

# Philosophical reflections on Study in Chinese bamboo Flute in China

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## Abstracts

In the early 1980s, the teaching of national instrumental music began to explore how to diversify and make teaching methods of national instrumental music scientific. Many researchers began to ponder the deep problems of bamboo flute teaching in expanding new thinking space and academic dimensions. Due to the rigidity of performance, teaching, and creation of national instrumental music for a long time and the repression of conservative ideas, it has been unable to find new ideological resources and thinking perspectives. It cannot produce a new thinking platform from the old teaching system. This article presents philosophical reflections on a study of the Chinese bamboo flute.

**Keywords:** Chinese Bamboo Flute; Philosophical; China

## Introduction

Philosophy is the basic subject of all academic research. By studying the essence, purpose, and means of bamboo flute art with philosophical viewpoints and speculative ways, we can grasp the overall bamboo flute art well. Philosophy is the abstraction of knowledge. Music is the abstraction of feeling; Philosophy faces the real world, while music creates the world of the mind; Philosophers use logic to explain the world. Musicians use sound to contain the world; The philosopher's thinking is cold criticism, and the musician's thinking is fierce singing (Zhang, 1988 : 28).

As a part of music, bamboo flute art also embraces the world, describing the world with heart and eulogizing the world with sound. The bamboo flute originated from nature, and through the continuous creation and evolution of human wisdom, it has become a tool to transmit human hearts.

Ancient Chinese people used the phrase "jade can be broken without changing its whiteness, bamboo can be burned without destroying its knots" to describe the integrity of people. Bamboo flute grows in nature, while music pursues the nature of the heart. Physicists search for the fundamental formula that unifies everything. Mathematicians work on proofs of a series of conjectures. Dialectical materialism holds that human society is not only relatively independent from nature but also unified with nature, which constitutes the contradictory movement of both opposition and unity between society and nature, and has the relationship of unity of opposition. The musical instrument itself should also follow the relationship between opposition and unity under the control of human beings (Zhao, 2011 : 174).

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The comparison between bamboo flutes and other Musical Instruments has similarities and personalities. The unique timbre of the bamboo flute is its distinctive personality. For example, the timbre of Wooden Clapper Di is high, and the timbre of Qudi is gentle and wan. The unity of opposites between individuality and commonness is always important for researchers. Philosophy is full of contradictions. Music must also be between harmony and disharmony—philosophy in the search for absolute truth and music in the pursuit of perfection. A good philosophical system is as beautiful as a player playing a perfect piece of music. The development of philosophy and bamboo flute art both lead to or pursue beauty, and their ultimate goal must be beauty. In the future, "beauty" will no longer be the exclusive concept of artists, and all human pursuits will be unified under the principle of beauty (Geng, 2003 : 69).

In music interpretation, relative truth can be seen everywhere in the pursuit of absolute truth, and relative perfection often appears in expressing absolute perfection. Therefore, researchers believe philosophers and musicians should have broad spiritual and emotional worlds. At the same time, the development of bamboo flute art will be based on the study and speculation of philosophical thinking and find its unity of opposites in the combination of sensibility and reason (Lin, 1999 : 102).

### **Aesthetics of bamboo flute**

Aesthetics takes art as the main object, according to the aesthetic appeal of human to The real world is to study the aesthetic consciousness of beauty, ugliness, sublimity, and other aesthetic categories of people, aesthetic experience and aesthetic creation, development, and beauty rules. As a branch of philosophy, aesthetics is also known as "the philosophy of beautiful art." *Aesthetics* is a super-secular and utilitarian knowledge that reflects people's ultimate concern and pursuit. Different from the "absolute rational spirit" of philosophy, aesthetics integrates the ultimate concern and pursuit into poetry, interprets the objectified artistic form with rich life experience and lively cognitive ability, and achieves the isomorphism of spiritual value in line with perceptual experience at the national level, so it is easier to be accepted by people (Zhang, 2011 : 36).

The modern society boasts scientific rationalism. The objective, rigid, and core value orientation created by the continuous development of industrial mechanization has made people's spirits tend to the physical pursuit of material, advocating technological revolution and commercial civilization, and making money worship, materialism, and hedonism prevail. This is worrying both for society and for individuals themselves. Aesthetics is different. It can improve people's aesthetic cognition ability, cultivate their spirit and integrity, and make them get rid of the ordinary and humble to inhabit the earth poetically (Li, 2012 : 67).

"The Book of Rites • The Book of Music" begins with the words: "Every sound is born by the human heart. When the human heart moves, it is caused by things, and the things move the feeling. Therefore, the form is in the sound, and the sound is corresponding. This passage is the first to tell us that the origin of music is "born in the human heart." The human heart is moved by nature. As the spiritual character of Chinese traditional music, bamboo flute art is bound to be deeply introduced by aesthetics. Analyze its cultural character, interpret its connotation, and sort out its cultural extension to become a veritable carrier of Chinese traditional music culture. Indeed, aesthetics has played a decisive role in the development and influence of bamboo flute art (Zhan, 1997 : 155).

## **Methodology and bamboo Flute**

The problem is mainly the need for more use of scientific methodology platforms (Kang, 2008 : 40).

How to make scientific use of the results of methodology and specific experience to guide and further study the bamboo flute discipline is necessary for educational methodology to be a teaching method that applies teaching theory to teaching practice. It is the fundamental principle for people to understand and improve education.

The flute is scientific. For complex scientific reasons, it can produce such a wonderful and varied sound on a piece of bamboo. Bamboo flute art belongs to the branch of humanities. The researchers envisage finding the foundation for the transformation of humanities in the name of "science" to obtain the possibility of transforming the academic thoughts of humanities in scientific methodology (Kang, 2008 : 46).

For a long time, people's understanding of the meaning of music noumenon has been separated from the noumenon, and to reach the deep meaning of music noumenon, there must be a new way. New scientific methodologies can not only outshine rigid consciousness and conservative mindsets but also track the latest ways of thinking in the world, even the methods of natural science. Like other national instrumental music, a bamboo flute began to develop in the middle of the 20th century after more than 70 years of enthusiasm. However, it also experienced neglect, loneliness, and wandering. From the perspective of reflection, we can see researchers make some common-sense discussions here.

## **The unity of experience and experience**

In the theoretical tradition of deep, from the 1870s, "experience" became a distinction with "experience" of the idiom. Gadamer, a modern German philosopher, once argued: "If something has not only been experienced, but its experienced existence has acquired a character that makes it meaningful to continue to exist, then this thing belongs to experience. What becomes experienced this way acquires a new state of being in artistic expression." There are many methods for us to choose and apply in the study of musicology, among which the unity of experience and experience and the unity of logic and history are the most common methods.

People have their own experiences in social life. From childhood to adulthood, they must go through many life stages and encounter many things. They have their own experiences and experiences. These personal observations, experiences, and acquired knowledge and skills are collectively called experiences. It is often said that a doctor has much experience treating diseases. This is a precise understanding of the concept of "experience." The experience becomes an experience when you see deep meaning and emotion. An experience is a special form of experience. Experience is also to see deep meaning in experience (Lin, 2009 : 231).

The form of poetry and individuality. For example, we listen to music every day, just general everyday behavior that is experienced. If, at one time, music is rich, and arouses in it profound emotion, evocative contemplation, and ineffable poetry, then "listening to music" is an experience. Furthermore, experience is generally pre-scientific knowledge, which points to the world of truth. In contrast, experience is a kind of valuable knowledge and understanding which requires "to be tested by the body and by the mind," which points to the world of values. In other words, experience is connected with profound meaning, distinguishing experience from experience and illustrating the close relationship between experience and art. Experience or experience is immediate, easily forgotten, and therefore has no meaning to continue to exist.

For example, we eat every day, every day. Its meaning is realistic, that is, to meet people's immediate needs. However, some experiences are retained in memory for a long time for various reasons and obtain the "significance of continuing existence," which is "experience." When condensed in literature and art, it will acquire profound meaning and poetic sentiment and become a "new condition of existence." Marx once said: "Man is a social being," and the essence of man is "the sum of social relations." In this sense, human life is not a purely biological existence. Human life is closely related to social relations, culture, and history. Individual feelings, emotions, memories, associations, joy, hope, vision, disappointment, pain, helplessness, and other inner activities, must not be separated from social existence and social relations. Therefore, human experience is first confronted with social existence, social relations, and cultural history. Experience is social, but when an individual experiences society, he does not reflect passively and negatively, but the whole input of the subject's life, which is the whole development of human life. As Marx said in "Economics - Philosophical Manuscripts of 1844", human class characteristics are human's free and conscious life activities. Man's free and conscious life activities make all objects become the expansion of man's essential power. For example, when a child throws a stone into a lake, the lake loses its calm and ripples. When the child appreciates the ripples happily, he actually appreciates the power of his life. It is in the object world that he affirms himself; in the object world, he affirms the existence of his life force. This process of appreciation and experience includes the external world in one's life, and the world has been subjected to and emotionalized (Yang, 1981 : 42).

So, in the study of music learning and musicology, we also need to first go through a large number of empirical learning and research, in the summary of previous experience, to increase their own experience and understanding, to enrich their mind, enrich their knowledge, and broaden their vision. When we learn to play or sing, we must first imitate teachers' or others' methods, skills, and styles. This process is the process of accumulating experience. Through the analysis of these experiences and the summary of various versions, various styles and techniques can be formed, and this grasp is built based on experience. Invisibly, this achieves the unity of experience and experience. Moreover, this unity is based, on the one hand, on the improvement of the ability to rise from experience to experience. On the other hand, self-appreciation improves the emotional process (Sun & Zhou, 2012 : 156).

### **Unity of logic and history**

Hegel first put forward the idea of unity between logic and history. For the first time, Hegel explicitly put forward the idea of the unity of logic and history. He pointed out that "the series of forms that consciousness has experienced on this road can be said to be a detailed history of the formation of consciousness itself towards science." According to the thought he put forward, Hegel roughly arranged the sequence of the development of logical categories and the sequence of the emergence of various philosophical systems in the history of philosophy. The unification of logic and history is a basic principle of dialectical logic and an important method of dialectical thinking. The principle of the unification of logic and history has rich content and important significance. The so-called history includes three aspects of meaning, first refers to the objective world (including nature and human society) own historical development process; Secondly, it refers to the historical development process of human's practical activities (including production practice, the practice of dealing with social relations and scientific experiment). Finally, the historical development process of objective reality reflects the historical development process of human cognition, that is, the history of human

cognition (Xu, 2005 : 247).

The so-called logical things refer to the laws and forms of thinking, such as the concept, judgment, reasoning and theoretical system, and other subjective things. The unity of the logical and the historical means that history is the first, the objective existence, or the objective meaning, which is independent of the will of man. The logical thing, the secondary thing, reflects the historical thing in thought.

The historical thing is the objective source and basis of the logical thing, and the logical thing should take the historical thing as the prototype and criterion. The law of thinking mentioned by Engels should be consistent with the law of the objective world in essence. The law of logic pointed out by Lenin has the nature of axioms because of the hundreds of millions of repetitions of human practice. Logic is the generalization and summary of the history of knowledge, and it is the principle and method emphasizing the unity of logic and history (Pu, 2003 : 114).

Starting from dialectical materialism, Marx and Engels criticized and absorbed the rational core of Hegel's thought of Logitech and the unification of history, abandoned the essence of his idealism, and gave it a scientific transformation based on materialism, making it a scientific principle and method. When talking about the characteristics of Hegel's way of thinking, Engels pointed out: "What makes Hegel's way of thinking different from all other philosophers is that his way of thinking is based on a huge sense of history. Abstract and idealistic as the form is, the development of his thought is always in close parallel with the development of world history."

## Conclusion

Musicology research has a strong logic. The researchers believe that the philosophy - logic method has a more metaphysical temperament and can be in the overall grasp of strategic momentum. However, it is easy to be vague and break away from the characteristics of literature and art in a specific time, which often fails to interpret works. The method of history can study the noumenon of artistic works in a down-to-earth and accurate way, but it is easy to result in crude and illogical. As Confucius said: quality is better than literature is wild, and literature is better than quality in history, urbanity, and then a gentleman. Therefore, only logic and historical methods complement each other to provide accurate technical support for our research.

The art of bamboo flute, as a special study in the music discipline, should follow the unity of experience and experience; The unification of logic and history will make this study go deeper.

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