

On the Role of Liquor and Music in Society and Culture

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Abstract:

Liquor and music have important social and cultural functions in people's social life, which are mainly reflected in their symbolic roles. This paper aims to explore the situational markers of liquor and music in terms of social and cultural roles, the identification of identity and status of liquor and music, and the symbolic influence of different liquor due to gender.

Key words: liquor, music, social, cultural role

I. INTRODUCTION

Liquor and music are both important parts of social and cultural life. It plays an extremely important role in social life, such as sacrifice, funeral, marriage, communication, etiquette and festival, which are not complete without the two props of liquor and music. Drinking has an important social function throughout people's daily lives, which is reflected in its symbolic role.

II. SITUATIONAL MARKERS OF THE TYPES OF LIQUOR AND MUSIC

The type of liquor is often used to define the nature of social situations. Take for example, in the western culture, champagne is synonymous with celebration. If a bottle of champagne is opened on a "normal" occasion, someone will always ask "what are we celebrating?"

The Austrian Weiner Becken, the German sparkling liquor Sekt both are standard for formal celebrations

and gin is reserved for more intimate orgiastic-like parties. The type of liquor consumed thus defines both the nature of the event and the social connections between the drinkers.^[1]

In an American society long unbound by tradition and custom, the social meaning of different kinds of liquor is clearly and implicitly defined, even though a more individualistic approach to liquor selection is expected. A study in the United States looked at the situational appropriateness of various types of alcoholic beverages and found that grape alcohol, not liquor or beer, was the righttable drink. Liquor and sparkling liquor, not beer, was the consensus of the celebrations. Beer is the best drink for informal, relaxed occasions. In more traditional cultures, situational labeling of liquor involves more complex and subtle distinctions and stricter rules for the use of certain types of liquor. In France, for example, aperitif is served before the meal is served; white liquor before red liquor, brandy and after-dinner liquor are served only after the main course, and so on. In traditional social circles, any change to this "liquor culture setting" is akin to making a serious grammatical mistake and suffering the disgust or contempt of the people present. Among Hungarian gypsies, the same strict rules apply to brandy: it is the first liquid to be drunk in the morning. It can be seen that different types of liquor have corresponding situational markers, which is a very important part of social etiquette.^[2]

Music is also a typical situational marker, especially in the program arrangement of traditional European celebration balls. As the guests trickle in, the band play formal, cheerful music pieces, such as the classical

string quartet, and people walk around the room with sparkling liquor in their hands, talking. When the host makes a speech, the band quickly expands into a small one. When the host brings out the champagne, Polkas played. At this time, the single men will be the first to invite the unmarried women in the previous communication preferred to dance. After a few polkas a waltz is played and some older people join the dance floor. At the end of the ball, several traditional court music songs are arranged to give the guests a chance to say goodbye to each other. The slower tempo also indicates the end of the ball. Minuet will be the hot choice. Due to the retention of the court dance's carefully designed etiquette elements, the dance postures are dignified, elegant and beautiful. Curtsey and bow, a strictly symmetrical composition of dance, have become the best choice of many farewell dances. And according to the status from the main to the secondary order, first the host, then the guests, young people finally come out, meaning continuous reproduction breed in an endless succession.^[3]

In Asia, the situational markers of the types of liquor and music are significantly different. Koreans regard drinking as an important means of daily communication. South Koreans generally drink a low degree of "soju" and on the table courtesy is very heavy. The Japanese are good drinkers. They generally do not drink much, so they prefer low alcohol "sake". When Japanese drink, they like to savor it. The size of the glass is amazing. In addition to being available in shops and pubs, liquor vending machines are ubiquitous in Japan, offering instant relief from the stresses of life and work. In such a big environment, Japanese people almost regard drinking as their job. They will check in at the bar after work every day, and many important decisions are made not in the office, but in the pub. The national drink in Singapore is called "commander" and is one of the "top 10 cocktails in the world", which is offered free of charge on all Singapore flights. Commander is actually an ancient North American indigenous hard drink. Often it is decorated with more than ten kinds of fruit, not only good to drink, but also pleasing to the eyes---used to calm and relieve pressure. Compared with

Singapore's small size of land area, the bar is high in quality and density and has its own style. The Speakeasy is a common form of this rise in the 1920s bars. In order to avoid prohibition, it is disguised as other shops to sell bootleg. The fact that this "sneaky" act brings stimulation made Speakeasy bar thrive after the end of prohibition. In China with its long history, liquor is indispensable and important as liquor in both traditional cultural festivals and formal occasions such as funerals and weddings, sacrifices, grand opening ceremonies and social occasions at work. Beer, on the other hand, is more popular in quite relaxed and informal occasions such as gathering with friends and relatives.

III. LIQUOR AND MUSIC: SIGNS OF IDENTITY AND STATUS

The choice of liquor is also an important marker of social status. In general, imported or "foreign" liquor has a higher status than "local" liquor. In Poland, for example, liquor is considered to be enjoyed by the high-status middle class, while local beer and vodka are favored by the "average person" or working class. In one comparative study, Polish college students consumed eight times as much liquor as American college students. University students in Poland generally want to show their special status as "national elites" through their preference for liquor. In France, by contrast, liquor is the norm, and the young elite prefer imported beer.^[4]

Sometimes people's preferences are not only a reflection of high-class liquor, but also an expression of desire, rather than an actual reflection of social status. Such views of drinking, M. Douglas said in 1987, are often interpreted as being "used to construct an ideal world." According to B. Meyerhof people's self-knowledge has reached not only the level of "I think I am," but also the level of "I should be or could be."^[5]

In contemporary life, the choice of music is also an important symbol of identity and status. In Europe, if you invite a friend to a church concert of Bach's Brandenburg concerto, you will be considered to have

a high music taste, thus improving your understanding of you.

Frederic Chopin was a Polish pianist who found success in Paris. Before that, he had tried hard in Vienna, and asked Czerny for advice on composition, but without success, because Viennese still prefer to taste the music aesthetics of Haydn, Mozart, Beethoven and Strauss. In July 1830, the people of Paris launched the July revolution and established the July dynasty headed by Louis Philippe. The French revolution spread the progressive thought of freedom and democracy and had a great influence on the development of world history. Chopin arrived in Paris at the end of 1831, when salon activities in Paris were very popular. Due to its slim and elegant appearance and refreshing piano art, Chopin was still attractive even though he was extremely withdrawn and did not like to communicate with others. In a cozy atmosphere, Chopin played for celebrities, writers, poets, artists and nobles. Chopin brought people Polish dance music, mazurka, letting the Parisians find everything new and fresh. In addition, Chopin's nocturnes were written in a poetic and dreamlike way, delicate and not stingy, soft and not sweet, which always inherited the French pride and nobility from his father. In addition, he has Liszt and Schumann, two major musicians, Hugo and Balzac, two major writers of great support. Chopin was excellent. He fit the needs of the Paris social circle at that time.^[6]

IV. LIQUOR AND MUSIC AND GENDER DIFFERENTIATION

Even in societies that are open to women's drinking, some liquor is considered inappropriate for women. On the other hand, some liquor is considered too feminine for male consumers. The symbolic impact of liquor is not to be underestimated.

Historically, there has been a significant difference in the choice of instruments for boys and girls, with girls favoring smaller or higher-pitched instruments. These gender differences are still evident today. The researchers collected data from 150 music educational institutions, some of which counted the gender ratio of

students in a single musical instrument category, while others matched the names of artists with their musical Instruments and put them into the collection information base of the national basic data for gender comparison. Some formulas were found: girls studied the harp, flute, solo, piccolo, clarinet, oboe and violin, while boys studied electric guitar, bass guitar, tuba, drum, tabla and trombone. Instruments of both sexes are the piano, African drum, cornet, horn, saxophone and soprano.

In music practice, the physiological difference between sexes cannot determine the difference in music behavior and thinking between males and females. However, from the perspective of social and cultural environment, since people have different expectations for the social roles of men and women, the roles that men and women play in the society are also different. Therefore, by interacting with the society, men and women jointly exert influences on their music behaviors. This paper explores the influence of gender differences on music behaviors from the perspective of social and cultural environment, and points out that the reason for the differences in music behaviors is the stereotyping of social gender roles rather than gender itself.^[7]

CONCLUSION

To sum up, the discussion on social and cultural roles of liquor and music is mainly reflected in the research on social and cultural roles, which is mainly symbolic and combined with cross-cultural materials and conclusions. In other words, in terms of social and cultural roles, liquor and music have situational markers, liquor and music identify identity and status, liquor and music have a very strong symbolic influence because of gender differences.

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