship model has two of the most important characteristics, i.e., the musical translation that appeared in the period of 1920s to 1940s, and the third space hybridity that was particularly notable in Chinese American composers after 1980. According to Joys, the musical translation is "similar to the translation of language and other expressive practices, arises from a desire to assert parity with the West"⁶. As being indicated by Guan Jianhua, the Chinese at that time desired to be treated equally with the Westerners in order to promote the cohesive force of Chinese culture and save China⁷, but there were mainly two different groups of these people with different stands, i.e., the reformers and the defenders. The most outstanding force, just as the people from the Shanghai Conservatory of Music, is the reformers who believed that combining Western elements with Chinese traditional music could create a kind of "Modern Music" for the aim of musical translation. The controversy of this was that there were no well-developed and theoretical ideas to guide people, and there was no distinct line between "modernized" and "westernized" music⁸. Until today, Chinese are still struggling a little bit about this issue.

With the development of many decades, this early "musical translation" had been transformed and de-categorized into other forms, and one of them could be explained by the "third-space hybridity" by musicologist Homi Bhabha⁹. The "third-space hybridity" means that the colonizer and the colonized "interact to construct their new subjectivities"¹⁰, and this process of cultural negotiation should be natural rather than artificial, because "all cultures are continually evolving through the experience of negotiation"¹¹. In the case of Chinese American composers in 1980s, the negotiations of two "constitutional cultures", i.e., Chinese and Western, were used to shape the composer's own style and self-identity. Taking Chinese American composer Tan Dun as an example, he had a music philosophy of "1+1=1"¹², which could be interpreted as "one hundred percent of Chinese elements plus one hundred percent Western elements equal to one hundred percent Tan Dun's own music". This theory could also be greatly interpreted by the third space hybridity model, as the Chinese elements are the colonized, the Western elements are the colonizer, and these two interact to construct their new subjectivities, which are Tan Dun's own music works. All of these had reflected that, in the 1980s, the Chinese elements were getting much more equality with the Western music elements in the development of new music, and the processes and efforts that led to this result were naturally built according to the important theories.

2. Work on behalf of the modern music blend of Eastern and Western cultures: The value and charm of "through the bamboo forest" by Tan Dun

The development of music related to modern China is an example of reflections that diversity provided by minority groups rather than Western cultural dominations has positive effects on culture diversity worldwide, but it is a very long process with interventions. There is an old saying which mainly suggests that more ideas from more people could result in better decisions. We have been continuously hearing similar statements in our humanity classes, and modern music development could be a good example for its application. However, there are usually difficulties, which are usually unexpected when applying theories into the practical use. The twenty-first century is a period that many Asian countries are kind of in the same boat as the Western countries, with their social and economic cultures being waved and reinforced with each other. However, the Asian countries usually have weaker voices on both international and local negotiation platforms and issues. Since we are talking about the effects of the "weaker voices" on the future developments of Asian local music, we just focus on Asian's weaker voice on local cultural issues. There is a saying by the scholar Sophie Croisy which described the importance of lifting minority voices such as those of the Asian countries very well:

...This diversity would allow for the study of multiple patterns of change in the past as inspirations for patterns of future possibilities beyond contemporary, homogenizing global discourses of cultural and economic expansion. Such

discourses prelude the transformation of current global, social and economic systems into less exploitive, less invasive and more humane, collective, distributive patterns of development beyond Western/colonial and neo-imperialist forms of cultural domination.¹³

Musical translation is a way to lift the voices of the minorities. According to Joys, it is an attempt of making "strategic equivalent meaning-values with the West, not as a passive absorption of a frozen dominating model."¹⁴ Thus, from its key point of using "commensurable values"¹⁵ from both sides, there would be great flexibilities for these values to be reinterpreted under the new circumstances, to be re-combined under the new circumstances, and therefore the potential values of it, which have not been discovered yet, would be discovered and amplified in the new circumstances. Because that the undiscovered potential value of the commensurable values could represent part of the essential Chinese culture, musical translation could help advertise the Chinese musical cultures that are worth inheriting, and therefore open new possibilities for more innovations in music.

A good example for this can be one of the soundtrack pieces of "Crouching Tiger, Hidden Dragon" named "Through the Bamboo Forest." It is a piece that could reflect Tan Dun's "1+1=1" theory that I mentioned before, with Western musical structures and instruments depicting freehand brushwork in traditional Chinese painting, and Western classical musical elements fusing with the Chinese ones in modes, performing techniques and musical characters. The fusing elements here are reflecting the commensurable values of the two opposite cultures.

In the case of modes, first of all we should learn about the Chinese modes that are used here. Basically, they belong to the system of the five-tone scale (or pentatonic scale). In this system, C is the fundamental tone, and moving upwards by the circle of fifth one can get G, D, A and E. These five tones all have their Chinese equivalents in the five-tone mode system. Here, C is called "Gong" (宫), G is called "Shang" (商), D is called "Jue" (角), A is called "Zhi" (徵), and E is called "Yu" (羽). These five could be tonic in a scale, and they are also the pitches that consist the five-tone scale. Just like the scales in the Western classical music, these Chinese scales have the tonic pitch as their names¹⁶.

In addition, it is also possible to form the six-tone or seven-tone scale by adding notes that are either half-step higher or half-step lower than each of the five fundamental tones. When the additional note is half-step lower than the fundamental one, this note is called "Bian" (变), this additional note is called "Bian Gong" if "Gong" is the fundamental one, and the same thing applies to the other fundamental tones. Generally, there are 4 common "additional notes": scale degree 4, sharp scale degree 4, scale degree 7, and flat scale degree 7. When two of these are added to a five-tone scale, then 3-kinds of seven-tone scale would be formed (Qing Yue, Yan Yue, Ya Yue).¹⁷

In the introduction and section A of this piece, Tan Dun plays around with the *a* natural minor, Qing Yue and Ya Yue. The tone of the *a* natural minor is also the tonic "Zhi" of Ya Yue. According to the paper of intense analysis of this piece by Li Meng and Liu Qiaochu, the motive here has shifting scale degree 4 and sharp scale degree 4, which makes the motive have a mode-moving effect of moving back and forth between Qing Yue and Ya Yue¹⁸. This crucial note change makes a difference between Qing Jue in Qing Yue and Bian Zhi in Ya Yue, and therefore Tan Dun uses a small change to create a totally personal musical character. In this way, the Chinese modes are re-combined under the new circumstances and the potential value of this new combination has been discovered, in a Western music structural context. The commensurable value of Chinese mode and Western mode play a crucial role here, because it gives the composer the fundamental flexibility to "play with the modes" within this context.

For the performing techniques, the alto flute¹⁹ performer is imitating the music color of the Chinese instrument Sho²⁰, and the cello²¹ performer is imitating the music color of the Horse Head Fiddle²², an original Mongolian instrument with the plangent sound. Here the commensurable values of the two instruments are the similar sounds that the instruments could produce, and thus the potential function of these Western instruments has been discovered through the reinterpretation by the composer under the new situation. The Sho has the intangible, mystery sound that could be used to foreshadow the mysterious martial art battle; and in Chinese culture, many martial art masters also have the temperament of literati who usually practice music. The alto flute performer, especially in section A, is therefore both using its previously unknown functional potential and also exploring the freehand music potential of the piece by using very representative and concise Chinese symbols. For the imitation by the cello performer, similar things are applicable too.

This piece has the true-life techniques for depicting the two martial art masters and the event taking place (fighting in the bamboo forest), as well as the freehand techniques for creating the atmosphere (intense, mysterious and anxious). The motives played by violins in section A and section B are intimating the deft figures of the masters²³, with the shifting effects of Qing Yue and Ya Yue helping reinforce this effect; the alto flute as "Sho" that played throughout the piece and the cello as the Horse Head Fiddle are both helping creating the unique atmosphere of the event, making people want to feel deep about the background for the tension and lingering charm beneath the great sound, just as most traditional Chinese music do. The techniques that Tan Dun played with small layers and sections are serving for

the overall mutual effects that make this piece like a character piece with Eastern concepts and charms. These small technical "compounds" are thus the more complicated commensurable values.

The soundtrack of "Crouching Tiger, Hidden Dragon" made Tan Dun an Oscar winner. It also made his efforts of experimenting seemingly opposite cultural elements a success and helped raise the voice of the "minority" Chinese music, proving that this kind of experiment could help find more innovative methods in composition.

3 Works on behalf of the modern pop music blend of Eastern and Western cultures: The works by Cui Jian

In the 1980s, there was a Chinese rock musician who was experimenting with Eastern-Western cross-works and was gaining huge success as well as popularity among Chinese college students and self-employed business people in the Metropolitan areas.²⁴ Scholar Andrew F. Jones' work "Like a Knife: Ideology and Genre in Contemporary Chinese Popular Music" has provided a careful study of this musician, Cui Jian, from a unique perspective. Despite the political issues that might not be very properly associated with Cui Jian's music by Jones, he still points out that the contemporary Chinese music atmosphere at that time was closely related to the political and economic boom caused by the Chinese economic reform in 1979, which made Chinese absorbing Western cultures while wondering how to find self-identity within this crazily changing environment that preludes the birth and popularity of Chinese styled rock music aiming to solve the sharp conflicts between feudalism and individualism, as well as openness to the West and the inheritance of the traditional Chinese culture, in young Chinese. Among all the Chinese rock musicians in the 1980s, Cui Jian was probably the most popular and successful one. To some extent, he is representative for the voice of China, and for the great use of commensurable values from opposite cultures to create his own music, just like Tan Dun.

Chinese rock music is interesting. It was the Western music cultural representative to the Chinese who lived in the struggles that Jones described above. According to Qian Yang, it had no specific orientation, when it first appeared in China²⁵. In this circumstance, Cui Jian wrote his probably the most important song "I Have Nothing"(or named "Nothing to My Name"), which made probably the first Chinese rock and roll sound that unite Chinese' early sense of individualism, and also made a model of musical self-expressions. These two ideas both became important elements in later Chinese culture.

Jones had this result of style analysis of "I Have Nothing":

Stylistically, the song is characterized by its rapidly changing dynamics, its use of instrumental texture to underscore the emotions of the lyric, and the expressive capacities of Cui Jian's rough vocals.²⁶

This comment is quite fair. The instrumental texture could reflect the commensurable values of the cross-works quite a lot. The Chinese flute "Dizi" is kind of providing the counter melody most of the time in the first two minutes of this song, with Cui Jian's singing emphasizing the dictations of the Chinese words. But later, the fascinating sound of the electric guitar leads the listeners from "the traditional Chinese folk culture" to the more modern China, giving out a sense of industrialization. The Chinese listeners could feel that this song is depicting their inner mind of their struggles between traditions and imported ideas and goods, but at the same time both the traditions and the imported ones are so familiar to them and are thus integrated into their lives that they became the indivisible parts of their lives. Based on these, the meanings and philosophies of the lyrics could then strike the Chinese listeners profoundly. These effects sustained throughout the song.

Cui Jian's example indicates that in such an economically and socially integrated world, the cross-works emphasizing the culture which is most familiar with but also using various elements from the opposite culture that influenced his or her life a lot can be great work that represents and guides a nation's spirit. In addition, the impact of the music is great in both short and long runs, as the freer and individual modern China is a good example.

4. The "struggles" of Chinese in developing the new Chinese music

As I mentioned earlier in this paper, there was a controversy that "there was no well-developed and theoretical ideas to guide people and there was no distinct line between 'modernized' and 'westernized' music"²⁷ as the difficulty for modern Chinese musicians. This is a big problem for them throughout the twentieth century, but it also has its

optimistic aspect.

The Chinese scholar Guan Jianhua used the method of Cross-cultural psychology to analyze the acceptance reaction of Chinese to the Western music in his paper²⁸. In his summarization of the optimistic reactions and responses in the paper, there were three of them which could describe the trends in China in late twentieth and twenty-first centuries: the acceptance reaction of modernization, the acceptance reaction of different mentality, and the acceptance reaction of harmonization. Basically, the first one means using modern Western composing techniques to combine with the traditional Chinese music elements to let it get the coequal position with the Western music. The second one emphasizes the uniqueness of a kind of music as a cultural product, and put it in the position of high value of the music. The third one emphasizes the common laws between Chinese music and Western music, which is similar or equal to the concept of commensurable value. These three could all apply to the music by Tan Dun and Cui Jian, and the success of these two musicians has correspondingly reflected the necessity of preserving the treasures of the cultural traditions while adapting to the opposite culture.

The blurred line between "modernization" and "westernization" Chinese music could provide a goal of making it sharp for the Chinese musicians; and through the hard process of approaching it, many innovative works would appear. This is a good thing for the encouragement of preserving musical traditions and thus for the balanced musical development to reach the ideal of the great harmony, and it even has the value in the context of the most pessimistic view that Chinese music would never catch up with the West²⁹. That is because a culture should never lose its tone; the cultures without their own tones would not have "discourses prelude the transformation of current global, social and economic systems into less exploitive, less invasive and more humane, collective, distributive patterns of development beyond Western/Colonial and neo-imperialist forms of cultural domination", as said by Croisy³⁰.

5. The spread and influence of Eastern music in the West

How to define the Orientalism in the West is not easy. Generally, it is a music trend in the West which focused on China, the Middle East or Japan³¹. Also, just like the readers could get the sense of vagueness in this definition, the meaning of Orientalism in the West in both cultural and music theoretical aspects still varies in scholarly analysis. Many great Western musicians, such as Debussy and Camille Saint-Saen, have unique views about this topic. To begin with, let us get a glimpse of two views from Camille Saint-Saen.

In truth, Orientalism, whether focused on China, the Middle East or Japan, has almost always been concerned with adapting the flavor of the original for a Western sensibility, rather than the purely academic study of the original.³²

Tonality.....is in the throes of death. Exclusive use of major and minor modes is over. Ancient modes are reentering the scene.....the immense variety of Oriental modes is invading art. All this will inject new life into worn out melody; harmonies will also change, and scarcely explored rhythms will develop. From all this a new art will be born.³³

These two quotes give us two important information. Firstly, the Western musicians study the oriental materials with certain stereotypes and use them as the addition of their own ideas. Secondly, a big reason of why this trend begins may be because that the Western artists found themselves touching the limitations of traditional Western classical music – it is really hard to come up with great unique ideas by using the old models and old materials, and therefore they are excited in exploring the new world. Both pieces of information are important for us to understand the development of orientalism in the West.

Why Asians find Debussy's music very familiar, but obviously, in structures and in music images, and so on, not exactly aligned with their own³⁴. Also, why great Western musicians, such as Saint-Saen, Debussy and Ravel are better known for their own uniqueness but not their preferences of Oriental materials, or the latter usually come in the lower places. However, undoubtedly these musicians help shape the public image of Oriental Music in the Western world. Is it good for this development to continue in the same way? Or in the 21st Century, we need both Eastern and Western elements integrated fairly in music, in order to get more cultural impacts through music in the integrated world? From my point of view, the latter is better because of its benefits to global communication and development.

6 An Analysis of Eastern and Western music appreciation: A Survey approach

With the help of the free services supported by the “sojump.com” company, the questionnaire was edited and released, and the answers were automatically recovered, counted and output as charts.

The survey duration is from 2017/2/24 9:30:01 to 2017/3/2 5:49:57, and the access ways are WeChat two-dimension code and Internet link: <https://sojump.com/jq/12170131.aspx>.

The questionnaire survey was conducted via the Internet and new media technology. Compared with the traditional paper-based methods, it is better for the environment and is also much more convenient. Video, audio and other multimedia information can be attached to have a more vivid and direct effect on the respondents.

A total of 914 questionnaires were recovered, among which 99.12% were submitted by the mobile phone and 0.88% by Internet link.

The analysis is as follows.

6.1 Your nationality

Most respondents are from China, 848, accounted for 92.78% of the total number; the second is from North America, 35, accounting for 3.83%; 17 respondents are from Asian countries other than China, accounting for 1.86%; 8 from European countries, accounting for 0.88%; 2 from each of Central & South America and Oceania; 1 from each of African countries and others.

These data reflect that the communication efficiency is very high in WeChat circle of friends; most friends of Chinese are Chinese; few non-Chinese citizens participated enthusiastically by using WeChat or enthusiasm to participate is not high.

6.2 Your gender (preferred one)

There are 562 men, accounted for 61.49% of the total number, and 352 women, accounting for 38.51%.

Why is there such a disparity between the proportion of men and women? Are men more interested in music, more curious, or more helpful?

6.3 Your age

There are 445 young people aged 15-24, accounted for 48.69% of the total number; the second is people aged 41-50, 174, accounting for 19.04%; other age groups are each accounted for a certain proportion, and the distribution is more average(25-30, 97/10.61%; 31-40, 113/12.36%; over 51, 85/9.3%).

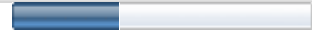




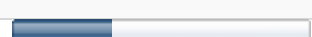
6.4 Your occupation (Choose one only)

There are 471 students, accounted for 51.53% of the total number; the second is teacher/civil servant, 230, accounting for 25.16%; other occupations also account for the share (Professional technician, 78/8.53%; Company employees, 64/7%; Freelancer, 35/3.83%; Farmer, 2/0.22%; others, 34/3.72%).

These data illustrate a case of radiation range of the circle of friends of the teachers and students in College.

6.5 Choose the kind of music that you like (can have multiple answers)

Table 1. The survey result of the fifth question

options	subtotal	ratio
Western classical music	329	 36%
Western pop music	461	 50.44%
Serious music that combines musical elements from East and West	119	 13.02%
Pop music that combines musical elements from East and West	511	 55.91%
Traditional Chinese music	308	 33.7%
Traditional music from Asian countries other than China	102	 11.16%
Effective answers	914	

The music genres that different people appreciate present diversity, as each of the music genres attracts fans of significant proportion of the population, especially the pop music that combines elements from East and West (55.91%). People who love the Western classical music and traditional Chinese music are similar in number, each accounted for about one third of the total. The traditional music from Asian countries other than China also has certain amount of fans (11.16%). The proportion of people who love the serious music that combines musical elements from East and West is accounted for 13.02% (Some respondents may not accurately interpret the meaning of "serious music").

These data reflect that traditional Chinese music still has vitality, with a certain proportion of the fans of different ages, and the ratio shows a positive correlation with age. However, the ratio of pop music is roughly negatively correlated with age.

6.6 Choose the musician that you like (can have multiple answers)

Western classical music composers are quite popular (Chopin, 333/36.43%; Beethoven, 416/45.51%; Tchaikovsky, 210/22.98%; Debussy, 93/10.18%). This may be attributed to the popularity of Chinese education in the Western musical instruments such as piano in adolescents in nearly thirty years, and a large number of concert halls as the city cultural facilities were constructed (50 million piano students and hundreds of beautiful concert halls, according to *A Hundred Million Musicians: China's classical challenge*³⁵).

There are three representatives of serious Western-Eastern music cross-works: Nie Er, Xian Xinghai and Tan Dun. As modern composers, they may not be as famous as the Western classical composers, but they also have a lot of fans (Nie Er, 173/18.93%; Xian Xinghai, 203/22.21%; Tan Dun, 126/13.79%).

As the representative of French Impressionism, Debussy's music is likely to attract mainly music professionals and a minor proportion of the population (93/10.18%), and has become very popular sources for researches by music scholars. Similar things apply to Tan Dun, too.

6.7 Choose the musician or band that you like (can have multiple answers)

The first three options (Bob Dylan, 157/17.18%; The Carpenters, 146/15.97%; The Beatles, 269/29.43%) are representatives of Western pop music. Among them, the Beatles are accounted for the highest, most popular with young people. The last three options (Cui Jian, Luo Dayou, and Jay Chou) represent Chinese pop music that combines musical elements from East and West since the 1980s. They are all good at combining traditional Chinese culture and music elements with Western pop music, and have won great successes. The proportion of votes is positively related to their activity in recent years. Jay Chou, the youngest, accounted for the highest proportion (445/48.69%), is widely loved by young students, and his vote is a roughly negative correlation with age. Cui Jian (179/19.58%) and Luo Dayou (305/33.37%), whose heyday was in the 1980s, have the largest number of fans from age 41 to 50.

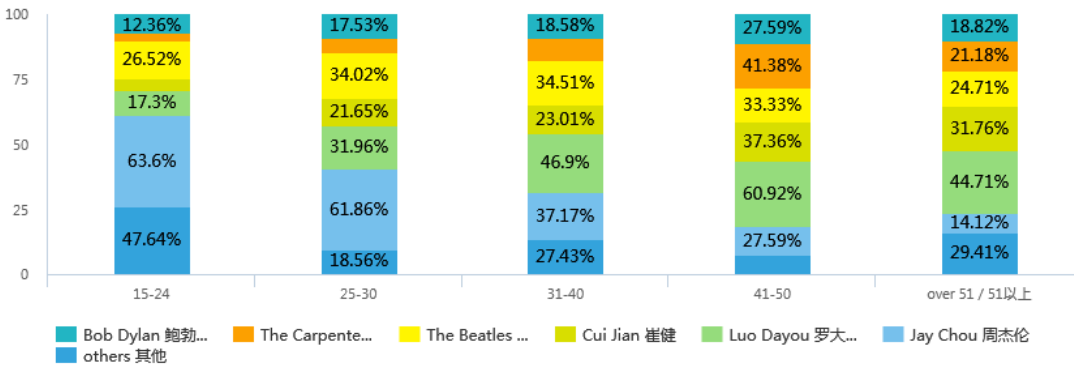


Figure 1. The survey result of the seventh question

The proportion of women who love Carpenters is higher than that of men. The proportion of men who love Cui Jian is significantly higher than that of women. There is no obvious difference in other options.

6.8 Choose the music pieces that you like (can have multiple answers)

Table 2. The survey result of the eighth question

options	subtotal	ratio
The soundtrack of Crouching Tiger and Hidden Dragon	281	30.74%
The soundtrack of Kongfu Panda	356	38.95%
Cui Jian "Nothing to My Name"	360	39.39%
Michael Learns To Rock "I Walk this Road Alone": a cover version of "Nothing to My Name"	206	22.54%
others	256	28.01%
Effective answers	914	

The options are attached with videos, so the respondents can deeply understand these works that combine Eastern and Western musical elements through direct audio-visual experience. The first three pieces each have about 1/3 votes. Among them, "Nothing to My Name" by Cui Jian gets the highest number of votes, reflecting the preference of respondents to the pop music. The fourth option "I Walk this Road Alone", a cover version of "Nothing to My Name" by Michael Learns To Rock from Denmark, gets fewer votes than the original singing itself. There are two possibilities. Firstly, the cover version is accompanied with synthesizer imitating Chinese musical instruments (for example: Suona), which is with less Oriental characteristic. Secondly, there are few non-Chinese citizens involved in, so it cannot accurately reflect the West's favorite difference to the two versions.

6.9 Do you think that more integrations of eastern and western musical elements are positive for the cultural globalization?

People who choose "agree" (499/54.6%) or "strongly agree" (229/25.05%) are with the majority of the total number of votes (79.65%). People who view "not sure" are accounted for a certain proportion (144/15.75%); few people choose "disagree" (35/3.83%) or "strongly disagree" (7/0.77%). This feature is kept in a variety of classified statistics and cross statistics, with slightly different proportion.

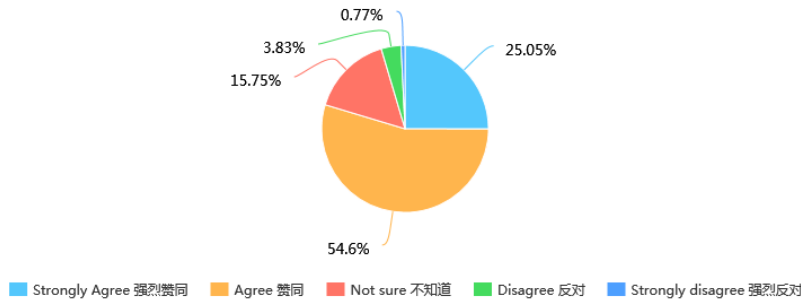


Figure 2. The survey result of the ninth question

6.10 Based on question 9, do you think this kind of globalization is a good thing?

People who choose "agree" (472/51.64%) or "strongly agree"(184/20.13%) are with the majority of the total number of votes (71.77%). People who view "not sure" are accounted for a certain proportion (181/19.80%); few people choose "disagree"(68/7.44%) or "strongly disagree" (9/0.98%). This feature is kept in a variety of classified statistics and cross statistics, with slightly different proportion.

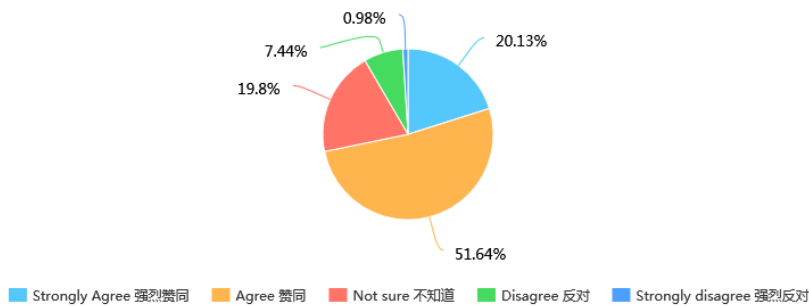


Figure 3. The survey result of the tenth question

7 Conclusion

The survey results show that most people agree that more integrations of Eastern and Western musical elements are positive for the cultural globalization, and most people think this kind of globalization is a good thing. Chinese music development since the early 20th Century has shown a successful model which achieved a freer, diversified and individual modern China. The music works that combines Eastern and Western musical elements in depth have been widely recognized and appreciated, which help promote the cultural globalization, and the equal depth and adaptations of both cultures could be the ideal solution of modern music.

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