

An Exploration of the Interactivity between Ancient Capital Nanjing and Local Music

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Abstract:

The special cultural ecological environment endows the ancient capital of Nanjing with a large number of rich connotations and obvious characteristics of local music culture. This paper attempts to learn from the research methods of cultural ecology, select Nanjing Baiju and Liuhe Flower Tune as typical samples, comparative analysis, and explore their interaction with Nanjing native music, for the follow-up sustainable development of traditional music culture (including intangible cultural heritage) to seek a new theoretical vision, open up new ideas of inheritance.

Keywords:

Nanjing
Local music
Interactivity

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1. Introduction

As one of the four ancient capitals of China, Nanjing is known as the “Ancient Capital of Six Dynasties” and “City of Ten Dynasties.” Jinling is the ancient name of Nanjing, and is an important birthplace of Chinese civilization, in the history of the four ancient capitals of China has been blessed several times is the four ancient capitals of China has never been the capital of foreign powers is regarded as the revival of the Han people, has a special status and value in Chinese history, has a profound impact on the course of Chinese history, the south crossing enables the Han nationality to preserve the Chinese culture in Jinling, which has been read through the ages ^[1]. Jinling is a representative city of Chinese

classical culture and elegant culture, a symbol of classical Chinese civilization, known as “the world’s literary hub,” Jinling and Rome are known as “the world’s two major centers of classical civilization,” Jinling culture in human history has had a profound impact.

As the capital of Jiangsu Province, Nanjing has rich musical and cultural relics. As early as in “Chinese Folk Song Collection · Jiangsu Scroll,” “Chinese Quyi Music Collection · Jiangsu Scroll,” “Chinese National Folk Instrumental Music Collection · Jiangsu Scroll,” Nanjing native music such as Nanjing Baiju, Jinling Qin School of Guqin art, Liuzuo blowing music, Gaochun folk songs, Nanjing Pinghua and so on have been recorded. Most of them have since become the

provincial or national intangible cultural heritage ^[2]. Nanjing native music, as the name suggests, refers to the traditional music that originated in the ancient capital Nanjing. According to the genre classification of traditional music in *Introduction to Folk Music* published by the Music Research Institute of the Chinese National Academy of Arts in the 1960s, the current academic circle still uses the five-part method, that is, folk songs (including ancient songs), rap music, opera music, folk instrumental music, song and dance music. However, “Since the singing part of the traditional ethnic song and dance music usually overlaps with folk songs in genre and repertoire, the classification of four genres (namely folk songs, rap, opera and instrumental music) has been formed based on the original five categories of genre classification.” The description of Nanjing native music in this paper will still be carried out according to the five categories of genres ^[3]. Nanjing native music covers many genres such as Nanjing Baiju, Liuhe Flower Tiao and so on. According to incomplete statistics, as of 2015, Jiangsu had 108 items on the national intangible cultural heritage list, 369 on the provincial intangible cultural heritage list and 1,424 on the municipal intangible cultural heritage list. Among them, there are 4 national-level intangible cultural heritages related to Nanjing’s local music, such as Nanjing Baiju and Guqin art (Jinling Qin School); 19 provincial-level intangible cultural heritages, such as Liuhe Liuzuo blowing and percussion music and Gaochun folk songs; And 19 municipal intangible cultural heritage items, such as Gucheng Ten Fan gong and drum, Xishan folk songs, etc. Most of them, which once flourished because of their long history and colorful performance pieces, are now facing unprecedented difficulties amid rapid economic growth, transformation and continuous urbanization. This paper attempts to learn from the research methods of cultural ecology and chooses Nanjing Baiju and Liuhe Flower Tune as typical samples to conduct comparative analysis and explore their interaction with Nanjing native music, to seek new theoretical horizons for the follow-up and sustainable development of traditional music culture (including intangible cultural heritage culture) and open up new ideas for inheritance ^[4].

2. The origin of cultural ecology

In 1955, American cultural anthropologist J. H. Steward proposed the concept of “cultural ecology” for the first time in his representative work “*The Theory of Cultural Change: Multi-Line Evolution Methodology*,” to explore the sources of special cultural characteristics and cultural patterns with regional differences. The theories and concepts of cultural ecology are mainly used to explain the process of cultural adaptation to the environment, considering the influence of natural conditions such as mountains, rivers and oceans, the residence of different nationalities, the environment, the previous social concepts, the new concepts popular in real life, and the special development trend of society and community, etc. They all provide special and unique occasions and situations for the generation and development of culture. Cultural ecology advocates studying the law of culture generation and development from the interaction of various variables of man, nature, society and culture to seek the special appearance and pattern of cultural development of different nations. Although Steward laid a solid foundation for the development of “cultural ecology,” his theory pays great attention to “the influence of environment on culture, and how the existence and operation of culture exerts a counter-effect on the surrounding environment, which he inadvertently neglects” ^[1,5]. Therefore, there is a certain one-sidedness in the theory. In the later related studies, people have a more comprehensive understanding of “cultural ecology,” and believe that cultural ecology should also include social environment, that is, cultural ecology is composed of economic environment, natural environment and social organization environment. In recent years, the research methods of cultural ecology have been greatly applied in many fields ^[6], such as tourism development, intangible cultural heritage protection, folk music inheritance, and the comparison of Chinese and Western cultures. The multi-dimensional consideration of traditional music culture in its natural and human ecological environment can provide a systematic and innovative understanding of various historical reasons for the rise and fall of culture. This paper attempts to learn from the research vision and method of cultural ecology to explore and analyze its interaction with Nanjing native music (including intangible cultural heritage culture), and seek

a new theoretical vision for its subsequent sustainable development.

3. The interaction between Nanjing's cultural ecology and local music

Nanjing, one of the four ancient capitals, known as Jinling and Jiankang in ancient times, is located under the Yangtze River in the southwest of Jiangsu Province. It is a hilly area of Ningzhen with low hills and gentle hills^[7]. Qinhuai River, Jinchuan River, Xuanwu Lake, Mochou Lake, Baijia Lake, Shijiu Lake, Gucheng Lake, Jinniu Lake and other large and small rivers and lakes, the water area of more than 11%. In addition, Nanjing is also the only city in the lower reaches of the Yangtze River with cross-river development, rich in mountains and rivers and green land resources, known as "dragon and tiger." The main city and its surroundings are Zhong Shan, Fugui, Jiuhua, Jilong, Wutai and Qingliang Mountains from east to west, Qixia, Wulong, Shogunate, Lion, Siwang and Siming Mountains from the north to the west, and Qinglong, Huanglong, Yuhuatai, Niusou and Zutang mountains from the east to the south. The outer areas include Pingshan Mountain and Lingyan Mountain in the north of Liuhe, and East Lushan Mountain and Wuxiang Mountain in Lishui. The favorable time and geographical location created the special status and value of Nanjing in Chinese history. Successively, the Eastern Wu, the Eastern Jin, the Song, Qi, Liang and Chen of the Southern Dynasties established their capitals here. As one of the first historical and cultural cities announced by The State Council, Nanjing has a history of more than 400 years as a capital, with rich natural landscapes and historical relics^[8], among which the intangible cultural heritage is an integral part of the historical context of Nanjing, and the local music is also an important component.

The special ecological environment has endowed Nanjing with a large number of local musical and cultural relics with rich connotations and obvious characteristics, and most of them have successively become intangible cultural heritage at different levels. According to incomplete statistics, as of 2015, Jiangsu had 108 items on the national intangible cultural heritage list, 369 on the provincial intangible cultural heritage

list, and 1,424 on the municipal intangible cultural heritage list. Among them, there are 4 national-level intangible cultural heritages related to Nanjing's local music, such as Nanjing Baiju and Guqin art (Jinling Qin School); 19 provincial-level intangible cultural heritages, such as Liuhe Liuzuo blowing and percussion music, Gaochun folk songs and Nanjing Pinghua; And 19 municipal intangible cultural heritage items^[9], such as Liuhe Flower melody and Xishan folk songs, totaling 42 items. However, if the popularity inside and outside the province is considered, the local music genres that are well recognized at present are Nanjing Baiju in Qinhuai District and Liuhe District Flower Tune. These two different genres, which belong to Quyi and folk song also strongly show the interaction and integration with the cultural ecological environment of Nanjing^[10].

3.1. Nanjing White Bureau

It is the only dialect rap art in the Nanjing area, and it is also the first batch of Baiju selected as the national intangible cultural heritage. It was formed in the Yunjin Room at the end of the Yuan Dynasty, and it is a way for Yunjin workers to enjoy themselves in their leisure life. According to legend, in the past, the performance did not take remuneration^[11], so there is a saying "white singing one game," hence the name "Nanjing White Bureau." The accompaniment of Nanjing White Bureau mostly adopts Jiangnan silk and bamboo instruments. Because it speaks authentic Nanjing old dialect, sings folk songs of Ming and Qing Dynasties, and polls in Jiangnan, the performances involve all aspects of Nanjing people's life, such as the beautiful scenery of Jinling, Qinhuai food, historical legends, festival folklore, dialect slang, etc., so it is known as the Encyclopedia of Nanjing folk culture. It has made great historical contributions to the study of Nanjing's humanistic customs. In form, Bai Bai uses pure Nanjing dialect to chant Bai Bai, while singing with very distinctive Qupai lyrics, such as "Yu Mei," "Scissors and Flowers," "Manjiang Hong," "Silver Willow," "Dressing Table," "Qing Ban," "Eight Ban," "Flowing Water," "Nine chain," "Roll Ban," etc.^[12], the melody is graceful and beautiful, full of Jiangnan characteristics. The accompaniment of Bai Bai is mainly composed of bamboo instruments from south of the river, such as bamboo flute, three strings, erhu

and pipa, and supplemented with percussion props such as drum, plate and wine cup. The performance is very lively and interesting^[1]. The performance involves all aspects of Nanjing people's lives, such as the beautiful scenery of Jinling, Qinhuai food, historical legends, festival folklore, dialect slang, etc. Therefore, it is known as the encyclopedia of Nanjing folk culture and has great historical contributions to the study of Nanjing's humanistic customs. Among them, the use of the Nanjing dialect is a major feature of Baiju. Nanjing dialect refers to the old saying in the southern part of Nanjing city. The term "South of Nanjing City" can be traced back to the Ming Taizu period, when the south of the old city with Confucius Temple as the core, east and west to the city wall, south to the Zhonghua Gate, north to Baixia Road, is the densest area of Nanjing residents, which continues to this day, known as "South of the Old City," including the famous areas of Nanbao Hall, Bull market, Old men East, Old men West and so on^[13]. From the history of Baiju art, it can be seen that Nanjing's unique natural environment and cultural environment are inseparable from the rise and development of Baiju, and the two coexist and grow together.

3.2. Liuhe Flower tune

Different from Nanjing White Bureau, "Flower Tune" belongs to the folk song genre^[14], and its important place of spread -- Liuhe, also has unique cultural and ecological characteristics. In ancient times, Liuhe was called "Tang Yi" and another name was "Ancient Tang." In ancient times, the northern part of Liuhe was hilly, and the southern part was a gentle water village polder area. However, no matter the water village in the mountains, there were birch apple pear trees and yellow pear trees everywhere, and pear flowers were in full bloom like snow in spring. According to legend, the manuscript handed down by the grandfather of the folk artist Li Yunlong, there were "Twelve Red" earlier, that is, twelve months a year, choose a red flower for singing content. However, "Twelve Red" was lost in the inheritance, and it evolved into a "Flower Tune" dominated by white flowers. The first line of the song is "What a jasmine flower," followed by "What a honeydew flower," "What a gardenia" and so on^[2]. From the regional analysis, this is related to the natural environment and folk customs.

Liuhe people prefer pear flowers and other white flowers, which is caused by the state of mind of environment and region nourishing, and is the unique aesthetic tendency of the region. "Jasmine" is the first verse in the mother body of "Flower Tune." "Jasmine" and "Mu Li" (Liuhe refers to pear tree in local language) belong to the same family, have similar flower shapes and harmonious words. This may be the reason and root of the loss of "Twelve Red" and the spread of "Flower Tune" with Jasmine as the chief white flower as the singing content. Later, according to legend, in 1957, He Fang, a literary and artistic soldier of the New Fourth Army, changed and processed the "Flower Tune" collected in the Baibai Jinniu area during the Anti-Japanese War, discarding other flower lyrics in the "Flower Tune," only retaining the first verse "A good Jasmine flower" without major changes in the original tune, and named it "Jasmine Flower." After the revision, it became a classic song, which enjoys great fame at home and abroad and has been sung to this day. "Flower Tune" is widely spread in Liuhe, with obvious regional brand^[15]. First of all, the words are not only indifferent, simple and simple of Jianghuai, but also soft, delicate and lyrical of Jiangnan. In the language, there are strong characteristics of Liuhe dialect, such as Hua (huo), it (tuo), cursing (mo), etc., are the rhyming ruts of closed local pronunciation. It can be inferred that since the Liuhe area suffered from wars and droughts and floods in Chinese history, people long for a peaceful and indifferent life, so the choice of plain flowers such as jasmine in the lyrics also reflects the kindness and honesty of the native people. By loving flowers and cherishing them, they express the mentality of loving nature, loving life, cherishing life, and yearning for peace and happiness. From the above analysis, it can be seen that Liuhe flower melody not only has rich historical memory but also harmoniously integrates with the local nature, folk customs and folk customs, which is worthy of being the product of the unique cultural ecological environment of Liuhe.

Slightly different from Nanjing Bai Bureau, the research on Liuhe flower melody mainly focuses on the change of melody and its law exploration. For example, Differences in the application of melody of "Jasmine" (Yuefu New Sound, 2009, No. 2), the Evolution and Artistic Value of "Flower Tune" (National Art, 2012, No.

2), Application, Variation and Regularity of Quangang North Guan's "Singing Song" to "Flower Tune" and "Meng Jiangnv Tune" (Chinese Musicology, 2015, No. 1). Using the methods of ethnomusicology empirical research and comparative research, this paper probes into the past and present life of Liuhe flower Tune and its congener tunes, which plays a positive role in clarifying the musical form (rotation, structure, etc.) of this genre.

4. Conclusion

To sum up, Nanjing Baiju and Liuhe Flower Tune, which are highly recognized in Nanjing native music, are

selected. Although they belong to two different genres, namely folk music and folk song, they are closely related to the local cultural ecology through comparative analysis based on the natural environment, economic environment, and social organization environment of the place of origin. Local music and local cultural ecology can be said to be rooted in each other and mutually integrated. The research vision and methods of cultural ecology undoubtedly open up a new way of thinking for us to explore the sustainable development and inheritance of traditional music culture (including intangible cultural heritage).

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