

# A Study on the Artistic Styles, Formation Mechanisms, and Integrative Innovation of Music in the Minyue Cultural Circle

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**Abstract:** *The music of the Minyue Cultural Circle shows features that differ from other forms. These features develop from conditions relating to location, population groups, and shared memory across communities. Traditional elements in this music undergo changes in structure as media forms change and as development occurs in related areas. These changes produce interactions between the process of forming identity, the means of expressing features particular to cultures, and the movement of forms across regions. The patterns that show how features develop in this music reflect factors that relate to values in society, structures used in practice, and patterns in language. The development of this music in the current period depends on conditions relating to technology, on structures in related areas, and on the movement of cultural forms. The process that combines different approaches and that produces changes in forms presents multiple paths. This process includes examining traditional components in different ways and using resources from other domains. It also includes changes in structures that provide support. These changes allow music from the Minyue Cultural Circle to maintain a state that shows both stability in structure and the capacity to include different elements.*

**Keywords:** Minyue Cultural Circle Music, Artistic Style, Cultural Structure.

## 1. Introduction

Min and Tai show separation by a narrow strait but these areas develop shared features in regional forms over time. The development occurs through interaction that continues across extended periods. Language, education, music, arts, religion, food, and values provide examples of features that the regions share. Music in the Minyue Cultural Circle indicates particular importance. This music relates to regional identity in cultural terms. It also relates to social life in significant ways. The multi-layered structural style of Minyue Cultural Circle music originates from the combined cultural accumulation of shared ethnic migrations, language systems, and religious cultures between Fujian and Tai. In current society, systems of communication and industrial organization that change over time continue to affect the ways that music from earlier periods appears to individuals, and this allows the qualities of voice and the patterns of rhythm that appear in traditional forms to show new value in spreading across regions and in responding to changes in what individuals consider important in aesthetic experience. Studies that examine this topic discuss the ways that features of style develop, the function that structures of culture provide, and the paths that allow innovation to occur, but analysis that uses more complete organization remains necessary to show the relationship between tradition and modern practice, and to show the conditions in institutions and the difficulties in structure that appear in innovation that combines different elements. The study examines the development over time of forms in musical work, the processes that produce these forms, and the approach that combines different forms to develop new work. This examination provides a framework for research on music in the Minyue Cultural Circle. The framework that this study presents is more complete than previous approaches. The work also provides support for development and progress that occurs together in music and in the features of musical work across the Minyue Cultural Circle.

## 2. The Historical Lineage and Structural Characteristics of Musical Styles in the Minyue Cultural Circle

### 2.1 The Macro-Context of Regional Cultural Geography and the Formation of Musical Styles

The development of forms in the region combining Min and Tai follows from particular features relating to mountains and the sea and from patterns showing movement of populations. The separation and the openness that geographical conditions provide result in different combinations across groups in language, in belief systems, and in approaches to production. These differences shape boundaries in the region for features relating to rhythm, to patterns in melody, and to methods of producing vocal sound. Routes across the sea reduce structures that limit interaction between groups, and this allows traditions in music from Minnan, from Hakka, and from related populations to develop elements that show similarity through contact between groups. These shared elements provide both formal and aesthetic foundations for later work that combines approaches across different areas. Within this region, patterns of settlement that involve multiple centers connect with systems of activities relating to religion. Music appears in settings that include events at temples, in activities relating to offerings, and in performances of opera that reflect local practice. These settings establish patterns in aesthetic response that show relative stability and these patterns support identification with particular locations.

Changes in forms of political structure and patterns in the economy across periods in different history affected the degree and the form of connections between Min and Tai, and the features of vocal practice and patterns in rhythm that were provided through movement of populations were reorganized in multiple instances during the process of movement across the sea. These practices underwent continuing negotiation with experiences of culture in the local context, forming a

sequence of musical re-encoding. With the increase in technologies of media and spaces in urban areas, music that was initially embedded in settings of religious practice and community gradually extended into stages for the public and systems of industry. This extension allowed music from the region to change its features in aesthetics for audiences that were wider while it maintained prosody in the dialect and frameworks of rhythm, revealing tensions between norms that were traditional and logics that were driven by the market, and providing a background for analysis for examining mechanisms of coordination in innovation that integrates different elements.

## **2.2 The Aesthetic Paradigms and Structural Elements of Traditional Fujian–Taiwan Music**

Traditional forms of music in the Minyue Cultural Circle show patterns that develop through practice over time. These forms use structures for voice, systems that organize tones, and patterns for rhythm. The organization follows features of the dialect and follows practices in religious activities. This approach allows patterns in melody to show features that relate to tone features in the dialect. This process occurs across time. Structures that organize form and that divide sections provide means for narrative and for use in ceremony. These structures produce order with multiple levels. The order provides features that allow recognition of style. Particular patterns for voice, patterns for rhythm, and patterns for melody indicate experiences in culture in the Minyue Cultural Circle. These patterns appear in opera that develops in the population, in forms that use singing for narrative, and in music for religious activities. The appearance occurs multiple times. This process supports categories that relate to traditional views on features to value in the forms. The categories establish limits. Innovation operates within the limits that the categories establish.

These patterns and structural features continue to provide the main identity for Min-Tai music in current contexts. The approach using features of the dialect remains central to how singing occurs, and the frameworks that provide traditional patterns continue to affect how melodies develop, requiring individuals making this music to work between structures that follow from the past and different approaches to making music when they address platforms for media in the present and groups across different regions. During processes that allow wider use and adaptation for performance on stage, the patterns relating to rhythm and the structures relating to form often show adjustment or reduction, and particular features following from tradition undergo reorganization into units that provide more suitable presentation through media. This reorganization shows adherence to identity in the region while revealing tensions relating to features of the style and limits relating to structure that occur in innovation combining different approaches, providing the basis for analysis in adjustment that follows of mechanisms for bringing together different elements and conditions relating to institutions.

## **2.3 The Reconfiguration and Evolutionary Chain of Styles from Tradition to Modernity**

The change from traditional to modern forms in Min-Tai music shows adjustment in how performance occurs, how

distribution takes place, and who forms the audience, but the main vocal features and rhythmic patterns remain. Urban growth and developments in media technology have decreased the use of temple settings, village stages, and ritual spaces, and this has moved major performances to modern theatre spaces, broadcasting systems, and digital platforms. Traditional structural forms, modal patterns, and melodic organization have been reduced, reorganized, or rewritten to fit with fragmented listening patterns and distribution across regions, changing traditional music from practice embedded in communities into cultural material that is open and that continues to support identity in the region while it faces pressure from market preferences and industrial systems.

The process shows forms that exist together and involve conditions of adjustment. Traditional musical forms maintain the original rules within local rituals and folk communities. These forms appear in commercial settings and in work across different areas and show features of representation using particular types. Elements that provide recognition are selected from these forms. This selection allows use as material for work combining different fields and for development that produces new approaches. Individuals working in creative activity, organizations in cultural production, and structures that establish policy conduct work that relates preservation of tradition to use in current practice. This work allows music from Fujian and Taiwan to establish position in identity at the regional level, in strategy relating to culture, and in the market for music in the Chinese language. The process involves selection that retains certain aspects of traditional practice and involves interpretation that changes these aspects. This produces tension and produces compromise. The outcomes provide basis using data for analysis that follows. This analysis examines pathways that combine elements, examines conditions that limit action in institutional structures, and examines methods by which different groups with interest in outcomes conduct adjustment.

## **3. The Generative Mechanisms and Contemporary Evolution of Musical Styles in the Minyue Cultural Circle**

### **3.1 The Driving Influence of Social and Cultural Structures and Value Systems on Musical Style**

The structure of society and culture in the region of Min and Tai provides a main factor in the formation of musical forms that develop over time. Systems of language, practices of religious activity, and the organization of community life across different groups that share ethnicity affect the features of melody, the patterns of rhythm, and the features of vocal production. These features allow music to show forms of expression that appear relatively stable within the cultural approach of the region. Systems of ritual practice in particular locations, the structure of networks relating to belief, and the activities that occur in collective settings provide a strong relationship between music and the identity of culture. This relationship allows features of vocal sound, the organization of modes, and the patterns of rhythm to develop continuity that occurs within practice over time. The relationship also provides traditional forms with cultural attachment that appears strong. This attachment allows the forms to maintain

structural features that show resilience in settings that appear in the current period.

The region developed to a different stage and changes in the structure of social organization produced development in multiple directions for systems relating to values. Changes occurring in education and increased focus on forms of cultural consumption and developing requirements for features relating to appearance created conditions that required forms of traditional music to develop in different ways, and this produced changes in the main features that define the style. Certain elements from traditional forms developed different roles in organizations that provide cultural functions to the public and in contexts where commercial communication occurs. The change in how value is understood led to different interpretations of the components that define style in contexts relating to the current period, and this created a process involving ongoing exchange between identity relating to the region, the function of culture as a form of representation, and distribution across different regions. This process that continues to develop provides a foundation for understanding changes that occur in the period that follows and the means by which different structures are brought together in forms that combine elements in new ways.

### **3.2 Media Technology, Industrial Structure, and the Reconfiguration of Musical Style**

The use of media technology has separated Min-Tai music from contexts in ritual practice. Recording technology, systems for broadcasting, and platforms using digital methods have changed forms of presentation in Min-Tai music, and this change places vocal features, patterns in melody, and structures in rhythm under conditions requiring different organization as spatial movement and rates of distribution show increases. Patterns in traditional form have undergone changes to provide fit with different modes for listening, and the organization of melody and arrangements in rhythm have developed forms that show more standard and typical features as structures of audience groups become larger. The environment of technology changes the experience of hearing, and this requires changes in style such as compression in rhythm, reduction of complexity in sound production, or refinement in structure when music addresses groups of audience outside the regional area, and results show that traditional Min-Tai music develops a different appearance in style.

The development of structure in industry further increases the process that changes Min-Tai music. The extension of processes in production provides features of goods to music, and this allows forms from tradition to show presence in operations for business while facing issues that appear from changes in value. The logic of industry produces selection of elements from tradition to develop systems using symbols that appear suitable for movement across different areas, and this increases the features of forms that combine and provides conditions in practice for work that integrates different approaches. In this structure, Min-Tai music shows movement in different directions. It maintains features that indicate identity in particular areas while changing to follow patterns in the market, and this provides support for movement of features in culture across Fujian-Taiwan areas and for work

together in the industry of culture.

### **3.3 Stylistic Adjustment in Cross-Regional Cultural Interaction and Identity Negotiation**

Cultural interaction between Min and Tai shows a long history. Movement of population, exchange relating to religious practice, and systems for commercial activity provide frequent points for cultural contact. This contact allows music to include elements from other regions during processes of movement across areas. Forms of vocal practice that follow tradition and systems for organizing musical patterns undergo changes to structure in these encounters. Features relating to melodic shape and features relating to rhythm are reconstructed within the structure of cultural identity relating to the region. The process of transformation that affects identity structures at multiple levels allows music to develop new cultural meanings in different contexts for communication. This process forms a configuration of style that appears open. The configuration can maintain expansion when different cultural forces affect it.

Modern society shows increasing exchange across regions, and this assigns an important role to Min-Tai music in the process of forming identity for regions and in showing culture. The process of adjustment becomes more complex when Fujian-Taiwan music encounters different expectations relating to features that appear across regions. This prompts change that occurs continuously in traditional elements of Fujian-Taiwan music, in the form of patterns relating to rhythm, and in the logic of expression to match structures that differ in features relating to sound and to visual aspects. The process of negotiating identity drives forms of Min-Tai music from systems that operate in local contexts in closed patterns toward expression that occurs in multiple dimensions. Innovation that integrates develops support in institutions within this interaction relating to culture. This dynamic allows music to develop a mechanism that operates in a manner that can continue for coordination between continuity of traditional culture in regions and requirements relating to features that appear in modern contexts.

## **4. Pathways and Coordination Mechanisms in the Integrative Innovation of Minyue Cultural Circle Music**

### **4.1 Defining the Connotations and Structural Types of Integrative Innovation**

The work on bringing together different forms in music from Min and Tai shows a process that combines elements from traditional forms, approaches from modern music, and sources from different regions. This process creates a new systematic form of music in terms of structure, presentation, and dissemination paths. The process of combining these elements involves reorganizing features that define particular forms, using technology and media in the presentation, and examining cultural significance in different ways. The different types of structure that result from this process include changes to vocal performance, development of patterns in rhythm, expansion of systems for organizing pitch, and presentation using multiple forms of media. These changes allow music to function in more contexts while

maintaining features that relate to particular regions. In this process, the patterns for organizing melody, the structures that organize musical forms, and the systems for vocal performance from traditional music interact with orientations from modern views on the nature of music. This interaction does not show a process in which one approach absorbs another approach. It shows a process that reorganizes structure and produces a result in which musical presentation has a different type of internal consistency.

Changes in patterns of consumption show that forms of innovation that combine different elements develop in multiple ways. This development includes changes that use elements from tradition, growth in structure that relies on systems using current methods, and forms that bring together resources from music in different regions. These ways allow music from the Minyue Cultural Circle to establish forms of practice in different spaces for cultural activity and different structures for industry. The increase in variety of platforms for media and the development of structures for industry that are more specific provide a form of organization in which aspects relating to artistic work, aspects relating to commercial activity, and aspects relating to cultural features occur together. This organization allows music to move between identity in the region, expectations for aesthetic features in the current period, and spreading across regions in ways that show flexibility. These features establish the basis for adjustments that follows of tensions in aesthetic features and systems for control.

#### **4.2 Aesthetic Tensions and Institutional Barriers in the Process of Integrative Innovation**

The development of combined forms has produced conditions in which traditional music from Fujian-Taiwan experiences tensions relating to structure, function, and value. Features that characterize regional approaches to vocal expression, patterns of rhythm, and systems of mode establish contrasts with the organizing principles that define current musical systems. These systems emphasize efficiency and movement between elements. This creates conditions requiring individuals working in innovation to address the tension between maintaining cultural forms and incorporating technological means. Changes in the composition of groups that receive this music increase these tensions. Groups that follow traditional approaches require particular features relating to language, rhythm, and ritual practice. Groups that represent new audiences emphasize intensity in rhythmic patterns, clarity in structural organization, and variation in tonal features. Music therefore carries multiple expectations in presentation forms. Approaches to innovation must show continuous adjustment in response to the different conditions that aesthetic systems of evaluation provide.

Conditions from institutions provide a further form of constraint. Policies relating to culture, systems for protection of work, structures for education, and the form of industrial development affect the process of change in style. Standards that establish categories for forms in traditional art limit the legitimacy that institutions provide for particular approaches to innovation, and these standards also limit the possibilities

for work across different areas and for distribution across different sectors. Differences in how resources for regional culture receive allocation, regulations from platforms that affect content and form, and the approach of industry actors that shows caution regarding risk produce friction in the process of innovation. Differences in how regional resources for traditional forms are distributed, regulations that platforms use to affect content and the forms it follows, and the approach that industry participants use when considering risk all produce friction in the process that develops innovation.

These factors show gaps in structure that are difficult to reconcile between the logic that preserves traditional music from Min and Tai and the requirements that industrialization involves, and this drives new exploration of mechanisms for governance at levels that are institutional and also at levels that are practical.

#### **4.3 Coordination Mechanisms and Governance Approaches under the Participation of Multiple Stakeholders**

The smooth advancement of integrated innovation in Min-Tai music depends on a collaborative structure involving multiple stakeholders. Government groups, groups focused on culture, groups in education, groups in industry, and groups in the community form a network with different dimensions that provides support for development in music, and each group uses a different role in providing resources, establishing values, and developing regulations. Guidance from policy expands the space that allows traditional music to reach the public, and the way education systems organize learning affects the development of skills across different areas, and the approaches that groups focused on culture use for different efforts, along with the approaches that industry groups use to provide music to the public, change the ways that music moves through society. These efforts that relate to each other provide support from different groups for innovation that continues over time in a setting where culture involves multiple factors.

Discussion between groups shows that the structure for management develops multiple levels. Individuals who maintain traditional forms of music require methods to interact with those working in industry to address issues relating to preserving practices while also allowing development. Organizations that focus on culture provide assessment of aesthetic features within established approaches to operation, systems for education develop particular practices that allow integration of different forms, and departments in government include resources relating to culture within structures for regulation to provide participation that is balanced across groups involved in development. These methods for bringing together different elements allow music from the Minyue Cultural Circle to maintain its foundation in culture during exchange across regions, changes relating to technology, and growth in industry, producing a system with structure that can extend to provide stability for expression in art and distribution to society, while also providing continued support for development within structures established as institutions.

## 5. Conclusion

The development of music forms in the Min-Tai area shows effects from multiple factors that include features of the particular setting, the structure of social groups, and systems of value in culture. Forms of sound production in traditional practice and patterns relating to time in performance appear as structures with clear stability through extended processes of development in culture. This provides the music with a specific character in culture. Systems for communication in the current period, the organization of production and distribution, and interaction between areas in cultural terms present different forces that produce change. These factors require the restructuring of features in music relating to organization, the role in social settings, and the significance that forms carry. The process of combining different elements to produce new forms occurs through the involvement of various participants and changes in the structures that organize activity. This shows a process of adjustment between the continuation of forms from earlier periods and requirements relating to evaluation in the present. The interaction between these factors allows music to find a position that balances aspects of identity in the region, conditions relating to technical means, and requirements in social contexts. The result shows the development of a structure in form and culture that allows for extension. The fundamental driving force for the future development of Minyue Cultural Circle music lies here.

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