

Bibliometric Analysis of Tujia Music Literature

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Abstract: In the past 40 years, the academic community has mainly adopted descriptive analysis and less quantitative research on the literature of Tujia music. This paper adopts the method of bibliometric analysis to analyze 405 documents included in CNKI database from 1980 to 2021.

Keywords: Tujia nationality; Music literature; Quantitative analysis

1. Introduction

The study of Tujia music began in the 1950s and 1960s, with a small number of books and articles appearing. Since the 1980s, a number of research achievements with important academic value have emerged, and the research achievements have been remarkable. In terms of research methods, descriptive analysis is mainly used, and systematic quantitative research is seldom carried out. This paper attempts to process the data of the main research results in the past 40 years, analyze the current situation of Tujia music research from the perspective of quantitative laws, and provide some reference for researchers to further develop the development plan in this field and macro management research activities.^[1]

2. Research design

2.1 Data source

Take CNKI as the data source, take January 1, 1980 to December 31, 2021 as the time slice, take "Tujia music" as the subject words (including the title, keywords, and Chinese abstract, which can retrieve any or more of the three articles that meet the specified retrieval conditions), search the full-text database, and the paper retrieval time is January 20, 2022. By excluding newspapers and meetings and other documents irrelevant to the research topic, 405 documents were finally obtained as the research object. The number of research papers on Tujia music published in China is shown in the following table. The data in brackets in the table is the number of papers on Tujia music published that year. It can be seen from Table 1 that the research papers on Tujia music published in China mainly focus on the period from 2000 to about 20 years. Relevant documents are mainly distributed in journals such as Journal of Hubei University for Nationalities (Philosophy and Social Sciences Edition) and National Music.^[2]

Table 1 CNKI's statistics of the number of Tujia music documents in the past 40 years

1980-1989	1990-1999	2000-2009	2010-2019	2020-2021
		2000 (3)	2010 (29)	2020 (18)
	1991 (1)	2001 (2)	2011 (22)	2021 (16)
		2002 (5)	2012 (25)	
		2003 (7)	2013 (26)	
		2004 (5)	2014 (16)	
	1995 (1)	2005 (5)	2015 (21)	
		2006 (8)	2016 (31)	
	1997 (2)	2007 (9)	2017 (36)	
		2008 (12)	2018 (35)	
1989 (1)	1999 (1)	2009 (17)	2019 (36)	

2.2 Research methods

The overall object of this study is “Tujia music”, including Tujia folk songs, Tujia songs and dances, Tujia musical instruments, Tujia opera, Tujia folk art and other aspects. CNKI system and knowledge map software Cite Space and noteexpress document software are used to conduct quantitative analysis of academic literature with the theme of “Tujia music” in China in the past 40 years from 1980 to 2021. Combined with literature research method, knowledge map analysis method, content analysis method, etc., the number of Tujia related literature, authors and partners, research hotspots and frontier trends are analyzed, To discuss the existing problems of Tujia music research and summarize the characteristics of the development of Tujia music research.^[3]

Key words: “Tujia music, Tujia folk songs, Tujia song and dance, Tujia musical instruments, Tujia instrumental music, Tujia opera, and Tujia folk art” are the subject words, and are retrieved on CNKI (China Journal Full-text Database), with the retrieval time of 2022.1.20 and the time range of 1980.1.1-2021.12.31.

Search results: Tujia music (90), Tujia folk song (266), Tujia song and dance (53), Tujia musical instrument (20), Tujia instrumental music (9), Tujia opera (9), Tujia folk art (4), excluding duplicate documents, as well as meetings, newspapers and other information that are inconsistent with the theme, 405 valid documents were obtained. Among them, journal literature 323 and dissertation 82.

3. Analysis of relevant literature of Tujia music

3.1 Analysis of annual journal load

From the perspective of the annual trend of the number of documents issued, since 2000 in China, the subject has continued to develop. Taking the research theme “Tujia folk songs” as an example, the academic research in China can be roughly divided into three stages. The first stage is the initial stage of 1980-2000, and the research is less. The second stage showed an upward trend from 2001 to 2018. In the third stage, the number of documents issued has declined since 2019.

3.2 Analysis of literature sources

From 1980 to 2021, CNKI included the statistics of Tujia music journals in the past 40 years, and the data showed that the main journals ranking the top in the number of publications were Journal of Hubei University for Nationalities (Philosophy and Social Sciences Edition), National Music, Guizhou Ethnic Studies, Chinese Music, and Music Creation. The number of provincial journals is more than that of core journals. At present, a large number of research documents on Tujia music are published in general art journals and doctoral theses in universities^[4].

3.3 Author and institutional analysis

In the CNKI database, the top 20 authors with the theme of “Tujia music” were selected, with 88 papers, and 19 with more than 3 papers, accounting for 21.73% of the sample literature. Use the Citispace software node type to set as the author, and analyze the generated title term cluster diagram from the software background. It can be seen from the author’s information that there are many scholars studying Tujia music in China, including Xiong Xiaohui, Tian Shigao, Liu Zhiyan, Liu Rong, Peng Yuping, Xiao Gang, Liang Yi, Hu Yuanhui, etc. There are not many highly influential authors, there are few cooperative relationships between authors, the core author group has not yet formed, and there is a lack of professional theoretical team leadership.

According to the Price formula N_{mac} for calculating core authors, where N is the minimum standard for core authors to be selected, referring to the two values of the minimum number of papers and the lowest frequency of citations; N_{max} is the number of papers published by the most prolific authors (21 in this study) and the highest co-citation frequency (54 in this study). When the values of 21 and 54 are brought into the Price formula for calculation, the minimum standard of starting document quantity is $N=3.43 \approx 3$, and the minimum standard of core author’s cited frequency is $N=5.503 \approx 6$ times. Therefore, we selected 10 core authors according to the criteria of whether to enter the scope of core authors of this study with the number of papers ≥ 3 and the frequency of citations ≥ 6 . They can be regarded as the core authors in the field of Tujia music research.^[5]

3.4 Fund analysis

This research searches under the theme of “Tujia music” and carries out fund analysis on Tujia music papers. According to CNKI statistics, among the research projects of Tujia music in China, there are 4 national social science funds, 1 national science and technology support plan project, 1 national education and science planning project, and 1 central university basic scientific research business special fund. Others are funded by provincial, municipal and autonomous region funds. From the data of these funds, it can be seen that the national and provincial support funds for Tujia music research have increased to some extent in recent years (for example, there are three funded by the Hunan Provincial Philosophy and Social Science Fund), but the overall attention and attention level is still insufficient.

4. Epilogue

We can see that the research methods of Tujia music in China are relatively simple, lacking interdisciplinary and multi-dimensional perspectives, most of which are shallow description of documentary forms, and lack of abstract symbolic interpretation. In the field of music history and archaeology of the Tujia nationality, the research achievements are insufficient. In the fields of Tujia music creation, music sociology, music aesthetics, music education, music psychology, music geography, and Tujia music gender and culture, there are few innovative achievements. Therefore, researchers should pay attention to the full use of “integration”, “local chronicles” and other classic documents. Taking the experience of the predecessors of Tujia music research as a reference, explore the diverse methods and theories of Tujia music research to meet the requirements of specific research work in the new form. In terms of the international interaction research of Tujia music and the “qualitative” interpretation research of Tujia music, we call on experts and scholars in relevant fields to lead the direction, promote the future development of Tujia music discipline, and improve the academic level of Tujia music research from macro thinking to micro research orientation.

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