



The Transmission Process of Shanxi Badatao in China

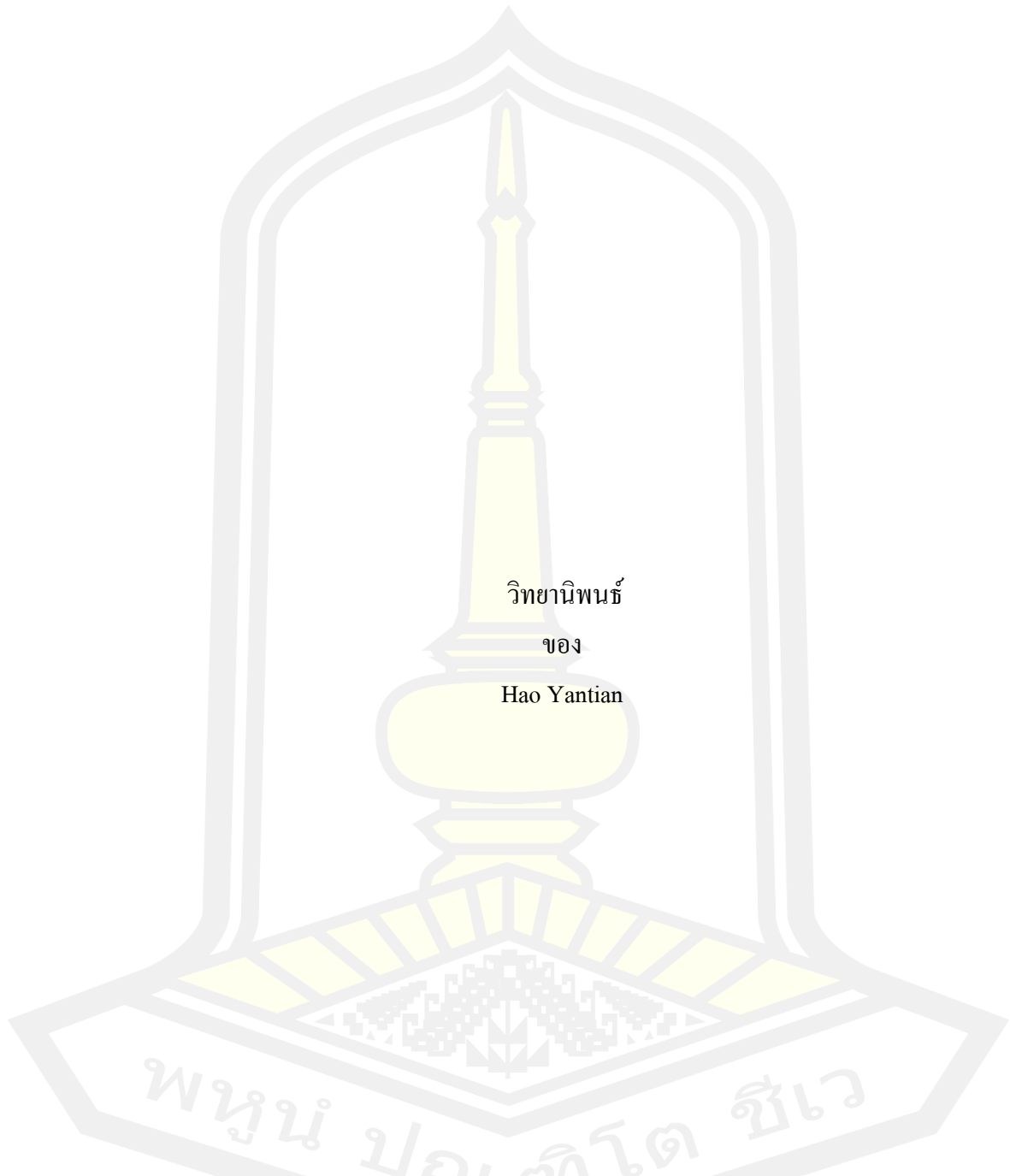
Hao Yantian

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

March 2022

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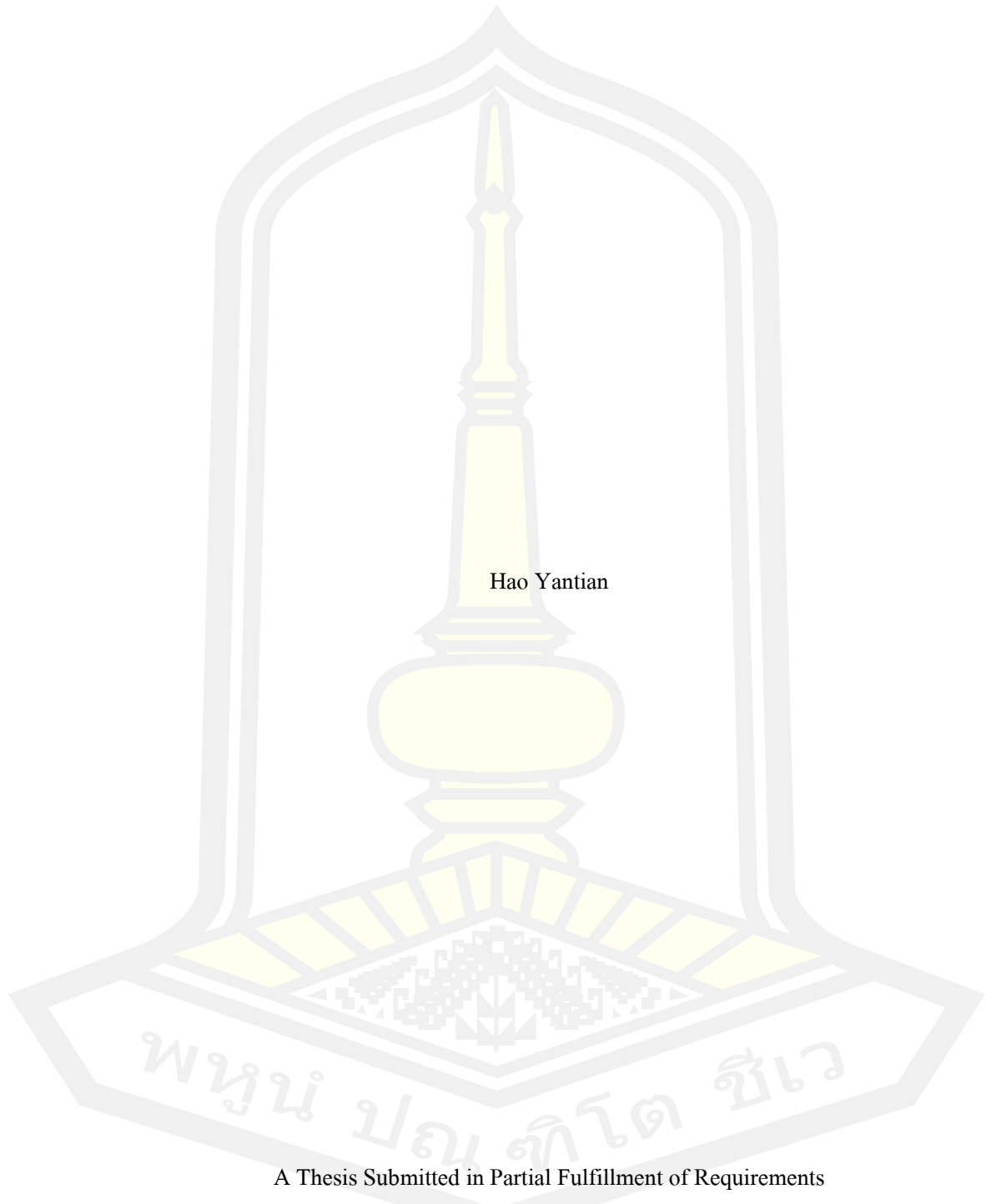
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาดมหลักสูตร

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March 2022

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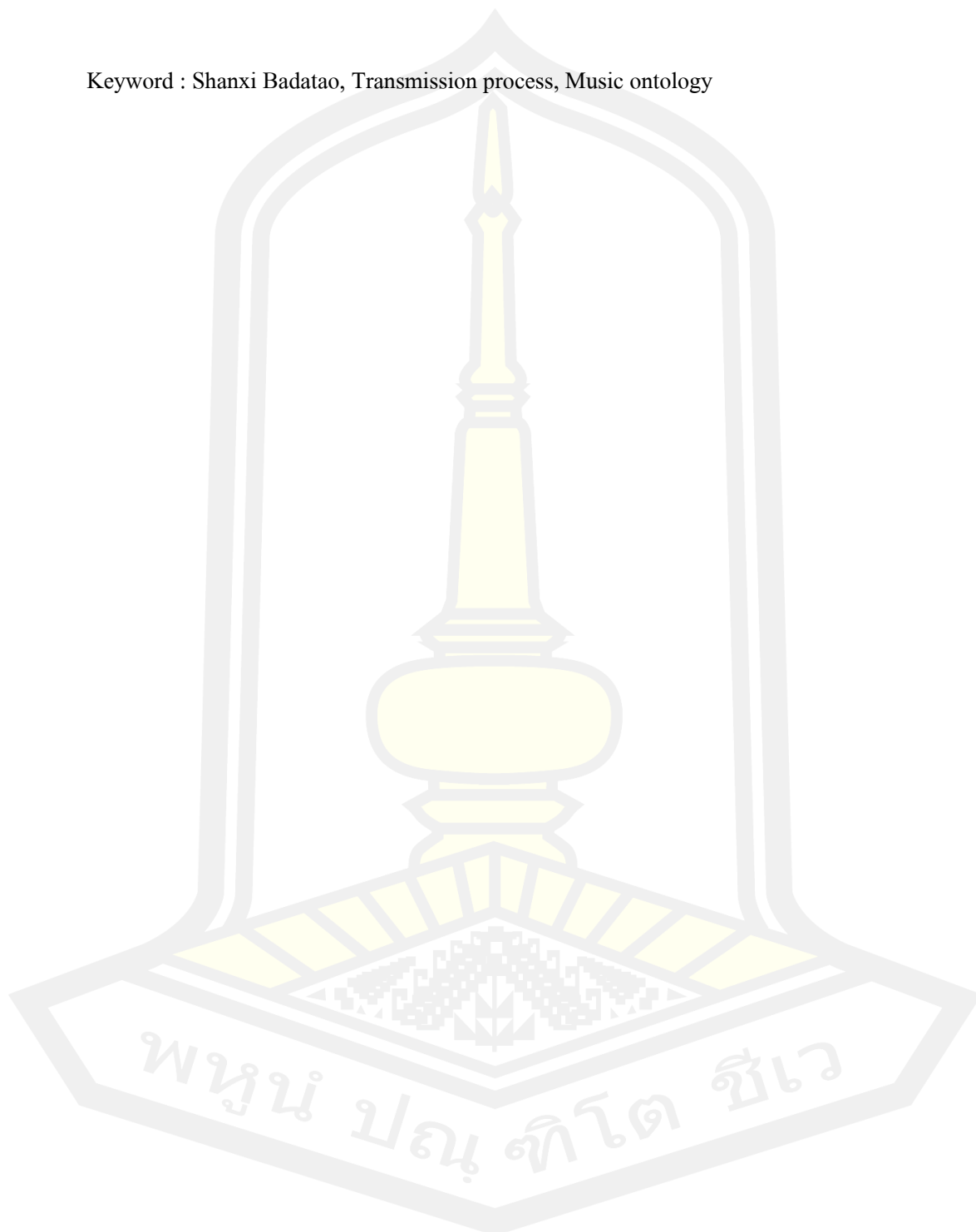
ABSTRACT

This research was done with qualitative and ethnomusicological studies. The aims were 1) To investigate the history of Shanxi Badatao in China. 2) To study the contemporary status of Shanxi Badatao in China. 3) To describe the transmission process of Shanxi Badatao in China. The data were collected based on the fieldwork from Artists, Scholar and Professors.

The results as follows: 1) Shanxi Badatao is a large-scale wind set in Wutai, Shanxi Province, China. It is one of the ancient Chinese music genres along with Xi'an drum music in Shaanxi Province and Beijing Zhihua Temple music. It includes seven sets of Shengguan sets and a set of Suona sets, Is the representative of traditional folk instrumental music sets with great influence in China. Performance occasions are generally temple events, weddings, funerals, temple fairs, leisure and entertainment, etc. Among them, the 12 pieces of music that are clearly classified in Shanxi Badatao all have strong traditional music style characteristics. As wind music, unique music style is one of its most important signs. The tone of the instrument alternates light and dark, rich and vivid. At the same time, rhythm combination is also a very obvious feature of this kind of music, and the expressive power of music makes them become the soul of wind and percussion music.. 2) Analyze the Shanxi Badatao's music ontology, musical instrument, music, functions of Shanxi Badatao, performance types, informants, and key informants.3) Shanxi Badatao transmission Buddhist music culture, Shanxi Badatao transmission folk music, examples of Shanxi Badatao transmission process, the dilemma of Shanxi Badatao's transmission process and thinking of Shanxi Badatao's protection and transmission process.4) the Shanxi Badatao transmission process model, clarifies that school education is an effective way for the Shanxi Badatao transmission process of intangible cultural heritage, and then elaborates the

Shanxi Badatao school education transmission process.

Keyword : Shanxi Badatao, Transmission process, Music ontology



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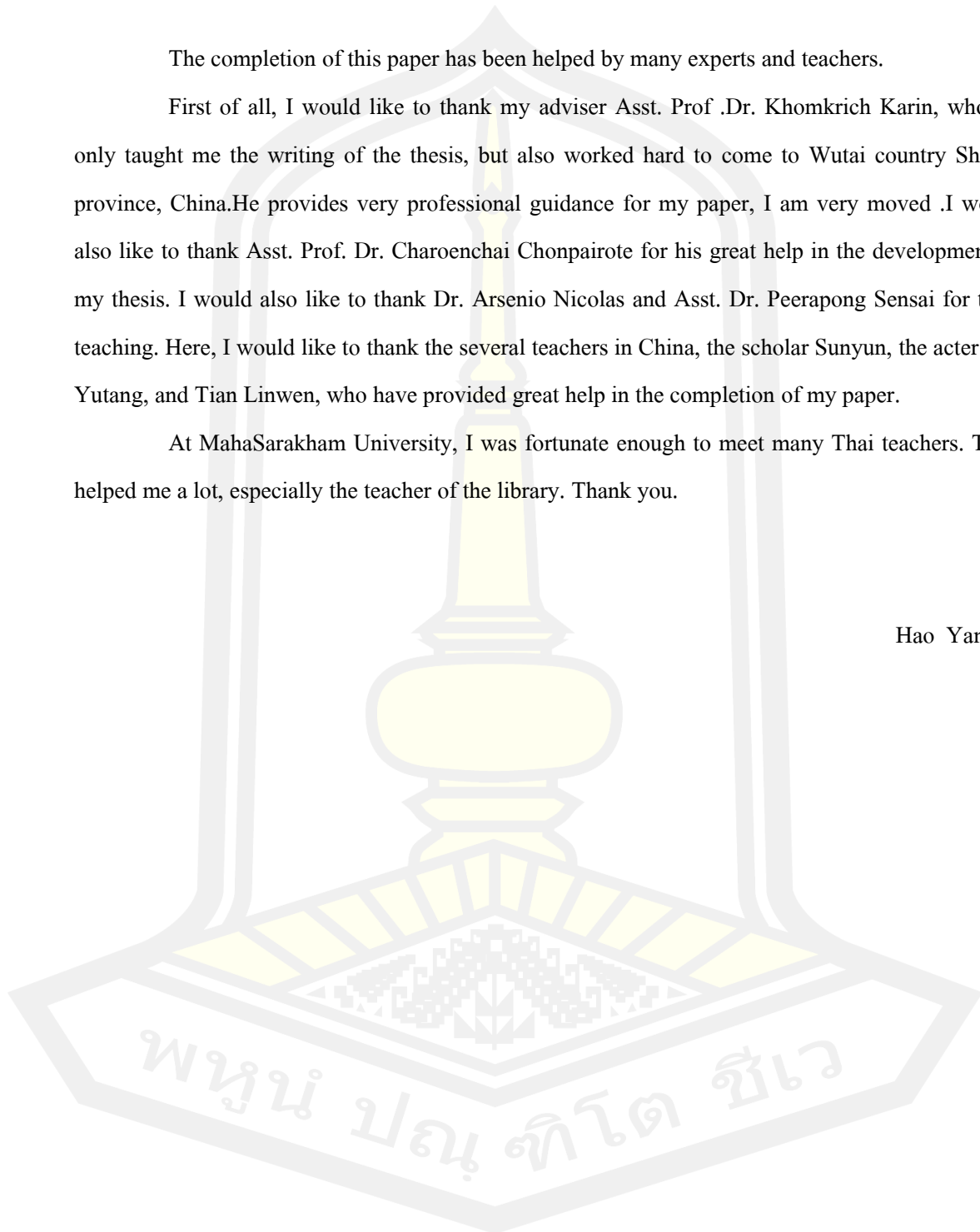


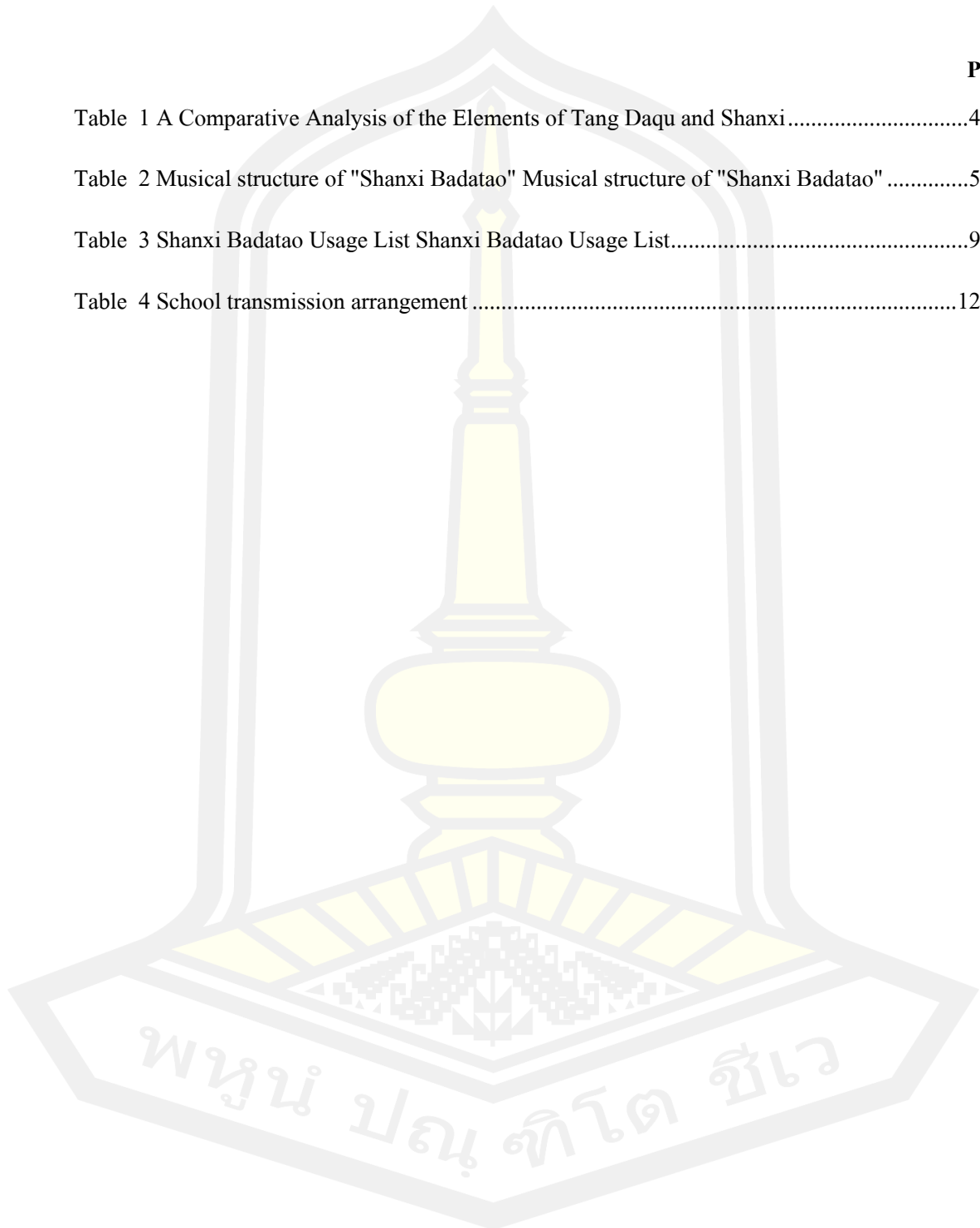
TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	F
TABLE OF CONTENTS.....	G
LIST OF TABLES.....	I
LIST OF FIGURES.....	J
CHAPTER I INTRODUCTION.....	1
1. Background of research.....	1
2. Objective of research.....	4
3. Question of research.....	4
4. Benefit of the research.....	4
5. Scope of the research.....	5
6. Definition of terms.....	5
7. Conceptual framework.....	5
CHAPTER II LITERATURE REVIEW.....	7
1. The General Knowledge of Shanxi Badatao in Wutai County, Shanxi Province, China.....	7
2. Society and Culture of people in Wutai County, Shanxi Province, China.....	9
3. Musical elements of Shanxi Badatao.....	13
4. Theories Used in this Research.....	14
5. Documents and Research Related to Shanxi Badatao.....	20
CHAPTER III RESEARCH METHODS.....	27
1. Research scope.....	27

2 Research Process	28
2.3 Data Collection.....	31
Chapter IV The history of Shanxi Badatao in China	35
1. The history of Shanxi Badatao	35
Chapter V The contemporary status of Shanxi Badatao in China	52
1. Shanxi Badatao's music ontology.....	52
2. Musical instrument.....	56
3. Music.....	94
4. Functions of Shanxi Badatao.....	101
5. Shanxi Badatao performance types.....	112
Chapter VI The transmission process of Shanxi Badatao.....	115
1. Shanxi Badatao transmission local culture.....	115
2. "Shanxi Badatao" transmission folk music	123
3. Examples of Shanxi Badatao transmission process	124
4. The dilemma of Shanxi Badatao's transmission process.....	129
5. Thinking of Shanxi Badatao's protection and transmission process	133
REFERENCES	138
APPENDIX.....	140
BIOGRAPHY	142

LIST OF TABLES

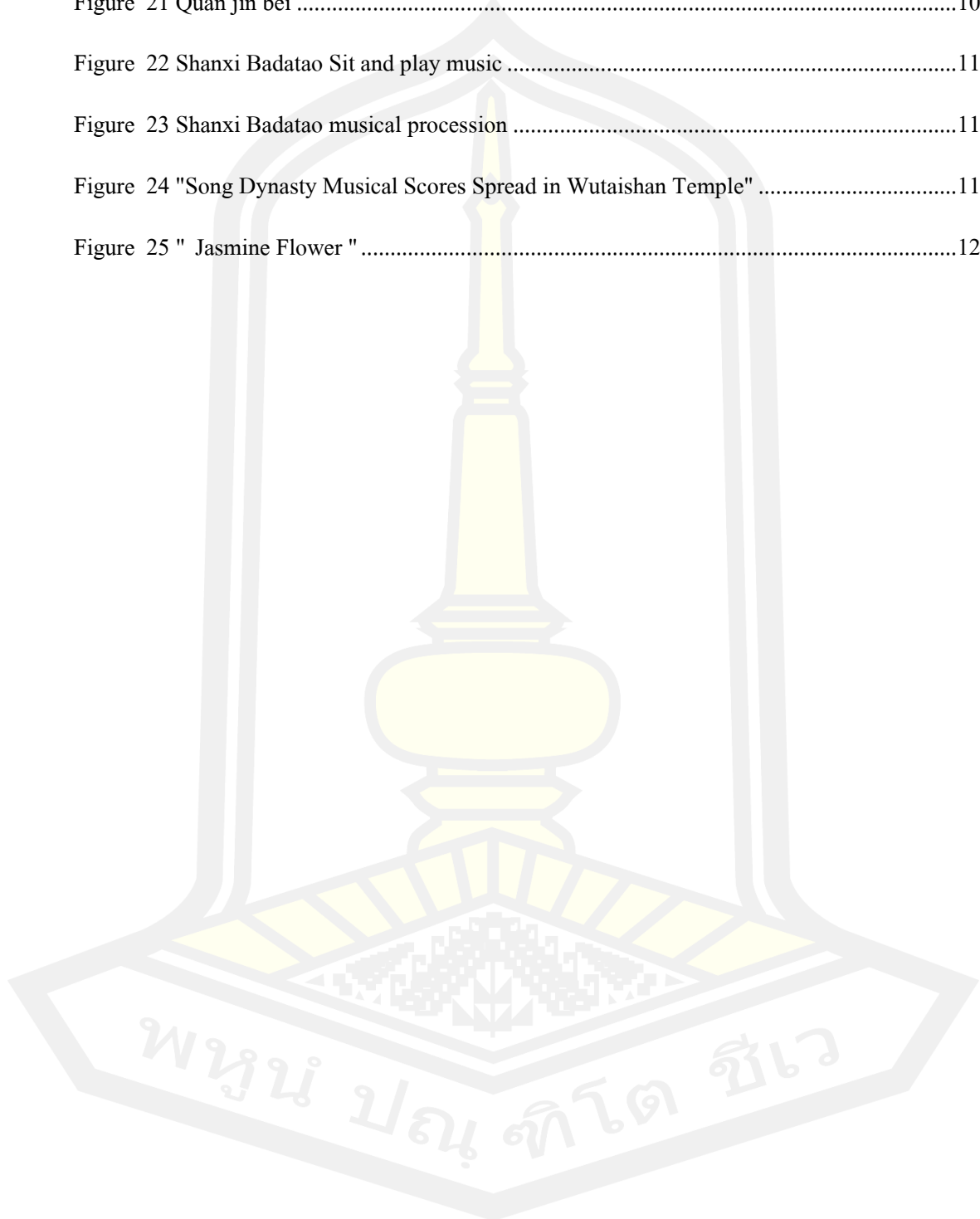
	Page
Table 1 A Comparative Analysis of the Elements of Tang Daqu and Shanxi.....	41
Table 2 Musical structure of "Shanxi Badatao" Musical structure of "Shanxi Badatao"	55
Table 3 Shanxi Badatao Usage List Shanxi Badatao Usage List.....	95
Table 4 School transmission arrangement	128



LIST OF FIGURES

	Page
Figure 1. Conceptual framework	6
Figure 2. Map of Wutai County, Shanxi Province, China	27
Figure 3. Mr. Niu Yutang	29
Figure 4. Mr. Tian Linwen.....	30
Figure 5 Shanxi Badatao (The order from left to right in the front row in the photo is Sheng, Suona, Sheng, Guanzi, Sheng, Guanzi, Sheng, Dizi. From left to right in the back row are bells, wooden fish, drums, and cymbals.)	52
Figure 6 Guanzi.....	57
Figure 7 Suona Make: Hao Yantian.....	61
Figure 8 Suona	61
Figure 9 Sheng	65
Figure 10 Bamboo flute (Zhudi).....	73
Figure 11 Tang Drum.....	82
Figure 12 Bo	84
Figure 13 Luo.....	88
Figure 14 Qing tian ge	96
Figure 15 Bang Zhuang tai.....	97
Figure 16 Tui lu zhou.....	98
Figure 17 Shi er ceng lou	98
Figure 18 Da ma yu lang.....	99
Figure 19 Zhen yan	100

Figure 20 Pu an zhou	100
Figure 21 Quan jin bei	101
Figure 22 Shanxi Badatao Sit and play music	113
Figure 23 Shanxi Badatao musical procession	114
Figure 24 "Song Dynasty Musical Scores Spread in Wutaishan Temple"	117
Figure 25 " Jasmine Flower "	121



CHAPTER I

INTRODUCTION

1. Background of research

Shanxi Badatao, mainly popular in Wutai County, Shanxi Province, China, belongs to folk percussion music. It is named after eight large-scale tunes, referred to as "Badatu". The historical origin of the eight major tunes has not been accurately recorded. According to the memories of old artists, it has been formed in the folk at least in the early Qing Dynasty and reached its peak in the early twentieth century. From the 1930s to the 1940s, due to the invasion of Japanese bandits, the music genre was severely destroyed. Many musical scores (including part of Gongchi scores with lyrics) and related text materials were scattered and the performance gradually depressed. Come down. After the founding of the People's Republic of China, due to the importance of the party and the people's government to heritage, eight sets of audio systems were rescued and preserved. (Jones& S, 1996)

Shanxi Badatao is kind ensemble consisting of the music instrument in Wutai, Shanxi Province, China. It is one of the ancient Chinese music genres along with Xi'an drum music in Shaanxi Province and Beijing Zhihua Temple music. It includes seven sets of Shengguan sets and a set of Suona sets, Is the representative of traditional folk instrumental music sets with great influence in China.(Jing Weigang,2019) The repertoire comes from four types of music: ancient music, drama music, folk songs, and temple music. Performance occasions are generally temple events, weddings, funerals, temple fairs, leisure and entertainment, etc. Among them, the 12 pieces of music that are clearly classified in Shanxi Badatao all have strong traditional music style characteristics. As wind music, unique music style is one of its most important signs. The tone of the instrument alternates light and dark, rich and vivid. At the same time, rhythm combination is also a very obvious feature of this kind of music, and the expressive power of music makes them become the soul of wind and percussion music. (Cover, 2012)

At present, there are two problems in Shanxi Badatao's transmission process. One is the uncertainty of the origin, and the other is that in the current process of inheritance, with the death

of the old artist, all the artists who can perform Shanxi Badatao completely Not much anymore. However, young people today are not very interested in inheriting Shanxi Badatao. Faced with the impact of a large number of electronic music, the audience is also more inclined to listen to popular music and music that is more suitable for life.

A lot of research on Shanxi Badatao is about melody and performance skills, but there have a little research on Shanxi Badatao's history and transmission. From the previous academic research, it is mainly concentrated in musicology, artistic performance, folklore, etc., but there are few analyses from the development of each period of history. This research takes the inheritance of Shanxi Badatao as the topic, how Shanxi Badatao has been passed on to today through generations of artists through learning and performance, then whether there are changes in ancient music and modern music, and what is the inheritance process? This is what I have always Concerns and goals to be studied. Through field research on the changes and inheritance characteristics of the artist's status, activity status, economic income, class staff, etc. since the historical development of Shanxi Badatao, the way of education and inheritance, performance characteristics, and Shanxi Badatao's changes in folklore activities, from music interpreting Shanxi Badatao from the perspective of historiography, the inheritance and protection of folk art adds a strength. And as a national instrumental performer, he can conduct professional exchanges and learning with interviewing artists based on his professional advantages, conduct "immersion" edification, and use his own performance as an opportunity to participate in various folk artist activities, which will benefit the folks from all over Shanxi. Have a more comprehensive understanding of music. (Zhao& Y, 2019)

At present, the origin of Shanxi Badatao points to Zhao Chenggui in Wutai County in the late Qing Dynasty. However, according to the information collected by the author, some scholars believe that while Zhao Chenggui excavated and sorted out Wutai Badatao, Xu Jiyu also collected and sorted Shanxi Badatao.(Wang Tieniu,2020) Made a contribution. How to prove these arguments requires the author to read a lot of historical materials and documents. As the living environment changes and the scale of towns continues to expand, the aesthetic concept of the younger generation will inevitably change. This kind of "change" has never been interrupted since ancient times, but it is not easy to be noticed in a certain period of time, and it is more obvious in another period of time. We also noticed in the field surveys that the elderly, middle-aged, and

younger generations (including performers and audiences) have different understandings of "tradition", different understandings of folk culture inheritance, and different aesthetic concepts. It has a subtle influence on the "tradition" of using music in the performance of Wutai and Batai. This kind of influence always accompanies the inheritance process, and some clues can be seen at any time period artificially set. In the recent past, there is another factor that cannot be ignored in the "flow" of Wutai Badatao in the inheritance process. That is, the parents and masters of the elderly mostly use Gongchi scores as the basis for performing and inheriting Wutai Eight Sets. However, the current class The society is used to writing the eight major melodies of Wutai with numbered musical notation. (Zhang& P, 2016)

In response to the requirements of the times and the intervention of modern music factors, the current inheritance of Wutai and Eight Sets also has several characteristics:

1) The configuration of musical instruments advocated by Jinbei has become more and more abundant, and modern musical instruments such as electronic organs, drums, and sound equipment have also been widely used. (Wu& F, 2006)

2) Singing and even modern dance have been added. In order to meet the aesthetics of modern people, and due to the downturn of the Jin Opera Orchestra in recent years, some people have joined the ranks of the music concert, which makes the band and singing power of the drum orchestra extremely powerful.

3) There are more and more employees in the industry, and the public's prejudices on them are slowly beginning to weaken. Since they can get a relatively ideal income after learning, most people are also willing to let their children who are not good at learning to study wind and percussion.

I have seen the current status of the inheritance of the eight major music sets in Wutai. Since the "flow" of the eight major music sets in Wutai (including other music genres) in the process of folk inheritance is an irreversible trend, scientific researchers who are engaged in fieldwork have an obligation It is also the responsibility to persevere, to pay long-term attention to typical clubs and repertoires, and to earnestly do various follow-up work.

Shanxi Badatao is of great significance to the contemporary and future development of music. Due to the rapid development of the information technology era and the rapid development of various modern new types of music, the traditional folk music genres are slowly

dying out, and most of the old artists have died. And the addition of modern musical instruments and musical elements have made Shanxi Badatao on the brink of extinction. Exploring the history and development potential of Shanxi Badatao is conducive to the development and inheritance of contemporary music. Not only should the development of Shanxi Badatao be protected, but the significance of traditional folk culture should be emphasized. Secondly, Shanxi Badatao has played a warning role in the contemporary and future development of our country. With the development of diversified contemporary music, people's acceptance of Western music and modern popular music is much higher than traditional folk music, but Shanxi Badatao, as a treasure of Chinese national music culture, has a value far higher than modern music. The development of modern music has played a positive role. We should never forget our roots and actively develop traditional folk music including Shanxi Badatao. (Shi& Y& F, 2016)

From the information above mentioned Make the researcher interested and want to study this research to investigate the history, to study the contemporary status and analysis the transmission Process of Shanxi Badatao in China. To provide information for further study.

2. Objective of research

- 2.1 To investigate the history of Shanxi Badatao in China
- 2.2 To study the contemporary status of Shanxi Badatao in China
- 2.3 To describe the transmission process of Shanxi Badatao in China

3. Question of research

- 3.1 What is investigate the history of Shanxi Badatao in China ?
- 3.2 What is study the contemporary status of Shanxi Badatao in China?
- 3.3 What is the transmission process of Shanxi Badado in China?

4. Benefit of the research

- 4.1 We know the history of Shanxi Badatao in China
- 4.2 We know the contemporary status of Shanxi Badatao in China
- 4.3 We know the transmission Process of Shanxi Badatao in China

5. Scope of the research

In 2021, we went to Wutai County, Shanxi Province, China to interview informants to get the history of Shanxi Badatao and the current transmission process.

6. Definition of terms

6.1 Shanxi Badatao = Refer to a large-scale playing set in Wutai of Shanxi Province, China, and is one of the ancient Chinese musical groups.

6.2 The history = Refers to the historical period studied from the Qing Dynasty to the 2020.

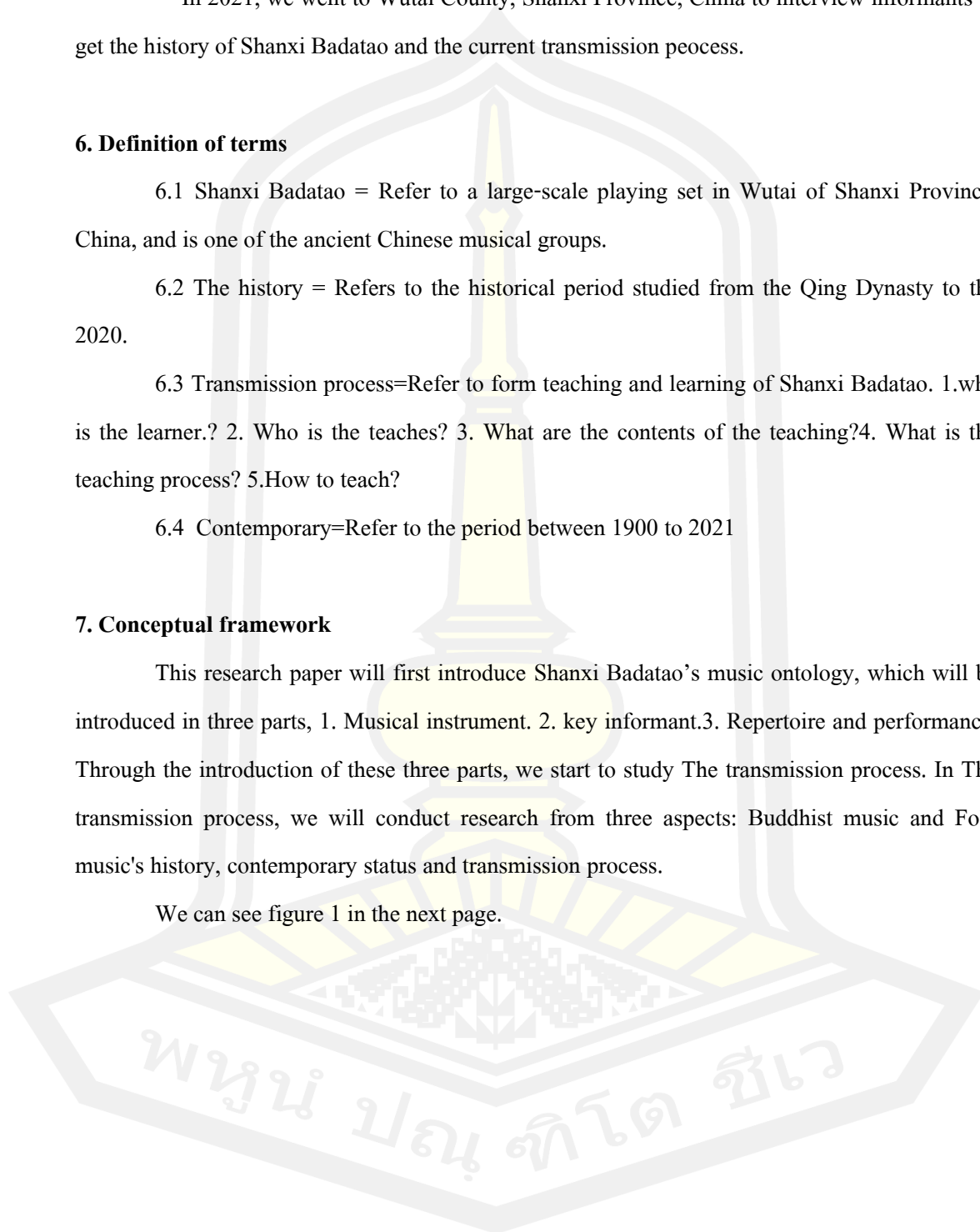
6.3 Transmission process=Refer to form teaching and learning of Shanxi Badatao. 1.who is the learner.? 2. Who is the teaches? 3. What are the contents of the teaching?4. What is the teaching process? 5.How to teach?

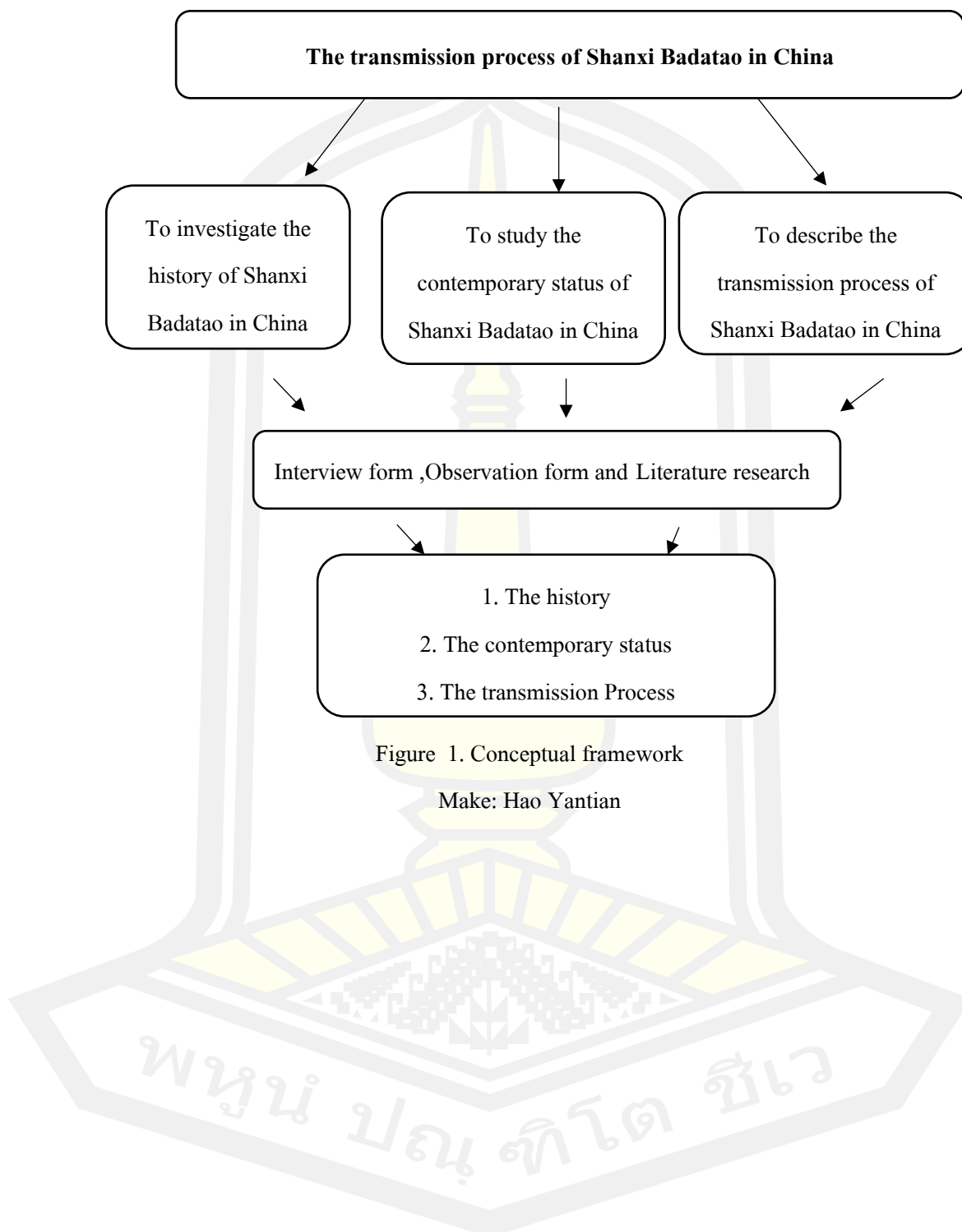
6.4 Contemporary=Refer to the period between 1900 to 2021

7. Conceptual framework

This research paper will first introduce Shanxi Badatao's music ontology, which will be introduced in three parts, 1. Musical instrument. 2. key informant.3. Repertoire and performance. Through the introduction of these three parts, we start to study The transmission process. In The transmission process, we will conduct research from three aspects: Buddhist music and Folk music's history, contemporary status and transmission process.

We can see figure 1 in the next page.





CHAPTER II

LITERATURE REVIEW

In this study the researcher reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The researcher has reviewed the following topics.

1. The General Knowledge of Shanxi Badatao
2. Society and Culture of people
3. Musical elements of Shanxi Badatao
4. Theories Used in this Research
5. Documents and Research Related to Shanxi Badatao.

1. The General Knowledge of Shanxi Badatao in Wutai County, Shanxi Province, China

"Shanxi Badatao" is a large-scale playing set in Wutai of Shanxi Province, China, and is one of the ancient Chinese musical groups with Xi'an Drum Music and Beijing Zhihua Temple Music in Shaanxi Province. The tracks are derived from four types of music: ancient music, theatrical music, folk songs, temple music. Performance occasions are generally for temple activities, weddings, funerals, temple celebrations, leisure and entertainment. Among them, "Shanxi Badatao" has a clear classification of 12 pieces of music have a strong traditional music style characteristic, as a play, the unique music style is one of its most important signs, the tone of the instrument is alternating between light and dark, rich and distinct. Rhythm combinations are also an obvious feature of such music, and the expressive power of music makes them the soul of the play. (Cohen& J, 2009)

There is a story about Shanxi Badatao. In the Qing Dynasty, there was an official named Xu Jiyu, who was one of the great pioneers of modern China in seeing the world. In order to attract the attention of the emperor, he had another official from his hometown impeached for the reason that the music his family had played when they died was mostly vulgar and indecent. As a result, xu jiyu rose through the ranks and gradually attracted the attention of the royal family and became a senior official. But when he retired and went back to his hometown, he felt ashamed

about the impeachment of his fellow villagers. So, he commissioned others to compile the music used in local weddings and funerals and named it Shanxi Badatao.

Wutai County is located in the northeast of Shanxi province, China, belonging to Xinzhou City, Shanxi Province, is a mountainous area of tushi, east and Hebei Province to Taihangshan Ridge, an area of 2865 square kilometers, population of 326,600 people, under the jurisdiction of 5 towns, 11 townships, 495 administrative villages. Wutai County, Wutai Mountain, mountains overlap, complex terrain, east, by the east, west, central, south, north, five tai composition, known as "North China Roof." Ranked first among the four famous Buddhist mountains in China. Wutai County is located north, the terrain is high, the climate is cold, known as "China North China Xiaoxing Anling." The average annual temperature is 5degrees Celsius, minus 11 degrees Celsius in January and 21 degrees Celsius in July. Annual rainfall of 500 mm, frost-free period of 90-150 days. (Chu & L, 2013)

Shanxi Province, referred to as "Jin", the provincial administrative region of the People's Republic of China, the provincial capital Taiyuan, is located in north China, east and Hebei neighbors, west and Shaanxi, south and Henan border, north and Inner Mongolia adjacent, between the north latitude of 34 degrees 34' - 40 degrees 44', 110 degrees east longitude between 14 degrees - 114 degrees 33 degrees, a total area of 15.67 million square kilometers.

Shanxi Province is a parallel on with a northeast slope to the southwest, which is a typical mountain plateau covered by loess, and the terrain is high and low in the northeast and southwest. The interior of the plateau is uneven, the valley is horizontal, the landscape has mountains, hills, platforms, plains, the mountain area accounts for 80.1% of the total area. Shanxi Province across the Yellow River, Hai River two major water systems, the river belongs to the self-produced outflow-type water system. Shanxi Province is located in the interior of the mid-latitudes, which is a temperative continental monsoon climate. (Jing & W&G, 2004)

As of April 2020, Shanxi Province has 11 prefecture-level cities, 26 municipal districts, 11 county-level cities, 80 counties (4-6), with a resident population of 37.2922 million and a regional gross domestic product (GDP) of 1702 668 million yuan, of which 82.472 billion.

2. Society and Culture of people in Wutai County, Shanxi Province, China

Wutai County is located in the northeastern part of Wutai County, Xinzhou City, about 200 kilometers northeast of the provincial capital Taiyuan City, about 190 kilometers east of Baoding City, Hebei, about 160 kilometers north of Datong Hengshan, and north of Fanzhi County, Xinzhou City. Hunyuan County, Datong City, west of Dai County and Shuozhou City, Xinzhou City, Dingxiang County and Yuanping City of Xinzhou City to the southwest, Fuping County of Baoding City and Pingshan County of Shijiazhuang City to the southeast. Then, the surrounding areas of Mount Wutai mainly include Wutai County, Fanzhi County, Hunyuan County, Dai County, Yuanping City, Dingxiang County, Fuping County, Pingshan County and other places in terms of geographical location. (Gortan-Carlin, I. P., & Jadan, E. 2021)

In the "Compilation of Chinese Local History and Folklore Materials. North China Volume", there are many records about folk music in the surrounding areas of Wutai Mountain. The book divides the folklore materials in the county chronicles of each region into two types: etiquette folklore and seasonal folklore. The author found through documentation that among the many folklore records recorded in the county chronicles in the surrounding area of Mount Wutai, the main musicians were the Shangyuan Festival, the welcoming of the gods on the 8th day of April, and funerals. When welcoming the gods, there are many activities such as playing social fire, playing drums, singing yangko, and acting as a performer. In funerals, there are often the traditions of "drum music, Buddhist affair" and "monk, Taoism and sutra".

2.1 Folk Music Traditions on the Eighth Day of the Spring Festival and the Eighth Day of April to Welcome God

In the surrounding areas of Wutai Mountain, especially Dingxiang County and Nao County (now Yuanping City), there are many sound and sound skills such as playing social fire, playing drums, singing yangko, and acting in operas during the New Year's Day and the 8th day of April. "Dingxiang County Chronicles" (eight volumes. In the fifth year of Yongzheng in the Qing Dynasty, supplemented by the 51st year of Emperor Kangxi's engraved edition "First Moon..."Shangyuan", the streets and alleys were hung with lights all night, pretending to be social fires or setting up a lantern market, buckling and circling, drum music guide, Miscellaneous selections of scholars and women, commonly known as the'Yellow River Nine Songs'". "Dingxiang County Supplementary Records" (12 volumes. The 6th year of Guangxu, Qing

Dynasty): "In the first month...'Shangyuan', lights hang in the streets and pretend to be social fire , The meaning of anti-epidemic in antique, and there are also people who sing yangko." "Nao County Chronicles" (eight volumes. In the 21st year of Qianlong in the Qing Dynasty, the first month...'Lantern Festival', each competition is made of lanterns to worship the gods, Friends and relatives may pass each other, or drink sings and sing, and become insomnia."... "April 8th, villages will welcome gods and perform dramas to pray for the New Year, and Dongnan Township will organize social fires and gather dozens of villages to act out stories. , The viewer is like a block, about imitating the angle to play with the clouds." "Continued Repair of Nao County Chronicles" (eight volumes. The eighth year of Guangxu, Qing Dynasty): "In the first month...'Lantern Festival, the village is slightly lit, and the city is a sea of lights. Yangko, Shehuo, and the play of Jiaojia, the noisy streets and alleys, relatives and friends go through the tour to watch the Yan". On April 1, the Chengguan invited the dragon king and the Virgin of the villages to worship at the Dragon King Palace to pray for rain and autumn. Give back to the gods. On the eighth day of the new year, each village played more to welcome the gods, to pray for the New Year, there were dozens of villagers from all over the country. (Keller& M, 1984)

From the records of the county chronicles, before the Qing Dynasty, in Dingxiang County, Nao County and other areas, folk activities accompanied by acting and playing music at every age. On the fifteenth day of the first lunar month, lighting the lanterns is a common occurrence. Shehuo, Yangko, and Jiao Da operas are common. Shehuo has "Gu Music Guide". On April 1st, the "City Pass of Nao County" invites the Dragon King and the Madonna of the townships to pray for "Rainze", and on the 8th, every village has "welcome the gods" and "make up stories" to "pray for the year." The folk rituals in these activities, such as offering sacrifices to gods such as the "Dragon King and Our Lady", are related to folk beliefs. These folk rituals are accompanied by many forms of sound and sound skills, such as drum music, Yangko, and Jiao Di opera.

2.2 Funeral Music Tradition

The funeral music traditions such as "drum music, Buddha" and "monk, Taoism and sutra" in the surrounding areas of Wutai Mountain, such as Fuping County, Pingshan County, Datong City, Hunyuan County, Shuozhou, Yingzhou, Huairan, etc. Recorded: "Fuping County Chronicles" (four volumes. Thirteenth year of Tongzhi in the Qing Dynasty) "Three Years of

Funeral, Collecting Actors, Yan Monk Tao, Burning, Sheng Songs, and Handing Over". "Pingshan County Chronicles Collection" (16 Volume. Twenty-first printed version of the Republic of China): "Funerals... In a rich family, there are people who invite monks, Taoism and sutras, but many scholars do not do so. During the funeral, drum music is the predecessor, and there are deacons and meditations ". (Li& Y&W, 2019)

From the records of the county records, before the Qing Dynasty, in Fuping County, Pingshan County, Datong City, Hunyuan County, Shuozhou, Yingzhou, Huaiaren, etc. before the Qing Dynasty, it was a tradition to invite monks to practice and guide by drums during funerals. It is especially popular in the homes of city merchants and farmers, while the homes of scholar-officials and scholars still follow the "Family Etiquette." Although the behavior of inviting the monk's way in the funeral is regarded as "unconventional" by the upper-class people who advocate the "Family Ritual", the "extending the monk's way" and "doing Buddhist deeds" in the funeral of the common people are still widely popular. In Fuping, during the "Three Years of Funeral", actors and monks gathered together. "Fenbei" (should be Fanbei) and "Shengge" alternate. "Fanbei" is the sound of chanting scriptures, while "Shengge" Obviously, it is to play songs with the sheng, and it should be in the form of instrumental music. From this point of view, it was a tradition for monks to participate in funeral chanting and music in the surrounding areas of Wutai Mountain before the Qing Dynasty. Since it is a tradition for monks to do Buddhist things among the people, can it be inferred that, on the one hand, monks or Taoists play their own "exclusive" tunes while inevitably absorbing folk tunes for use in ceremonies to please the people. The tunes of their respective tunes flowed into the folks as they were used in folk rituals. Over time, some tunes that were originally in the Buddhist and Taoist system were spread among the folks and inherited, and the folk music that was spread in the folks was regarded by the folk music group.

2.3 Shanxi's percussion music

Shanxi's percussion music is mainly based on blowing, supplemented by playing. As far as the form of performance is concerned, there are not only an ensemble composed of different instruments, but also a duet of different instruments. As far as the instrument combination is concerned, the drums and winds in southern Shanxi and northwestern Shanxi (Lvliang area) are mostly played with high-pitched suona instead of sheng, but with low-pitched suona for

accompaniment or duet. Because there is no musical instrument that responds to the temperament, the absolute pitch often wanders. In Jinzhong, especially Jinbei, according to different repertoires, suona or pipe is often the main instrument. The accompaniment instrument is usually accompanied by two shengs. At the same time, instruments such as flute, sea flute (small suona) and whistle are also used to add color. Thanks to the control of the sheng, a musical instrument, the orchestra can maintain the pitch and be rich and colorful. Shanxi's percussion music is widely used in folk weddings, funerals, marriages, Chinese New Year, festivals, temple fairs, church fairs, praying for rain, praying for blessings, making the full moon, celebrating birthdays, celebrating harvests, celebrating openings, etc. (Sun Yun,2008)

Among all kinds of folk activities, it is the most closely integrated music category with all kinds of folk activities. As far as class clubs are concerned, there are a large number of folk instrumental clubs in Shanxi. They are ancestral clubs, and there are also apprentice clubs that apprentice to learn art. They are all started from childhood, under the strict supervision of their parents or masters, they adopt the traditional teaching method of "turning around the table", which is easy and difficult. They practice and exercise. Gradually honed. Therefore, most players are not only "full-handle" capable of operating various instruments, but also have excellent performance skills. Judging from the repertoire of his performance, there are not only a large number of colorful festive repertoire and lyrical repertoire, but also many deep and sad repertoire of mourning. From the perspective of the source of the repertoire, some are absorbed from classical music and local folk songs, some are absorbed from local folk art and opera, and some are absorbed from local Buddhism and Taoism. At the same time, in the late Qing Dynasty, in addition to big and small brand tunes, there appeared a lot of high-quality percussion tunes, such as: Wutai County "Badatao" (mainly Guanzi), Yanggao County "Badatao" "(Mainly Suona), as well as "The Great Victory" in Xinzhou, Yuanping "Da'an Drum", and Daixian "Ten Yang Jin". These repertoires have rigorous structure and profound musical artistic conception. They are the finest pieces of Shanxi folk instrumental music. In the early 1950s, in the "First National Folk-Art Performance" held in Beijing, the Shanxi representative team composed of famous artists Feng Gui from Yuanping County in North Shanxi and Guo Liu from Dingxiang County used the tune "Big Victory". Ranked among the best in the performance competition, their excellent playing skills and exciting repertoire left a deep impression on the national art world. After the

performance, some art groups came to Shanxi to hire masters engaged in drum and wind music. Young performers such as the folk artists Hu Tianquan, Yin Erwen, Yan Haideng, Zhang Jigui, etc., were recruited to various art groups during this period. Over the years, they have won many gold medals in international and domestic competitions and performances. Most of the repertoires they play are the processing and refinement of Shanxi folk drum music.

3. Musical elements of Shanxi Badatao

Wutai Mountain Buddhist Music is a traditional Buddhist music that has been circulated for a long time in the temples of Wutai Mountain. It is rooted in India. It is co-existing and co-prosperous with Wutai Mountain Buddhism and is an important part of Wutai Mountain Buddhism. Judging from the existing music, there are Han (Qingmiao) music and Tibetan (Yellow Temple) music. This is rarely seen in other temples in China. Qingmiao music includes yoga, flame mouth, chanting, tune and Sanqu. Huangmiao music includes chanting, singing and ritual music. The melody of Qingmiao's music is elegant, with profound artistic conception, and features distant, imaginary, precipitation, and quiet music; Huangmiao's music has gorgeous melody, active rhythm, and many tunes of Yu and Shang tunes, with both Mongolian and Tibetan culture's mountain winds, But also has the charm of Buddha music of elegance and tranquility. (Jones& S, 1989)

These two kinds of music have both the chanting of scriptures and pure instrumental music without scriptures. Judging from their chanting, tunes, and repertoire, they have absorbed a lot of music in addition to the Buddhist music with a strong ethnic style. Classical music and folk music. The music spectrum is the traditional gong-chi music, and the modulation is the traditional fifth-degree modulation. The mode is the combination tone, the upper character tone, and the ruler tone. The monks call it the "big three tone". The original tone of Huangmiao is one degree higher than Qingmiao, so the palace tone of Huangmiao's ligature tone is E. Looking at the Buddhist music of Mount Wutai, we can see that it is deeply rooted in the soil of our national folk music.

"Shanxi Badatao" and the Wutai Mountain Buddhist Music have the same root and the same origin and are two identical shengguan music in the same county. It embodies the intimate relationship of fusion and mutual progress. Throughout the ages, many experts have studied and

discussed it. This kind of research and discussion has provided us with a more reliable basis for understanding the Badatao and Buddhist music culture. Mr. Zhou Shaoliang, secretary-general of the Chinese Buddhist Association, Buddhist scholar, and historian, stated in the preface of "Mount Wutai Buddhist Music": "For more than a thousand years, Buddhist music has always been fused with traditional Chinese folk music." To resolve the problem of Song Jiang Baishi's song research, Yang Yinliu's "Music Score Spread from the Song Dynasty at the Wutai Mountain Monks Temple" copied by Wang Mengshu in Taiyuan in 1951. This score is the first example to witness the eight major sets and Wutai Mountain Buddhist music. The Taiwan Eight Great Sets were widely circulated in the Wutaishan monasteries during the Song Dynasty.

4. Theories Used in this Research

4.1 Musicology

As a discipline, musicology has developed for less than two hundred years, but as an academic thought it has a long history. As a discipline of music is often ignored by the academic circles, but in fact, music thinking is not only an important part of human thinking, but also the main driving force to promote the progress of human thinking. Musicology is the study of creative thinking in music and art, which occupies an important position in the whole humanities and social sciences. (Zhang& Y&S, 2016)

Musicology is the scholarly analysis and research-based study of music. Musicology departments traditionally belong to the humanities, although music research is often more scientific in focus (psychological, sociological, acoustical, neurological, computational). Careful or diligent search the collecting of information about a particular subject to search or investigate exhaustively. A scholar who participates in musical research is a musicologist. Research methodology is a term that basically means the science of how research is done scientifically. It is a way to solve a problem, help us understand the process not just the product of research, and analyzes methods in addition to the information obtained by them systematically and logically. (Bruno Nettl, 1983)

Musicology traditionally is divided in three main branches: historical musicology, systematic musicology and ethnomusicology. Ethnomusicology is the study of music in its cultural context. Systematic musicology includes music theory, aesthetics, pedagogy, musical

acoustics, the science and technology of musical instruments, and the musical implications of physiology, psychology sociology, philosophy and computing. Cognitive musicology is the set of phenomena surrounding the cognitive modeling of music. When musicologists carry out research using computers, their research often falls under the field of computational musicology. Music therapy is a specialized form of applied musicology which is sometimes considered more closely affiliated with health fields, and other times regarded as part of musicology proper. (Zhang& P, 2016)

Musicology also has two central, practically oriented sub-disciplines with no parent discipline: performance practice and research (sometimes viewed as a form of artistic research), and the theory, analysis and composition of music. The disciplinary neighbors of musicology address other forms of art, performance, ritual and communication, including the history and theory o the visual and plastic arts and of architecture; linguistics, literature and theater; religion and theology; and sport. Musical knowledge is applied in medicine, education and music therapy- which, effectively, are parent discipline of applied musicology.

In musicology, I will use its theoretical knowledge, mainly focusing on the analysis of music scores. At present, the music scores we can collect are basically Gongche scores, but in today's society, they basically use simplified scores. See gongche The scores are basically old artists over 60 years old. With the death of old artists, more and more scores can no longer be better interpreted.

4.2 Ethnomusicological

Ethnomusicology, to investigate and study ethnicmusic in different social systems and countries and regions at different levels of development, and to find out the science of the laws related to music. It is also translated as "national music". It belongs to a category of music ology, which is closely related to ethnology and folklore. Originally called comparative musicology, also known as music anthropology, but its connotation and focus are slightly different. This includes investigating the musical characteristics of different nationalities, different countries and regions, exploring the links between these music and geography, history and other cultures, and preparing national or regional musical chronicles from which to draw a number of musical-related conclusions. (Wu& F, 2006)

In addition, such as comparative musical instruments, comparative music history, etc. are the subject of research. Methods in summary include both empirical and speculative. It is divided into two stages: collecting, organizing and analyzing research data. In addition to live recordings, recordings and video cameras, the work of the previous stage also includes the investigation, collection and recording of various cultural phenomena related to music, including the investigation of music and socio-cultural background, the connection with other arts, the detection of the music consciousness of singers, performers and the meaning of the musical terms they use. The latter phase works for the laboratory and desk. It includes: : accurate compilation of the audio data collected; ; In order to ensure the scientific and reliable nature of the data, the measurement and memorization are determined and recorded by instruments such as pitch meters or spectrographs. ; From all aspects of musical expression form, such as from the sound system, the structure of the music, singing and other aspects of analysis and research, and then summarized into the national music.

I will use the knowledge of ethnomusicology to study the customs and habits of the Han people in Wutai, Shanxi Province, and the Shanxi Badatao used in weddings and funerals. Shanxi Badatao is widely used in folk weddings, funerals, marriages, marriages, Chinese New Year, and festivals. Various folk activities, such as temple fairs, church meetings, praying for rain, praying for blessings, making a full moon, celebrating birthdays, celebrating a good harvest, and celebrating openings, are combined with various folk activities.

4.3 Field research

The researchers delved into the life background of the study phenomenon, and through participation in observation and inquiry, to understand the behavior of the subjects and the cultural content inherent in these behaviors, in order to gradually achieve the understanding of the object and its social life. Social research methods for the understanding and interpretation of phenomena by participating in observations and unstructured interviews and through qualitative analysis of such information. It is the only research method with qualitative characteristics. It can be said to be a combination of participation in observation and case studies. (Bruno Nettl, 1983)

(1) In-depth understanding of the process of phenomena occurring, rather than validation theory.

(2) Role conversion. Including a. empathy understanding: at the beginning of participation in observation, the researcher should enter the role as soon as possible, as the role of researchers into the will of the observer group, that is, language, behavior, lifestyle assimilation to the observer and its community, in order to achieve empathy understanding; , to achieve transcendental understanding. (Jing&W&G, 2004)

The Importance of Participating In Observation: (1) Qualitative Studies - Case Studies - Expand the scope and depth of empirical data on theoretical construction as far as possible; (2) Be able to master and record research data in the real life of the participants; (3) Non-structural observation reduces the impact of subjective views and perspectives.

First of all, I would like to interview Tian Linwen, the national intangible cultural heritage inheritor of Shanxi Badatao music in the north Shanxi province. Tian Linwen, 63 years old, the village of Fufu District, he grew up in a cold, authentic peasant family, but he grew up not like to work in the fields. From a young age like music, he often went to see the Shanxi Badatao coupled with poverty, so he had the idea of learning to earn a living early. At the age of 16, he went to school, while secretly following the village eight-tone family of people Wu Guilan old teacher to learn, the first is to play the flute, then then the dragonfly, and finally because of Lu's love of the son, and learned to sing na. In 1981, the "North Temple Of the Ancient Temple" was held in the Qicun area of The U.S., and the 21-year-old Lu, although the first time on stage, won the title for his superb singing skills and expression of the emotional image of the music. Therefore, he was also absorbed as a professional player by the North Road Tweezers Theatre Company in the former Luzhou Region. In 1987, Lu also set up his own folk "Little Goo Drum Class." In 1996, Lu Yanliang participated in the filming of the TV series "Life is the same", which won the gold medal in the national TV drama competition, on the day of the interview, he also cheerfully told me some interesting things about the filming and the true meaning of the plot. And he also told me: he has been constantly studying eight sets, insist on learning a variety of skills because he does not want this "national song king" empty name, he hoped he is really able to afford this "national song king" title. He was also appointed in 2009 as a representative heritage heir to the state-level non-material cultural heritage of Jinbei.

There are two types of interviews, one is structured interviews, that is, questionnaire interviews. This type of interview is divided into two types. One is the way of answering

questions. According to the survey outline, the fieldworker asks almost the same question to each interviewee and asks the interviewee to answer the question. The second is the selection method, that is, the fieldworker lists a number of different answers to the questions they want to know on a table, and the interviewees freely choose. The former method is used more by anthropological researchers, while the latter is used by sociology and psychology researchers.

4.4 Comparative study method

Through the comparison of different dimensions to find the similarities and differences, this method is the basis of the research of this article. It mainly focuses on the comparison of different versions of Wutaishan Buddhist musical notation and the different versions of Shanxi's eight major musical notation. (Bruno Nettl, Philip V, 1991)

A comparison between Wutai Mountain Buddhist music and its surrounding folk ritual and custom music in three dimensions and music. The former is a longitudinal comparison of the number of repertoires and repertoires in different periods under the same subject, and the latter is a different subject under the same standard. Horizontal comparison between.

In comparative studies, we mainly compare Shanxi Badatao and Wutaishan Buddhist music. In some historical records, there were many entertainers in the 19th century who used to play Buddhist music in temples, and then participated in the performance of Shanxi Badatao after returning to the vulgar. They blended some pieces of Buddhist music into it. We just want to find out the similarities and differences between them through theory.

4.5 Transmission theory

The status quo of traditional music transmission (1) The status quo of society In the process of diversified music development, traditional music. Begin to go abroad and face the world. With more and more music exchanges between countries, foreign music culture continues to infiltrate the national music culture, causing a huge impact on local music, and its popularity is significantly higher than that of national culture. It is not conducive to the spread and development of national culture. Therefore, relevant departments need to actively take effective measures to improve the social status quo of traditional music, enhance the social status of traditional music in our country, and promote the progress of the country. (2) The current situation of education. Schools have been actively carrying out the teaching of music courses. However, at this stage, there are still problems such as a small number and short class hours for

music education. Even the amount of modern music courses far exceeds that of traditional music. As a result, some students who want to have a deep understanding of traditional music will be restricted by the curriculum, which is not conducive to their in-depth research. In the process of developing music teaching activities, educators often introduce Western music works when imparting theoretical knowledge or music appreciation, resulting in fewer and fewer opportunities for students to come into contact with local music. (Cohen& J, 2009)

Traditional music transmission and development strategies (1) Adhere to the characteristics of traditional music. With the continuous improvement and construction of the music discipline system, traditional music teaching concepts have been updated. This is conducive to the promotion of the development of traditional music and can also be used in the field of music. Provide more and more powerful music talent reserves, and play an important role in the transmission and development of traditional music. Relevant personnel should also actively control the inherent laws of different traditional music, use scientific and reasonable methods to carry out research on traditional music, and can also take advantage of opportunities for international academic exchanges so that people around the world can fully understand the charm of traditional music and deepen the world's understanding of traditional music. Understanding of traditional music. (Matsunobu, K. 2018.)

In the development process of traditional music, many contradictions are prone to occur, such as differences in value among scholars, governments, industries, media, and people. At this time, if traditional music wants to get real development and good transmission, it must find ways to weaken these contradictions, and maintain its own status by adhering to the characteristics of traditional music. Especially while promoting diversified music culture, it is necessary to avoid assimilation of our national culture by other cultures and loss of national characteristics. (2) Promoting the innovation of traditional music Traditional music culture has a long history, but under the background of the new situation, if traditional music wants to develop effectively, it must keep up with the times and innovate on the basis of adhering to its own characteristics. Get more people's love and promote the transmission of traditional music. When innovating traditional music, it is necessary to improve the content and highlight the novelty in form, so that traditional music can meet the aesthetic requirements of contemporary people. my country's traditional music has its own musical forms, as well as different national musical instruments and

national dances. Therefore, when innovating on it, we can use the uniqueness of national characteristic culture to strengthen the exploration of musical rhythm. It is also possible to incorporate traditional music into different works to arouse the interest of the general public.

In the transmission process of Shanxi Badatao, many traditional folk music cultural elements from different periods have been absorbed. It has witnessed the brilliance and vicissitudes of traditional Chinese music culture, and it has been passed down to this day after thousands of years of birth in the long river of history, Fully presented before our eyes. This kind of traditional music also truly reflects the creations and achievements of Chinese folk musicians, and the musical instruments, scores, and performance methods used in the performance have the essence of handed down. Therefore, Shanxi Badatao is an indispensable treasure in Chinese traditional music culture.

5. Documents and Research Related to Shanxi Badatao.

The focus of the research is on better transmission Shanxi Badatao In recent years, there are not many studies on Shanxi Badatao, mainly:

Chang Fang and Zhao Guizhen *"The Inheritance and Evolution of Funeral Ceremony Music in Northern Jin Dynasty"* The long-term influence of Wutai Mountain's Buddhist culture has nourished the local people's concept of compassion, kindness, and filial piety. The dual culture has created local people's attention to etiquette and customs, and has formed common folk and aesthetic habits in long-term etiquette and customs. Funeral is an important part of the "four rituals" among the five rituals, and it is the most intact part of the rituals and beliefs among the Chinese people. Until now, the customs of thick burial and the concept of filial piety have not changed in the hearts of the local people. In Xinzhou, as long as there is a funeral ceremony, there must be a drum band. This is also one of Jinbei's advocacy that has been spread and is still active in funeral activities. important reason. Local funeral and funeral music is the most important source of income for drum music classes nowadays, commonly known as "run banquet." According to the host's economic situation, there are at least one class, and there are two classes, commonly known as fighting against the stage, and the more can be uncertain, in order to enjoy the dead, comfort the living, and entertain the people. With the changes of the times, the "Drum Room" has changed to "Eight Tone" and "Eight Tone" was renamed as "Art Troupe". With the

change of name with the times, the drum music squad used performance styles, repertoires, and musical instruments. Also richer. However, in special ceremonies (sacrificing to gods and ghosts), the drum club will still adhere to the traditional formula and perform fixed repertoire. At present, this kind of "performance" style has been "established by convention", accompanied by the banshee going north and south, taking on ceremonies in various places.

Chu & L (2013) "Regarding the structure of the set of "Badatao", analyzed the structure of the single's ending and the hat in combination with specific notation examples, and used the "Da Ma Yulang" set and "Goose Lang" set as examples to carry out the two sets of music. A more detailed analysis of musical forms.

Jing Weigang, *"Shanxi Folk Wind Music Application Theory"* (2000) mainly discusses the difference between wind and percussion music; at the time of the revision of "Chinese Music Dictionary", Jing Weigang "Shanxi Badatao" (2004) It compares and expounds the six different ideologies and distinguishes five different understandings from the ideology through field investigation and literature search.

Han Jun (2005) Regarding the history of "Badatao", summarized the two communication channels of "Badatao" with rural intellectuals as the mainstay and folk artists as the supplement, and discussed the development stage of "Badatao". "Badatao" "It was formed in the last year of Tongzhi in the Qing Dynasty at the latest during the early Guangxu period, and may have been compiled by Zhao Chenggui, a doctor from Huaiyin Village, Wutai County, based on a large collection of folk songs, Buddhist songs in Zen hall, and opera songs.

Han Jun, (1987) "*Wutai "Badatao" Formation, Spread and Development*", published in "Music and Dance" magazine, "Wutai "Badatao" was formed from the "Tongzhi Middle School of Qing Dynasty to the beginning of Guangxu", which was widely spread among folk. On the basis of music tune cards and Buddhist music and opera tune cards, the instrumental tunes compiled and compiled by rural literati are mainly distributed by rural intellectuals, with two channels supplemented by folks and people. They were formed in Wutai and spread in Wutai. With Wutai Dongye as the center, it spreads to the south and southwest in a fan-shaped area.

Li & Y&W (2019) "*A Comparative Study of Wutai Mountain Buddhism Music and Its Surrounding Folk Etiquette and Custom Music*" article takes Wutai Mountain Buddhism and its surrounding folk ritual and custom music "eight sets" as an example, using the method of

connecting "history and living" , With the help of comparative analysis of music and music scores, explore the differences and similarities between Buddhist music and folk ritual and custom music and their chain reactions, revealing the inextricable relationship between Buddhist music and folk ritual and custom music Relationship, put forward the viewpoints of "Buddha music for the people" and "people music for the Buddha". The introduction part of the article mainly elaborates the purpose, significance, research methods and current research status of the comparative research on Wutai Mountain Buddhist music and its surrounding folk ritual and custom music; distinguishing "Buddhist sound", "Buddhist music" and "Buddhist music" The three concepts are different. The main part covers four levels: First, it sorts out the history and sound classification of Wutai Mountain Buddhism; second, it pays attention to the folk ritual and custom music traditions around Wutai Mountain and its current live music "Shanxi Badatao". The development of ritual and custom music recorded in the county chronicles provides a detailed analysis of the music of "Shanxi Badatao"; third, through the comparison of the three dimensions of inheritance subject and inheritance method, use of musical instruments and orchestra, and music, it explains in detail the Buddhist use of Mount Wutai The similarities and differences between music and its surrounding folk ritual and custom music; fourth, the thinking arising from the relationship between Wutai Mountain Buddhism and its surrounding folk ritual and custom music, puts forward the views of the existence of Buddhist music and folk music.

Qiao Jian, Liu Guanwen, and Li Tiansheng(2002) *"Yuehu: Field Investigation and Historical Tracking"* that the so-called children of the good family are basically the ones who participate in music performances. They developed from entertaining performances to later becoming the practitioners who make a living, they call themselves the "Eight Music Society". The most famous ones are the Shangdang Bayin Society and Xinzhou Bayin Society. There are now a large number of documents and papers studying the Shanxi Shangdang Bayin Society. The biggest difference between the Shangdang Bayin Society and Xinzhou Bayin Society is that it uses percussion music. Mainly, wind music is supplemented, while Xinzhou Bayin Club is just the opposite. It is mainly wind music and percussion music is supplemented. Shangdang Bayin will have a unique performance activity called "Wu Blow", which requires players to have hard work. A unique embodiment.

Shi & Y & F (2016) Combed the development of Jinbei drum and wind music from the Han to the present in different historical periods, as well as the representative artists and bands. Secondly, the "Lushi Band" was used to explain the current situation of Jinbei drum and wind music. The development of music, finally analyzed the contents of instruments, repertoire, orchestra.

Shi Yafei (2016) *"The History and Inheritance of Jinbei Advocacy in the 20th Century"*. Jinbei advocacy is an intangible cultural heritage and a representative of Shanxi folk art. According to the history of nearly 400 years, it was formed in the Ningwu and Jingle areas in the early Han Dynasty. At first it was military music in the palace, and then it was used as a folk custom in weddings and funerals. It was preached in the Southern and Northern Dynasties to the Tang and Song Dynasties, and the Jin and Northern Dynasties. The musical instruments have undergone great changes, Hu Ji's withdrawal, the addition of Sheng, and Xiao Di have made great improvements, which has enabled the percussion music to have a greater development in expressiveness. In the Qing Dynasty, the number of folk advocacy artists increased in a large amount, and in the late Qing Dynasty, a group of folk musicians such as Zhao Chenggui collected folk music extensively and organized them into eight major sets of Shanxi. During the period of the late Qing Dynasty and the Republic of China, the clubs and artists advocating in the north of Shanxi showed a prosperous trend. After the founding of the People's Republic of China, due to the emphasis on the development of folk music, the advocacy of northern Jinbei became more and more active. At this time, the ritual music promoted by northern Jinbei in folk custom activities was relatively complete. Although the society of advocating artists was still relatively low, life was basically there. Great guarantee. Due to the outbreak of the "Great Proletarian Cultural Revolution", the development of percussion music was almost in a state of disappearance, and many advocacy artists were also peasantized. After the reform and opening up, the folk music policy was re-implemented, and new developments began in Jinbei Advocacy. It was listed as a national intangible cultural heritage protection project in 2008.

Zhang & P (2016) *"Ritual and Music of North China: Shawm Bands in Shanxi"*. "The rich local traditions of musical life in rural China are still little known. Music-making in village society is largely ceremonial, and shawm bands account for a significant part of such music. This is the first major ethnographic study of Chinese shawm bands in their ceremonial and social

context. Based in a poor county in Shanxi province in northwestern China, Stephen Jones describes the painful maintenance of ceremonial and its music there under Maoism, its revival with the market reforms of the 1980s and its modification under the assault of pop music since the 1990s.

Sun Yun and Wang Jiushai's *"Interpretation of Percussion Music Culture from the Field of Vision"*, whether it is the historical ritual and music system, the music system, or the current etiquette and custom system, and the market system, all have become the binding force of percussion music invisibly. This power has become a cultural tradition and has been accumulated in the percussion music system. It has been accepted and recognized by different groups in different periods and in different spatial fields, followed by development, and formed a solid force that protects the inheritance of percussion. It can be said that habitual restraint is a protective barrier for the development of the culture of blow music. It has relatively objective collective and mode and regional characteristics. It reflects the rules and habits of a specific field, the value trend of people's thinking, and the norms of behavior. The resulting network of various social relations. As a cultural matter, percussion music is not only a product of cultural traditions and habits, but also develops in the spatial field of various social relations. Analyzing from a field perspective, it is to constantly position itself from different levels of social relations. To use Bourdieu's field theory to study percussion music, it is necessary to recognize the cultural differences of percussion music, but also to take into account the overall consistency under the difference, from the perspective of geographic space, habitual constraints, and social relations. Explore and implement the methodology of ethnomusicology to a specific level.

Szczepanski & B (2019) *The Instrumental Music of Wutaishan's Buddhist Monasteries: Social and Ritual Contexts*. The article analyzes and interviews Wutai Mountain Buddhist music, records the temple activities of Shu Xiang Temple, and analyzes some songs preserved in the temple.

Tian & F (2013) *"Study on the Inheritance and Development of Shanxi Xinzhou Bayinhui"*. This article takes the study of the inheritance and development of the Bayinhui in Xinzhou City, Shanxi Province as the topic, puts the Bayinhui in a certain cultural background—the local folklore and ecological environment, and analyzes and interprets both the folk and official performances of the Bayinhui. The dominance and diversified inheritance methods of

Xinzhou Bayinhui's inheritors will discuss the inheritance and development trend of the Bayinhui in the new era, and provide reference for the inheritance and development strategies of other folk music from the perspective of intangible cultural heritage.

Yuan Hongmei "*Shanxi Wutai Badatao Investigation Report*" Wutai Badatao is as famous as Xi'an drum music and Beijing Zhihua Temple music, and is one of the three ancient music genres in China. I have made this survey report on the inheritance and development of Wutai Badatao after personal field inspections. I hope that it will provide some enlightenment and help for future research on Wutai Badatao. As one of the three ancient music genres in China, "Wutai Badatao" was listed in the first batch of intangible cultural heritage protection lists in Shanxi Province in 2006 as a representative of the folk music and art of "Northern Shanxi Drumming". At present, relevant departments are applying for national intangible cultural heritage. Eight sets were formed in Wutai, and spread and develop outwards with Dongye Town, Wutai as the development center. According to the study of the Wutai Jinbei Percussion and Wind Music Research Association, the eight sets are not only spread in China, but also spread to the United Kingdom, Russia, the United States, Japan, North Korea, South Korea, New Zealand, Singapore, Southeast Asia and other countries. Big. The earliest record of Badatao collected so far is the popular score "Music Score of Song Dynasty Spread in the Wutai Mountain Monk Temple" recorded in "The Complete Works of Yang Yinliu". Later, in "Temple Music" written by Yaxin in 1947, the Wutai Eight Sets were classified as part of the Wutai Mountain Temple Musical Instrumental Music. According to the research conducted by the Wutai "Shanxi Badatao" Research Association, Wutai Badatao is still the "living state" of the Tang and Song Daqu remains. It can be seen that Badatao is spread in the palace, monasteries and people.

Zhang& Y&S (2016) "*Study on the Art of Suona Performance of Xinzhou Bayinhui*" Bayinhui is widespread in Xinzhou and has a long history. Its main function is to play music for local folk activities. As a kind of folk music club, Bayinhui is also called "drum class" and "drum room" in the local area. It is often called "drum and wind music" in academic circles. The Bayinhui appellation was chosen mainly because it is a native appellation commonly used by most local artists and the general public. This is in line with the internal vision of cultural holders advocated by anthropology, and the original appellation method should be adopted as much as possible. In recent hundreds of years, "Suona" has been the lead instrument of the Eight Music

Society. It has regional characteristics and academic value in performance. Taking the Xinzhou Music Society Suona as the research object, it closely follows the main line of Suona performance. It focuses on the performance characteristics of Suona in Xinzhou Bayin Club from the aspects of repertoire, fingering, technique and style.

In the literature review of this chapter, the author selected 11 articles on the subject and summarized them into three parts. On the subject of "Shanxi Badatao", there are 5 historical research documents, 3 transmission and protection documents, 1 performance technique and score analysis document, and 2 music culture communication documents. Among them, through the analysis of foreign research literature, the living conditions of Shanxi Badatao performers are discussed, which provides ideas and references for domestic research.

According to the above material, I wrote to the answer in the dissertation.



CHAPTER III

RESEARCH METHODS

My Methodology I had plan go to Wutai County in Shanxi Province in northern China for field work to collect data. And find key informant. So, I have the methods follow as

1. Research scope

1.1 Scope of content

The content included the the history and the transmission process of Shanxi Badatao in Wutai County in Shanxi Province, China.

1.2 Scope of research site

In this topic, I choses Wutai County, Shanxi Province, China to conduct fieldwork.

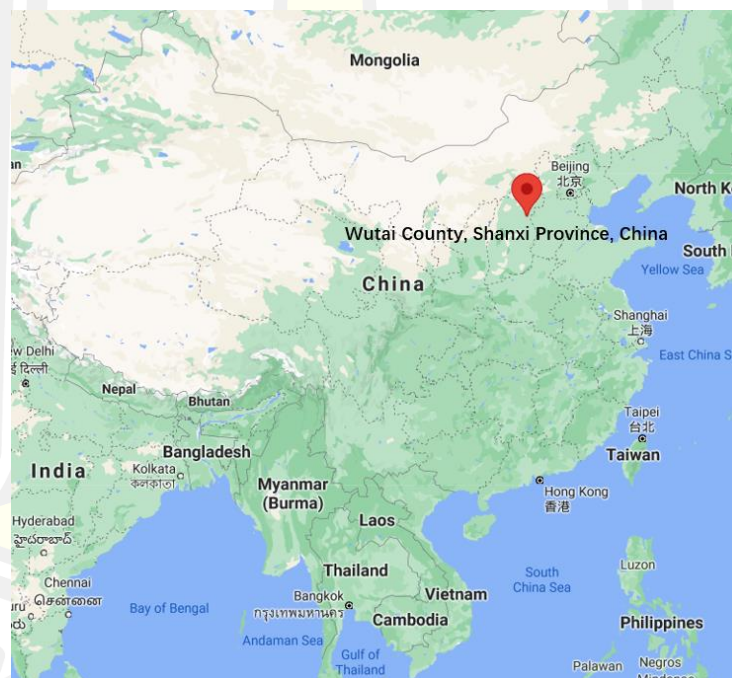


Figure 2. Map of Wutai County, Shanxi Province, China

Photo: www.baidu.com (Accessed MAY 1,2021)

1.3 timeline of research

The author conducted interviews, performances of recording and video artists, and interviews with them from October 2020 to July 2021. And completed the writ and revision of the thesis during this period.

2 Research Process

2.1 Selected research site and information.

Inclusion criteria: Our selection criteria are: areas where Shanxi Badatao is spread, Wutai County, Yuanping County, Dingxiang County, Xinzhou City, Shanxi Province, China. The selection criteria of Informants: They are recognized by industry experts, have their own music class and be able to perform Shanxi Badatao in a full set, and are inherited by the family, and their ancestors can play Shanxidatao.

Inclusion criteria: Our selection criteria are: areas where Shanxi Badatao is spread, Wutai County, Yuanping County, Dingxiang County, Xinzhou City, Shanxi Province, China. The selection criteria of Informants: They are recognized by industry experts, have their own music class and be able to perform Shanxi Badatao in a full set, and are inherited by the family, and their ancestors can play Shanxidatao.

The reason why I chose Niu Yutang and Tian Linwen as my key informants is because their ancestors arranged and inherited Shanxi Badatao. Tian Linwen's ancestors hired Niu Yutang's ancestors as teachers of his band, and arranged and played with the band members. Shanxi Badatao.

Their band is currently the only two band that can play all of Shanxi Badatao. Moreover, they all have music scores left by their ancestors, dating back to the Qing Dynasty (about 1862 AD)

The Key informant is Mr. Niu Yutang and Mr Tian Linwen. The reason why I chose Niu Yutang and Tian Linwen as my key informants is because their ancestors sorted and inherited Shanxi Badatao. Tian Linwen's ancestors hired Niu Yutang's ancestors as teachers of his band, and arranged and played Shanxi Badato with the band members.

1.Mr. Niu Yutang



Figure 3. Mr. Niu Yutang

Photo: Hao Yantian

Niu Yutang. Born in Chenjiazhuang, Chenjiazhuang Township, Wutai County on June 7, 1950, He learned Shanxi Badatao from his father since he was a child. His ancestor Niu Weigui was the first person to teach Badatao. Niu is now one of the few artists who can perform all. he is the sixth-generation descendant of Niu Weigui. When he was 8 years old, he learned drum music with his father, first learned gongqi score, percussion, and then shengguan wind, "Shanxi Badatao", "Big Victory" suite

At the age of 12, he became the lead member of the band. At the age of 17, he was regarded as the "Four Olds" and was banned in the drum class of the "Four Olds." Wind and percussion. Entering the early stage of reform and opening up, he returned to the village to reorganize the drum music class, began to recruit apprentices, inherited drum music skills, and cultivated more than 10 Liangzhu main activities in Hebei, Inner Mongolia, Taiyuan, Xinzhou and other places. In July 2016, he participated in the Shanxi Badatao package. The Qin expert review meeting, the Shanxi Badatao Orchestra was formed in 2016, and it was invited to participate in the intangible cultural heritage of the Ministry of Culture and Tourism in Hong Kong, Hainan, Xiamen, Beijing, and other places, and was highly praised by participating experts and scholars.

2. Mr. Tian Linwen



Figure 4. Mr. Tian Linwen

Photo: Hao Yantian

Tian Linwen, stage name, Tian Wu, was born in 1957 in Tianjiagang Village, Yangbai Township, Wutai County, Shanxi Province. He is the fifth son of Tian Yuanxi, an old folk artist. His great-grandfather Tian Deyi used to run the folk drum workshop. He paid a huge amount of money to employ Niu Weigui (the ancestors of the leader of the niu band) as the head of the drum workshop because of his superb performance level at a "business banquet", which opened the Niu family's teaching career lasting half a century and compiled the "folk drum teaching material – Badatao of Course".

He started learning music at the age of 6 and was the lead player of the Tian's drum troupe at the age of 16. At the age of 16, he accepted an interview and recording at the Wutai Cultural Center. At the age of 20, he joined the 51279 Army Art Troupe. Special interview with German international friends. In 1993, he won the Wutai Golden Cup Gold Cup Award. In 1999, he was a music teacher in Xingxian Vocational Middle School. More than 30 students have been trained.

In order to promote and inherit drum music culture, he went out to collect and study, visited Wutai Mountain, Inner Mongolia, Shaanxi, Dayuan and other regions, and learned Buddhism and folk music. Beginning in 2015, it organized folk artists, the Tian clan, organized and rehearsed five "Eight Big Sets", filling in the gap that no one has played the eight sets of

complete for decades, and perfecting the "Wu Fang Wu, until the autumn, etc." "Paizigu" text commentary.

2.2 Research tools.

I used Interview form and Observation form. First, I had interview the two masters Niu Yutang and Tian Linwen, interview them about their experience of learning to play Shanxi Badato since they were young, and ask how they stood out from the numerous literatures and became the performers of Shanxi Badato. How do they learn to use gongchi and vulgar scores and apply them to performances. How to use it as the ability to support the family, and how to inherit and develop it.

Then, I observed the band performances of the two of them. By comparing the differences between the two bands, I can find that Niu and Tian have undergone some changes during the nearly 100 years of inheritance.

Shanxi Badatao's research covers a wide range of areas. It not only requires knowledge of ethnomusicology, ethnomusicology, and music aesthetics, but also comprehensive knowledge of performance and performance. Because of the need to conduct research on the basis of a comprehensive investigation and analysis of percussion and wind music, Therefore, it should be carried out in the following way:

(1) Collect and organize Shanxi Badatao's information in an all-round way. At the same time, conduct systematic field investigations in various counties and cities, and record and record the advocacy in various regions to obtain more first-hand materials.

(2) Summarize and sort out folk customs and ritual music in different regions.

(3) On the basis of the above, carry out classification and interdisciplinary research, make comprehensive and realistic conclusions on the essential connotation of Shanxi Badatao, and grasp its inherent nature and laws.

2.3 Data Collection

1. Investigate the history of Shanxi Badatao in China by reading books and finding information about Shanxi Badatao on the Internet, as well as interviews with old artists.

2. Participate in local festivals and weddings and funerals in Wutai County, Shanxi Province through video and photography to observe and consider the contemporary status of Shanxi Badatao in China.

3. Analyze the transmission Process of Shanxi Badatao in China through interviews with Key informants, visits and investigations to local schools

4. On the above-mentioned basis, carry out classification and interdisciplinary research, make comprehensive and realistic conclusions on the essential connotation of Shanxi Badatao, and grasp its inherent essence and laws.

2.4 Management data

Data management is the process of effectively collecting, storing, processing, and applying data. Its purpose is to fully and effectively play the role of data. It is the central issue of data processing. The basic purpose of data management is to extract and derive data that is valuable and meaningful to certain people from a large amount of data that may be messy and difficult to understand.

From the information about Shanxi Badatao's history, music body, artistic characteristics, and tracks, I will classify these information according to time, music content, and different key information information, and help subsequent data analysis.

This research seeks to explore the origin and development of “Shanxi Badatao” in the north Shanxi province, advocate the living environment of artists and the application of “Shanxi Badatao” in Shanxi province in folk customs to sort out the characteristics of the various historical stages of “Shanxi Badatao” in the north Shanxi province, and, through field work, select the typical advocacy class for the “Shanxi Badatao” in the current situation of the development of province plays an important role in combing through the positive significance of its transformation process, integration of inheritance and development. The main questions are:

(1) “Shanxi Badatao” advocate as a representative of a kind of folk art in Jinbei region, it has an irreplaceable role in folk activities, the study of this paper, help to “Shanxi Badatao” music in the north Shanxi province of the original form of the investigation, and its development and how to evolve a comb.

(2) From the past academic research mainly focused on music, art performance, folklore and so on, and from the development of various periods of history analysis is very little. Based on the history and heritage of the 20th century “Shanxi Badatao” in the north Shanxi province, this article examines the identity status, activity status, economic income, characteristics of the class and heritage, the way of educational heritage, the characteristics of

performances and the development and changes of “Shanxi Badatao” in the north-based province since the development of the "GuChui "music in the north. The inheritance and protection of folk art add a strength.

(3)“Shanxi Badatao” music in the north Shanxi province, both in the early customs activities, or in today's people's entertainment, have an important position. In the temple fair, wedding, festival and other folk activities, it has been integrated with the ceremony, inseparable. It is helpful to study the development and inheritance of Jinbei folk art industry. (Sun Yun,2008)

I arranged some site work and go there in person to record in detail the architectural humanities, festivals, ceremonies, music, as well as dance and cultural heritage. In important festivals, it is also necessary to arrange for the collection of materials. It is also necessary to arrange for the collection of materials during the New Year and important festivals of the grand song of Badatao.

2.5 Data analysis

I started with three goals and sort and organize the data I've collected.

In the first research objective, first of all, I used the method of literature research to investigate the literature and obtain information according to the research purpose of the history of Shanxi Badatao Music, aiming to comprehensively and correctly understand and master the research problem. Secondly, I used Qualitative research, uses depth interviews and observations for data collecting.

In the second objective, I conducted in-depth visits and investigations in local folklore activities to verify Shanxi Badatao's status in the local area.

In the third objective, I followed the informant and the Shanxi Badatao Association under the government to visit, enter the school that hires the informant as an expert, and investigate how they carry on the inheritance.

2.6 Summary of chapters

I presented on 7 chapters.

Chapter 1: Introducing Shanxi Badtao,

Chapter 2: Review Literature,

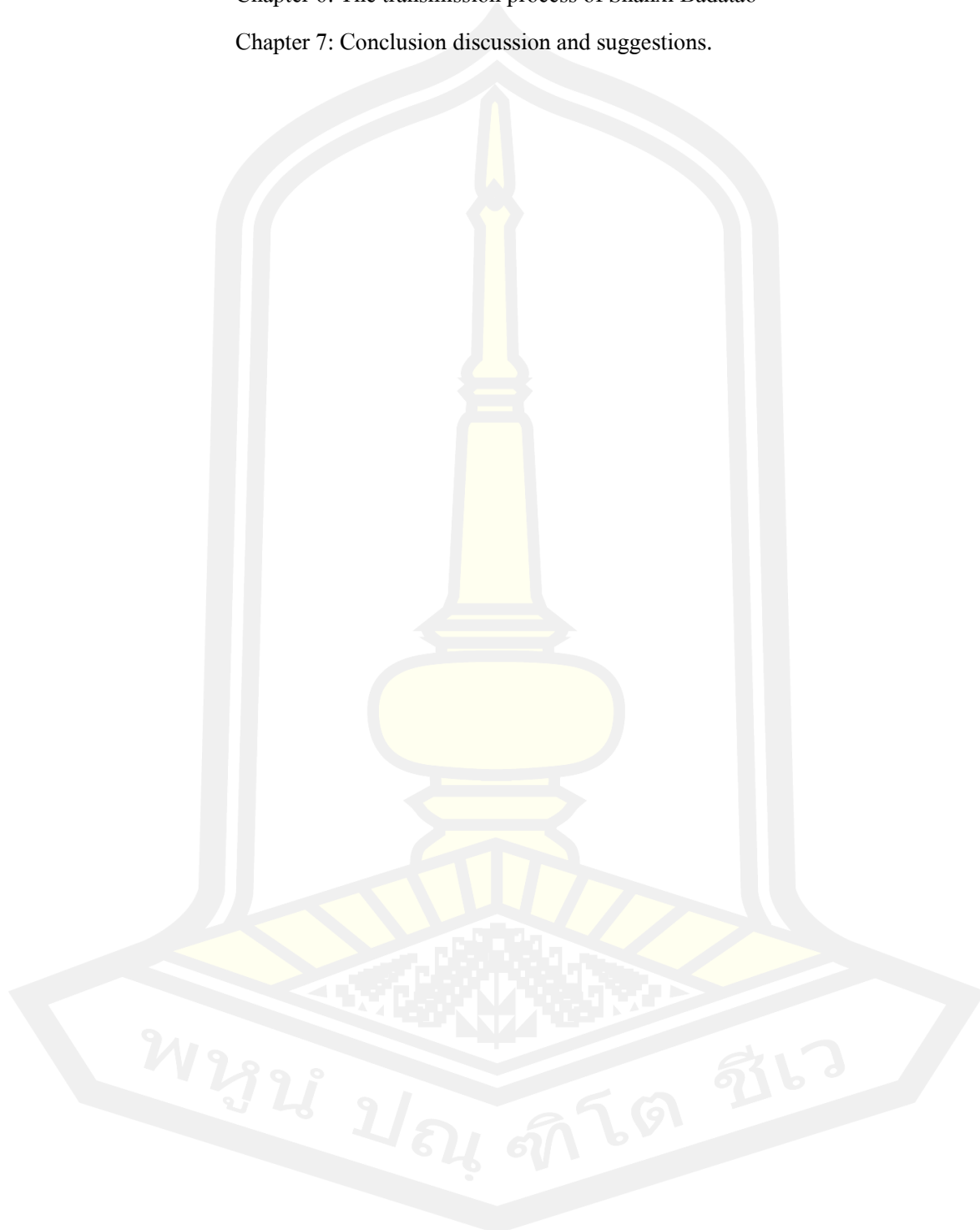
Chapter 3: Methods of Research

Chapter 4: The history of Shanxi Badatao in China

Chapter 5: The contemporary status of Shanxi Badatao in China

Chapter 6: The transmission process of Shanxi Badatao

Chapter 7: Conclusion discussion and suggestions.



Chapter IV

The history of Shanxi Badatao in China

Wutai County, Shanxi Province, China has always been known as the "Hometown of Ba yin". Folk arts such as "Da De Sheng", "Badatao", and folk songs are all cultural features of Wutai County. Wutai County has inherited a century of art classics bred under a strong atmosphere of folk art. Shanxi Badatao is a treasure of China's intangible cultural heritage. Outsiders call it "Shanxi Badatao", "Shanxi Wutai Badatao", and "Wutai Badatao". In this article, it is collectively called "Shanxi Badatao", and the reason for calling it Shanxi Badatao has a certain basis.

1. The history of Shanxi Badatao

1.1 Several legends about the origin

There are divergent opinions on its origin in the folk and academic circles. At present, there are four kinds of origin theories that are representative in the academic circles:

1.1.1 The Origin of Han Dynasty (BC 202 ~ AD 220)

On the origin of the Han Dynasty, Kong Fanzhou (1989) in *A Brief Study of "Shanxi Badatao"* traced the roots of "Drum and Wind Music" in his article "Shanxi Badatao", as well as "Shanxi Badatao" and the name of the Han Dynasty tunes Compare it with the structure of the tune and the use of the instrument and the lyrics: "'Shanxi Badatao' is an ancient music genre popular in the northwestern part of Shanxi... Since the preaching of the rise of Loufan in Shanxi Province, China from the Han Dynasty, the land in the northwestern part of Shanxi began to nurture, through the Tang, Song, Yuan, and Ming dynasties. Each generation continued to change, followed and developed until the end of the Qing Dynasty, and gradually improved."

1.1.2 The Origin of the Southern Song Dynasty (1127- 1279)

According to the "Complete Works of Yang Yinliu" written by the famous Chinese music theorist Mr. Yang Yinliu: In the early days of the founding of New China, when he was on vacation in Taiyuan, Shanxi in 1951, he copied a copy of "Song dynasty music scores" from musician Wang Mengshu. spread in Wutaishan temples". This book was originally

mimeographed, and the stitches were marked "National Teacher Fan Ya Orchestra". The original book was copied line by line.

Although the seam of the book marked "Eight sets of Chinese music", the mimeograph scores were not copied separately for each set. Fortunately, at the end of each set, there is a black pen with a period to know the eight sets for the distinction. This Song Dynasty music score was handed down by three-dimensional famous piano masters, namely Peng Chaqing, Yang Shibai, and Wang Mengshu. Until it was transferred to Yang Yinliu's collection, it was possible to make a total of 41 songs in eight major sets seen by people in recent times, from time, place, and characters. It is verified that "Ba Da Tao" was practiced in the Southern Song Dynasty at the latest.

The "Foreword" of the book "Songs by Jiang Baishi in Song Dynasty" compiled and printed by the Music Research Institute of the Chinese Academy of Arts and published by Music Publishing House in 1956: We can now see the actual use of Song people's music styles from the existing Wutai eight sets and Xi'an drum music and hear the lively and actual performances of folk artists. This argument confirms that "Badatao" was in the form of the Song Dynasty and spread among the people. The performance is also circulated in Buddhist temples. It is not only spread in Wutai County, Shanxi Province, China, but also in schools in Taiyuan, Shanxi Province, China.

1.1.3 The Origin of the Middle Period of Qing Dynasty (1636-1912)

Yuan Jingfang (1987) in *An overview of folk music* has been circulated among the people in the middle of the Qing Dynasty and reached its peak in the 20th century. After the invasion of Japanese fascists in the 1930s, it was severely devastated. In the early 1950s, after rescue, all the tracks were preserved. "Shanxi Badatao", performed by the folk music group "Ba Yin Hui", was mainly used for weddings, funerals, celebrations, temple fairs and other occasions in the past. At the end of the Qing Dynasty, it was absorbed by the religious music of the Wutai Mountain Qingmiao, basically retaining the form and content of folk performance.

At least in the middle of the Qing Dynasty, "Shanxi Badatao" has been circulated locally. Later, it was absorbed by the religious music of the Green Temple of Mount Wutai...The performance of "Shanxi Badatao" reached its heyday in the early 20th century. Folk artist Du

Wanchongshan learned Shanxi Badatao from the temple when he was a child, and spread it to the folks.

1.1.4 The Origin of the Late Qing Dynasty

Liu Jianchang (2000) in *A survey of Shanxi's "Badatao" in the past seventy years* had mentioned in the "Summary of Shanxi National Folk Instrumental Music" that in terms of tunes, the most famous tune in Shanxi is "Shanxi Badatao" in Wutai County. "Shanxi Badatao" was developed in the late Qing Dynasty by scholars (Zhao Chenggui, Li Fengyuan, Tian Deyi, Niu Weigui, etc.) who loved and were proficient in folk music in Dongye Town, Wutai County, and Buddhist monks engaged in Buddhist music in Wutai Mountain. Each set is composed of more than ten pieces of music. The combined repertoire includes both Wutaishan Buddhist music, classical music, and folk music popular in Shanxi Province. Therefore, these eight sets of repertoires are used by temples. It is also widely popular among the folks, and it is a tune that the masses in the northern part of Shanxi Province like to hear and see.

1.2 The history of Shanxi Badatao

After consulting a large amount of data and field research in Wutai County, Shanxi Province, China, the author finally came to a relatively accurate conclusion:

Shanxi Badatao belongs to the Gu chui music genre. Gu chui music was the earliest advocate and is used by the military. The earliest Huangdi (the common ancestor of the Chinese nation in China) had merits in Zhuolu, so he ordered Qi Bo to compose music to build the might of the army, the ambition of the army, and satirize the enemy. "Climbing the Cliff", "The Wrath of a Strong Man", etc.

1.2.1 Western Zhou Dynasty and the Warring States Period (BC 1046-BC 256 years ago)

The Spring and Autumn Period of the Western Zhou Dynasty and the Warring States Period (1046-256 years ago) was the transitional stage of Chinese slavery society from its heyday to its decline. During this period, it developed rapidly and expanded. The first collection of poems in our country, "The Book of Songs", was born during this period. It records folk songs from the Western Zhou Dynasty to the end of the Spring and Autumn Period. "...Drums and bells, Qinqin, drums, drums, piano, shengqing. To the south of Ya, not arrogant..." It can be seen that there are various types of percussion and wind instruments in the Western Zhou Dynasty. The combination

mode is flexible and natural, and drums and wind instruments are played. The form has become popular. The "Bin Zhi Chu Yan" in the "Book of Songs" wrote: "Yue dances with sheng and drums, and music is harmony. The ancestors are strong, to make a hundred rituals." During the banquet, the guests danced and sang and played in ensemble. At this time, the wind instrument "Yue" became the ensemble instrument of the Shenggu, which shows that the simple form of drum performance in the Zhou dynasty during guest banquets has begun to take shape, and it has been on the way of Daya. In the article *"The Theory of the Origin of Percussion and Wind Music"*, Teacher Wang Min believes that the etiquette system established in the Western Zhou Dynasty is closely related to the origin and development of percussion music. Music as a manifestation of the ritual system can only be further developed under the continuous improvement of the system. Therefore, we can think of the gestational stage of percussion music from the Western Zhou Dynasty to the Spring and Autumn Period and the Warring States Period.

1.2.2 Han Dynasty to Northern Dynasties (BC 202 ~ AD 589)

In the Han Dynasty (BC 202 ~ AD 220), there are eighteen songs including Gu chui's song "Ibis". Duanxiao Raoge tells the story of war, and HuangmenGu chui is used to entertain the crowd. The one playing in the hall is called Gu chui, and the one playing on the move is called riding blow.

In the Wei Dynasty, the Jin Dynasty, the Southern and Northern Dynasties (220 AD-589 AD), the preached name was used, and officials also began to enjoy Gu chui music. During the Wei and Jin dynasties, the imperial court set up a drum and wind music bureau to take charge of advocacy matters. In the Eastern Jin Dynasty, the official system was simplified, and only one Taiyue bureau was in charge of gaga and folk music. Advocate and play. The use of music preached in the Wei and Jin Dynasties followed the Han Dynasty. Percussion music is considered to be very grand music, which can be prepared by 10,000 generals. Before the Western Jin Dynasty, drum music was originally under the jurisdiction of the Shaofu of Jiuqing. In the Western Jin Dynasty, it became independent and changed to the Taichang drum and music department to manage ritual music other than Tai Yue. Since then, the percussion music has returned to subordination, and the appearance of the advocacy agency marked the change from vulgarity to elegance. This is also the beginning of percussion music officially entering ritual music. With the emergence of the advocacy management agency, the music management system

for musicians also appeared in the Northern Wei Dynasty. As relatives of criminals, the music record system was established for editing and engaging in music activities. In this way, a group of people who used music as a means of earning a living from ancient times were established in the form of a music record system in the Northern Wei Dynasty. Although this system has made it impossible for a large group of "untouchables" to break free from the feudal shackles for a long time, from the perspective of music, the emergence of this system has helped to flood the military with talents specializing in music. And in the palace, relatively stable participation in sacrifices, ceremonies, roads, banquets and other activities. During this period, the scope of application of percussion music was further expanded. It was not until Emperor Liang Wu of the Southern Dynasty set up twelve percussion cases, which were listed in the palace music hanging, "Xiong Feng frame twelve. In the Shangan version, there are columns on the four sides, among which Yideng. Emperor Wu of Liang first set up twelve cases to preach. Outside of Lexuan, he used it for banquets and banquets. Xiong Feng thought it was a decoration." *The Twelve Cases of Advocacy, also known as "The Twelve Cases of Xiong Feng"*, are music played in the palace and played in the palace. It has a relatively fixed form of performance. The twelve cases are located outside of Lexuan, and the cases are decorated The Elephant of Xiong Feng. Its establishment is an important development of court banquet music, and an important node in the process of advocating system development. It is the product and representative of the continuous ritualization and gradual refinement of percussion music. In the Northern Dynasties, Emperor Wu of Zhou followed the "Twelve Cases of Advocacy" of the Liang Dynasty to ensemble with Zhengle at the New Year's Day Convention, which demonstrated the historical status of percussion music, although it is vulgar and elegant. "Music History of Sui Dynasty" contains "The Twelve Cases of Emperor Wu using Liang to preach Xiong Feng, and every Yuan Zhengda is listed in the hanging room, and played in conjunction with Zhengle." Often under the jurisdiction, and then to the unity of the two departments in the Eastern Jin Dynasty, sometimes attributed to the special music system of the drum and wind department, sometimes attributed to the special music system of the Taiyue department. An extraordinary period of fusion of popular music. This just reflects the process in which folk music enters the court and is ritualized. It also explains from the other side that it reflects the gradual improvement process of percussion music in the development path. From the establishment of the music record system of the Northern Wei

Dynasty, the establishment of the Advocacy Department in the Western Jin Dynasty and the appearance of Shi Yidianting's "Twelve Cases of Xiong Feng", all indicate that the Wei, Jin and Southern and Northern Dynasties were an important period for the rapid development of percussion music. Percussion music has since been formally incorporated into the category of ritual music and widely used in various court ritual music activities.

1.2.3 The Sui, Tang and Song dynasties (AD 581-1279)

The Sui, Tang and Song dynasties began to establish Taichang Temple, which specializes in music management, and a special Gu chui department was set up under Taichang Temple to manage music performers. According to historical records, each time the emperor of the Tang Dynasty performed large-scale sacrifices and other activities, there were 1838 musicians in the honor guard, 1500 small-scale sacrifices, and 624 performers in the guard of honor in the harem. According to the current research on Shanxi Badatao's tunes, we found that the famous tune "Neon Dress Feathers" in the Tang Dynasty and Shanxi Badatao's "Yue Er Gao" are basically the same after comparison. "Yue Er Gao" is the extension of the Tang and Song Dynasties "Neon Feather Clothes Song". The Tang and Song Dynasties "Neon Feather Clothes Song" is derived from the Indian Buddhist music "Brahman". It is said that it was made by Emperor Xuanzong of Tang Dynasty during the Kaiyuan period. There is a legend about the creation of "Neon Clothes and Feather Clothes": Xuan Zong climbed to Sanxiang Station, looked at the daughter mountain in the clouds, touched the scene, and developed a magical artistic imagination. It seems to hear the waves of fairy music from the moon palace, and see the fairies danced with the music. After returning, Xuanzong wrote down the music plan he had heard, but he did not complete the whole work. Later, the Xiliang Festival made Yang Jingshu put in a piece of "Brahman". This piece is Indian Buddhist music. It's quiet and elegant artistic conception is closer to the music of the Moon Palace Wonderland that Xuanzong wanted to express. Therefore, he combined the two. Get up and become the "Neon Clothes and Feathers", the original music is used as the beginning part of the scatter, and the "Brahman" song is used as the main part of the music.

The eighth song "Yue'er Gao" of "Bang Zhuang tai Set" is the remains of the Tang Daqu "Neon Clothes Feathers". From the 37 kinds of music we have collected, there are 6 kinds of vulgar scores and 10 kinds of Gongchi scores. 22 kinds of notation, these 37 kinds of musical

notation all contain the song "Yue Er Gao", from the discovery of "Music Scores of the Song Dynasty at Wutai Mountain Monks", it can be proved that "Yue Er Gao" was first collected into "Shanxi Badatao" in the Southern Song Dynasty. In the book.

Table 1 A Comparative Analysis of the Elements of Tang Daqu and Shanxi

A Comparative Analysis of the Elements of Tang Daqu and Shanxi Badatao's Musical Art

Comparison item	Tang Da qu (historical data)	Shanxi Badatao (transmission data)	Remark
Dynasty	Tang、 Song	Han Tang Song	
Scope	Large-scale art	Large-scale art	
Form	Daqu, Faqu	Taoqu, Faqu	There are complete sets, department sets and individual sets
Number	36 songs Daqu	36 Songs (Song Dynasty Music Score)	
Content	Combination of song, dance and music	Combination of song, dance and music	Tang Daqu and Shanxi Badatao form their own systems
Speed	Loose, slow, fast, fast (slow)	Loose, slow, fast, fast (slow)	
Notation	Half-word notation	Vulgar word spectrum, Gongchi spectrum	Modern musical notation
Structure	Three major parts: sanxu, zhongxu, qupo	Three parts: Tou, Zhengshen, and Shawei	
Song	Zhongxu, main song	Shanxi Badatao can sing more than 50 songs	

Table 1 (Continued)

Comparison item	Tang Da qu (historical data)	Shanxi Badatao (transmission data)	Remark
Dance	Solo Dance, Duet Dance, Dance Backing Song	Solo dances, group dances, and group dances are mainly in the form of Yangge dance	
Instrumental music	Sanxu and Daqu have accompaniment	A complete set of 108 pieces of music performance	
Number of people	140 people-900 people	At least 10 people, as many as hundreds of people	
Way of playing	Sitting Skill Department, Standing Skill Department	Sit and walk	
Transmission situation	The "living heritage" of Tang Daqu circulated in Mount Wutai, and many works contain detailed materials. No actual records are found in other regions, pending investigation.	"Shanxi Badatao" currently has 37 kinds of music scores, including 6 kinds of folk word scores, 10 kinds of gongchi scores, and 21 kinds of numbered scores. The whole set of 108 pieces of performance has gone out of Wutai and Shanxi and has gone home and abroad.	

Badatao's Musical Art

Make: Hao Yantian

The famous musicologist Mr. Liu Jianchang, director of the Shanxi Provincial Music Research Institute and vice chairman of the Shanxi Musicians Association, took the "Shanxi Badatao" and "Proverbs" as an example. From the modal connecting sentences, the hierarchical

structure and the increasing rhythm of the rhythm change, the "Shanxi Badatao" is compared with the Daqu of the Tang Dynasty. It is believed that Shanxi Badatao is very similar to the Daqu of Tang and Song Dynasties, and it is the result of inheriting the Daqu of the Tang and Song Dynasties.

In the Sui Dynasty, the advocacy department was set up to follow the old appearance of the Han Dynasty. The Advocacy Department manages the "Twelve Cases of Xiong Feng" listed in the palace and the "Four Advocates" used for ceremonies. The advocacy department of the Tang Dynasty added the Qing Shangguan Guanyu on the basis of the previous "four advocacy groups", which shows that the advocacy music at this time is more abundant and clearly classified. In general, the advocacy of Yiliang in Sui and Tang Dynasties was the twelve cases, which were also used in court banquets. According to the Records of Music of Sui Dynasty, "In the great cause, Emperor Yang made a feast, and Yiliang is the twelve cases.... There are bears, Ba, and leopards in the cases, and they are all leaning on them, like a dance of beasts." Sui In the reign of Emperor Yang, the "Twelve Advocacy Cases" were set up according to the Liang system during the feast, and they were added and restructured. In addition to the original instrument configuration, "Chunyu, Zheng, Duo, military music drums, etc." have been added, and the implied meaning of "all beasts dancing, birds and beasts stumbling" is used in the picture below. Teng Yi, the elephant of all beasts dancing. It is more in line with the standards of ritual and music, and the shape is more in line with the classic meaning, showing a strong tendency of elegance. So far, the system of advocating the twelve cases has basically been finalized. In addition, the Sui Dynasty officially introduced the "Heng Blow Music" into the halogen book. Together with the original preach music, it was divided into four preaching parts: the drum section, the drum section, the large horizontal blow section, and the small horizontal blow section, which were used for different levels of ceremonies. With the maturity of the five-ritual system in the Tang Dynasty, rituals and music became more standardized, with strict restrictions on their use. Percussion music is the most important part of ritual music. Percussion music has clear usage rules in the five rituals of good luck, good luck, military, guest, and evil. Secondly, in palace banquet music, percussion music has also made important developments. In addition to ceremonial percussion music, the "12 advocacy cases" that appeared in banquets and major festivals have become more and more entertaining. During this period, many literary works

involved percussion instrument music. The appearance of these instrument poems also proved the prosperity of Tang Dynasty music and percussion music. In addition, the Tang Dynasty formulated a strict "teaching schedule" for the training of wind musicians. The music workers of Tang Taichang implemented a rotating system of music status in each prefecture and county. The music camps in the army promoted the music as the main point. During the Tang Kaiyuan Tianbao period, the total number of Taichang music workers "moved more than 10,000 households", and the number of permanent residents in Kyoto was "more than 5,000". The rotation and training system established in the Tang Dynasty can maintain the unity of musicians' skills and make the inheritance of percussion music more standardized, from the court to the localities, and even across the country. This is also the reason why the spread of some music has the same origin. So far marks the development of ancient percussion music has entered a peak.

Compared with the Tang Dynasty, the Song Dynasty's national power gradually weakened, and the persuasive music changed from big to small, from prosperous to declining. Coupled with the rise of urban music in the Song Dynasty, civic art flourished, and the form of musical expression began to transform. Palace music gradually faded from mainstream music. As an important form of palace music, drum music, regardless of scale, system, status, influence, etc. Both show a downward trend. The percussion music of the Song Dynasty gradually showed a trend of diminishing court etiquette and expanding secular entertainment. The urban music that emerged in the Song Dynasty greatly prospered the vigorous development of citizen art, and various new art forms began to be active in the cities. Compared with the prosperity of Cheng music, the court music of the Song Dynasty gradually declined, and the level of art became increasingly low and rigid. Percussion music was also greatly impacted, due to lack of musicians and great loss of rhythm, percussion music was shelved. It is even in danger of being "abandoned". "Wenxian Tongkao" contains "The Taizu was ordered to inherit the five generations, it would damage the governor of the province, and the advocacy was a lot of work, and every big gift, everything was taken from the army. Taken from Yingli)". "Song History Volume One Hundred and Forty-Le 15·Publishing Part 1" contains "At the beginning of the Song Dynasty...the crown prince and the first to third grades, all of which are advocating too often, and the number of musicians is small, and every gift is taken. Yu Zhujun, Yipin was given to the funeral and was also taken from the army... The corner hand was taken from the Kinki prefectures, and the

musicians were also taken from the military, or the number of musicians in the prefecture." Use military advocacy instead. The development of percussion music in the Song Dynasty suffered heavy losses, and the lack of court musicians was collected from military camps, prefectural musicians, and Kinki prefectures. From the loss of large and small horizontal tunes to preparation but not to do it; it can be seen that the importance of percussion music in court music has weakened. From the Liao, Jin and Yuan dynasties, drums and wind music were set up in the palace. Jinyou preached the order, and the Yuan Dynasty asked musicians to practice advocacy at the Xuansheng Temple in Qufu. The intrusion of foreign nationalities has continuously blended cultures and enriched the diversification of music. The scope of percussion music expanded. At this time percussion music not only flowed into temples and Taoist temples, but also into the folk. Generally speaking, the development of percussion music in the Song and Yuan dynasties stagnated. This was the inevitable result of the gradual decline of court music, coupled with the rise of folk art. Art forms such as opera, rap and singing are sought after, and percussion music is in an embarrassing situation where there is more than one can do. But it is still a symbol of status and is still used in military music, ceremonies, and gifts.

1.2.4 The Jin and Yuan Dynasty (AD1115-1368)

The use of the form of Sanqu in the Jin Dynasty and Yuan Dynasty "Shanxi Badatao" has absorbed the musical characteristics of the Yuan Sanqu "Taoshu". The "Sanqu" in Sanqu, also known as the number of sets or the set of songs, is a group of songs composed of two or more songs of the same palace, and usually has an ending. The set is named after the first song. In a sense, the first song of the set number stipulates the basic form of this set. In the "Singing Theory", it is written: "There are 'zimu tune', there are 'uncle brothers', and there are many words. The sound is small, there are many voices and there are few words. The so-called string of lizhu is also." Listed a set of basic songs, included songs and first songs in Sanqu sets. Reflects the importance and soul of the first song. Shanxi Badatao belongs to the "positive set" of folk music, that is, the order of the link between the music and the music is fixed, with strong regularity, and belongs to a relatively mature form of folk set. The name of the first song in each set is used as the name of the set. For example, the set of "Dashu Yulang Set" contains four music pieces: "Dashu Yulang", "Overlord Whip", "Drunk Peace" and "Pick Tea". Here is an example of the "Dress Up Table" set. (For the example of the score, please refer to "Shanxi Badatao" (Shanxi

Folk Instrumental Music Selection "Shanxi Badatao" (Edited by Shanxi Mass Art Museum)). It can be seen from the end of the whole set, with "Dress Up Table" As the theme, the endings of the following seven songs all adopt a similar rhythm pattern, pitch, and even some bars are exactly the same. This same ending structure is similar to the "Ending" in Yuan Sanqu. "Ending" is often used to end the whole set, so that the lyrics and even the tone of each song are roughly the same. At the same time, the "Cosmetic Table" set emphasizes the use of "Cosmetic Table", which connects the following seven Sanqu, making it a whole with close connections and unique themes. This technique is similar to the form of "emphasis on the use of one song" in Sanqu, which refers to the prominent use of one tune and its variants among multiple related tunes, so that it appears multiple times between other tunes. Become a clue that runs through. Shanxi Badatao's use of the Yuan Dynasty Sanqu sets and forms increased its standardization, but also made it more flexible to be used in various folklore and folk scenes; it reflects Shanxi Badatao's inheritance and tolerance, and retains the Yuan Sanqu The structural characteristics of, combined with the musical performance form of percussion music, make this set of Shanxi Badatao's form a unique feature in percussion music.

2. The use of Sanqu tunes in the Jin and Yuan dynasties. From the perspective of the name of Shanxi Badatao's tunes, there are five sources for Shanxi Badatao's middle tunes. One is Yanyue in the Tang Dynasty. One of the tunes in "Nine Clothes and Feathers"; the second is Sanqu in the Jin Dynasty and Yuan Dynasty, "Zhu Ma Ting", etc. are all the names of the tunes in the Song dynasty; the third is Ming and Qing operas, "Cut Lantern Flower", "Overlord Whip", etc. are all absorbed The songs and minor tunes of the Ming and Qing dynasties; the fourth is the temple music of Wutai Mountain, such as "Pu'an Mantra" and "Proverbs".

(1) Songs from various aspects of Sanqu in the Jin Dynasty and Yuan Dynasty. The court music "Wan Nian Huan" of the Tang Dynasty was originally Tang Jiaofang, and it was a big song and a tune in the Song Dynasty. "Song History·Lezhi" says: "Zhonglu Palace". "History of Korea·Lezhi" is called "Wan Nian Huan Slow". Shanxi Badatao's "Wan Nian Huan" is the second set, which is mostly used for the people's entertainment and self-entertainment, which coincides with the function of entertainment in the palace banquet of the Tang Dynasty.

(2) The national instrumental music "Elang Tao" describes the plot of the famous song "Haiqing Takes the Swan" in the Yuan Dynasty and shows the hunting life of the northern

nomads. "Haiqing Takes a Swan" is the earliest known pipa song in the era. In Yuan Dynasty Yang Yunfu's "Lanjing Miscellaneous", there is a poem saying: "To love the pipa with affection, the moon is high and the wine glass stops; the new tune is cool The state song, the swan is played to avoid Haiqing." It shows that this song has appeared in the Yuan Dynasty.

(3) The folk song "Mountain Slope Sheep" of the Northland Han nationality is a northern pastoral song, which later evolved into a northern song and a southern song. In Shanxi Badatao, "Mountain Slope Sheep" is solemn and elegant, and it is often used in sacrifices.

(4) Buddhism songs the music of the Zen Buddhism Prayer Ceremony, such as "Pu'an Mantra".

Regarding the use of tunes during the Jin and Yuan Dynasty, the rulers of the Yuan Dynasty carried out cruel class and ethnic oppression on the people of all ethnic groups. The real social life full of class and ethnic contradictions became an important theme in the music and art at that time and also promoted it. The development of music art at that time. The prosperous Jinyuan Sanqu and Zaju are a concentrated reflection. Shanxi Badatao not only absorbed the characteristics of Sanqu "sets" of the Jin Dynasty and Yuan Dynasty, but also strengthened the performance form of multiple sets of songs. It still retains the Jin Dynasty Yuan Dynasty such as "Mountain Slope Sheep", "Chaotianzi", "Ban Zhuangtai" and so on. The name of the tune in Sanqu and Zaju. The word "Mountain Slope Sheep" comes from Beiqu. It was originally supposed to be a northern pastoral song and was originally called "Mountain Slope Sheep". Per capita and Guan Hanqing are contemporaries. "Mountain Slope Sheep" has flowed into small tunes and many local operas since the Ming and Qing dynasties. After continuous development, it has become one of the most widely circulated tunes among ancient tunes. The comparison between Jin Yuan Sanqu "Mountain Slope Sheep" and Shanxi Badatao's "Mountain Slope Sheep" is as follows: Through comparison, it can be found that the Sanqu "Mountain Slope Sheep" adopts a regular eleven-sentence pattern with a simpler rhythm. "Mountain Slope Sheep" in "Shanxi Badatao" is longer and adds more rhythmic patterns. The use of connections also makes the whole song richer. The difference between them is that the strong position and high pitch of the two songs are roughly the same. It can be seen that Shanxi Badatao's "Mountain Slope Sheep" was adapted and developed from Sanqu "Mountain Slope Sheep" in the Jin Dynasty and Yuan Dynasty. Shanxi Badatao, as a representative of percussion music in the north of Shanxi, has

experienced vigorous development as well as decay. It not only integrates different forms of tunes from the Tang, Song, Yuan, Ming and Qing periods, but is also the crystallization of the wisdom of the working people and folk musicians. The inherited Sanqu "sets" and tune cards make this unique art form in Shanxi more distinctive, showing the rough, bold, loud, and agitation characteristics of Shanxi folk drum music.

1.2.5 The Ming and Qing Dynasty to Present (AD1368-2021)

During the Ming and Qing dynasties, folk instrumental music ensembles were extremely prosperous, and drum music sprung up all over the country. "Jiangning Mansion" contains "... the military preached that before the Sui and Tang Dynasties, ministers dared not use it without a gift. In the old days, there were weddings and funerals in my hometown, and from the family of the gentry outside the Xunxun gentry. Those who use great music only use the music of drummers and workshops in the city. Recently, they have been used regardless of whether they are high or low. After being soaked for a long time, the system is volatile, and I must not be suppressed. To stop the flow." Visible. During the Ming and Qing dynasties, the use of percussion music has been completely eliminated among immigrants. "Rizhilu" records: "It is also advocating the joy of the army, and the officials of the ununified army do not use it. Today, it is used by civil officials, used by the generals, used by the monks, and the spirit of the Jinge is all over the country..."

During the Ming and Qing Dynasties, the universal application of suona in percussion music greatly strengthened its performance. It was more used in folk weddings and funerals and ceremonies such as welcoming gods. Percussion music really began to enter folklore. After the Ming and Qing Dynasties, percussion music, which was once noble music, began to move widely to the folks, and gradually became the art of the common people. It blossomed and fruited widely among the folks. The themes and forms of percussive music from various places have evolved. The official to the private has achieved its historic transformation. After the middle of the Qing Dynasty, drum music was collectively referred to as folk drum music, and it was mostly developed based on instrumental ensembles from various places.

Throughout the development of ancient Chinese percussion music, it has experienced a process from the folk to the court and then back to the folk. From the appearance of drum and wind music in the pre-Qin period to the establishment of the name "drum and wind music" in the

Han Dynasty, drum and wind music in the Wei and Jin dynasties gradually developed and entered the palace of ritual music, achieving a gorgeous transition from folk music to court ritual music. An important part of court music. Until the perfection and maturity of various systems in the Sui and Tang dynasties, "drum and wind music", an important form of ritual music, entered a prosperous stage. However, after the Sui and Tang Dynasties, with the decline of court music and the rise of popular music and civic art, the development of percussion music showed a downward trend. Until the Ming and Qing dynasties, the use of "percussion music" was fully used by immigrants, responsible for folk customs such as weddings and funerals. Activity. So far, the percussion music has completed the historical transformation of returning from the court to the folk. In fact, etiquette and vulgarity are two different manifestations of the same system. In the country, it is "ritual", in the people it is "custom", "dignity is ritual, simplicity is vulgar", "upper culture is ritual, lower culture is vulgar, advocating music Whether it is relying on official support or living in the folk, it carries traditional Chinese culture. As a kind of highly practical music, it is always closely connected with etiquette and customs.

Through on-site visits and interviews with Niu Yutang, the leader of Niu's band, Niu er, the ancestor of Niu's band in the Ming Dynasty, fled to Beijing during the Hongwu period of the Ming Dynasty. The palace of the third emperor shall be the musicians who worship the heaven and the earth and banquet the guests. After Zhu Di rebelled, he returned to his hometown of Wutai County, Shanxi Province, and formed his own Gu chui band based on the advocacy knowledge he learned in the palace. At the same time, due to opposition to Zhu Di becoming emperor, Chu Liang, the former court minister, was deprived of power and became Yuehu (registered music households), exiled to Wutai County, and organized a music group. In the Tongzhi period of the Qing Dynasty, Niu Weigui, a descendant of Niu er, yearned for his ancestors to go to Beijing to discuss life, and also went to Beijing to learn imperial percussion music. When he returned to his hometown, he met the degraded court official Xu Jishe. To regulate the weddings and funerals in his hometown, as well as the music in the Ying shen Sai she, Xu Jishe commissioned Zhao Chenggui, Niu Weigui, Tian Deyi, and Li Fengyuan to collect Gu chui music circulated by the folks in Wutai County. Niu Weigui taught the royal court music learned by his royal family and used music for banquet guests. Tian Deyi (another ancestor of informant Tian Linwen) once learned Gu chui music from the descendants of Chu Liang, the

minister of the Ming Dynasty, and received a copy of "The Chu Family" "Yuehu Blowing Cheats", Zhao Chenggui and others compiled them, combined with local folk songs and Buddhist music of Mount Wutai. After sorting out, Li Fengyuan wrote "Yinyue Zhengzong " in the third year of Xuantong of the Qing Dynasty (1910) and the first year of the Republic of China (1912).

At the beginning of the twentieth century, it reached its peak. From the 1930s to the 1940s, due to the invasion of Japanese invaders, the music genre was severely destroyed. Many musical scores (including part of Gongchi scores with lyrics) and related text materials Lost, and the performance gradually depressed. After the founding of the People's Republic of China, the "Shanxi Badatao" was rescued and preserved due to the importance of the party and the people's government to cultural heritage.

From the end of the Qing Dynasty to the Republic of China, a group of famous artists such as Guo Liu and Du Wanzhong who played the Five Shanxi Badatao appeared in Wutai, and the development of "Shanxi Badatao" was extremely prosperous. There is a record in the preface of "Shanxi Folk Instrumental Music Selection 1-Shanxi Badatao": "Its historical evolution has not yet been found by us. At present, we have not found sufficient materials to verify it. Mr. Du Wanzhong, a veteran artist for more than a few years, (master of the drum house) and Master Wen Changqing (Qingmiao) at the top of Bodhisattva on Mount Wutai talked about:'Shanxi Badatao' music was produced in the early years of Guangxu in the Qing Dynasty (that is, around 1875). It was compiled by Mr. Zhao Chenggui (doctor) in Huaiyin Village. At that time, because the part of the temple's music was a Buddhist ritual music, it had the so-called secret book of monks, which was only played in the monastery and not taught to others. Mr. Zhao Chenggui wanted to learn this. Quzi lived in Wutai Mountain for a long time, and finally learned the tunes he wanted to learn. After being compiled into 'Shanxi Badatao', he combined with many music lovers and veteran musicians from the Eight Music Club, auditioned, played and changed, and gradually formed a mass music form. It is said that most of the songs originally had lyrics, but they were gradually lost because they only paid attention to the performance and neglected the lyrics. At present, except for "Jasmine Flower" and "Pu'an Mantra", the lyrics can still be found, but the others can not be found. "

In 1937, due to the invasion of Japanese invaders, Wutai Eight Sets were severely damaged and destroyed. Many music scores and related materials were lost, and performances

gradually depressed. After the founding of New China, due to the government's attention, the audio materials of Shanxi Badatao were preserved. However, with the deaths of old artists such as Guo Liu and Du Wanzhong, in the past few decades, almost no one in Wutai will play a full set of Shanxi Badatao. As a result, Shanxi Badatao has experienced a long period of chronological development. Fortunately, the government and people with lofty ideals in Wutai County realized the seriousness of this problem in time. Under the active formation of Zhu Shenghe and Han Xianping, a special team The "Shanxi Badatao" Orchestra belonging to Wutai County was formally established in May 2016 and successfully completed recitation performance in 2019.

Shanxi Badatao, with its own rich repertoire, unique rigorous structure of tunes, and the rich performance of local folk artists in Wutai, attracted scholars' attention as early as the early days of the founding of the People's Republic of China. It was even hailed as "Northern China". The fine works of representative folk traditional instrumental music". On December 18, 2020, the Ministry of Culture and Tourism publicized the list of recommended projects in the fifth batch of national intangible cultural heritage representative projects. "Shanxi Badatao" was listed among them and officially became the fifth batch of national intangible cultural heritage in China.

Through research, we conclude that Shanxi Badatao was not an independent individual in history, but started from the sacrifice in primitive society to the propaganda music for the purpose of showing off the strength of the army in the Han Dynasty, and gradually became the private property of the royal family in the Sui and Tang dynasties. Court music, after a series of political events in the Ming Dynasty, more and more people learned and played court music. After the Qing Dynasty, it gradually declined. Shanxi Badatao gradually entered the life of ordinary people and became a popular place for people in weddings, funerals, weddings, and weddings. The music played at the Shinsaisha, and then collected by Zhao Chenggui and others in the late 19th century, was integrated into local folk songs and Buddhist music, and finally became the Shanxi Badatao that we can hear in our daily life.

Chapter V

The contemporary status of Shanxi Badatao in China

In this chapter, I conduct research from Shanxi Badatao's music ontology, musical instrument, music, functions of Shanxi Badatao, performance types, informants, and key informants.

1. Shanxi Badatao's music ontology

1.1 Musical form

Percussion music is a typical musical form in the history of our country. From its rhythm, key, score, instrument, as well as performance form, repertoire and instrumental music, it shows that it is a national music genre, and it is a complex and unique Encourage the culture of wind music. "Shanxi Badatao" is a large-scale, exquisitely structured, and elegant tunes of large-scale sheng-wind tunes. It can be seen from Figure 5.



Figure 5 Shanxi Badatao (The order from left to right in the front row in the photo is Sheng, Suona, Sheng, Guanzi, Sheng, Guanzi, Sheng, Dizi. From left to right in the back row are bells, wooden fish, drums, and cymbals.)

Make: Hao Yantian

Over the years, many experts have made their sets, types and combinations of sets, The research and comparison from the micro and macro perspectives are of extremely important significance for us to further study the scientific connotation and practical value of the eight major sets, and to further explore the rules of the composition of traditional Chinese music sets. The famous musicologist and professor of the Central Conservatory of Music, Yuan Jingfang, compiled the "Chinese Buddhist Music Culture of Han Dynasty". There are three main types of music structure: "only music, combined music, and routine music". Only song, also known as single, is an instrumental piece to be played independently. The basis of its musical structure is qupa; Lianqu is a musical instrument that consists of two or more tunes in series. This kind of tune does not form a fixed pattern and pattern in musical structure on the series of tunes, similar to traditional Chinese music. The tunes; the tunes, also known as the main set and the complete set, are composed of multiple tunes (or music) connected according to a certain procedure into a fixed musical structure and pattern, similar to the complete set in traditional Chinese music.

Mr. Jing Weigang stated in the article "Structural Features of Song Forms": "Shanxi's folk instrumental music is mainly composed of musical forms." It is divided into: single, variation, combination, loop and Take the body. Shanxi Badatao's "Eight Boards" and "Ball Hammers" belong to single-stage tune singles. "Proverbs" is a more typical variation style suite, which is a wide range of variations of the whole piece of music. Among them, "Look at Dengshan" has been changed three times, and "Eight Beats" has been changed seven times. The music of "Pu An Zhou" is a loop music composed of an introduction, a main paragraph and three different auxiliary paragraphs. During the process of the music, they are arranged in a certain order to make the music present a looping state. "Shanxi Badatao" is a set of music, which is a fixed set (a complete set), based on the total music concept, with a title, and a layout to combine and arrange various pieces of music. All tunes and their order are indeed relatively fixed, and they cannot be changed at will. At the end of the Qing Dynasty, Zhao Chenggui spent a lot of effort to collect the songs of "Shanxi Badatao", but he did not collect the songs of "Last Autumn", so he had no choice but to replace it with "Wan Nian Huan". In 1921, when Mr. Zhang Rulin wrote the "Shanxi Badatao" music score, in order to make up for this shortcoming, he added "Interview" in the first set of "Qing Tian Ge", and added "Interview" in the second set. Back to "Autumn Coming", "Anxious Monkey" and "Into the Orchid House" have been added to the third set of

"Pushing the Roots". Except for some music lovers who perform based on Zhang Rulin's supplementary performance, folk artists still use traditional performance methods and do not recognize Zhang Rulin's supplementary. Therefore, these tunes are not popular. The reason is that "Shanxi Badatao" is a regular structure, which cannot be increased or decreased arbitrarily, but this "change" is absolute, not relative. With the development of the times, people's perfection and performance needs, the repertoire of "Eight Major Sets" has also been continuously developed and changed among folk artists. For example, in the first set of "Shanxi Badatao", "Qing Tian Ge", there were four tunes of "Qing Tian Ge", "Zhu Ma Ting", "Shan Slope Sheep" and "Chao Tian Zi" in the late Qing Dynasty. Later, "The Hanging Branches", "Liu Yeqing", and "Interview" were added. The reason is that when the original four tunes were played in folk ceremonies and rural banquets, the playing time was relatively short, which did not meet the needs of music appreciation.

1.2 Musical structure

Structure is the form of existence of things. Everything has a structure, and different things have different structures. "Shanxi Badatao" is a representative music genre in traditional Chinese instrumental music, and it is a large-scale suite. Its structure also has its distinctive features. It includes three forms of complete structure, part structure and single structure:

The whole structure can be divided into three parts: The first part consists of 9 pieces in random sequence, including the three endings, which are actually 6 paragraphs, which are performed by instrumental music. The second part is the middle preface, composed of 18 songs, the second set of "Bangzhuangtai Set" has 9 songs, and the third set of "Qing Tian Song Set" has 4 songs. The fourth set of "Persuasive Cup Set" has 7 songs, and there are a total of 20 songs above, including 2 endings, which are actually 18 paragraphs, mainly singing. The third part is Qupo. The fifth set "Pu'an Zhou" has 2 songs, the sixth set "Cut Denghua Tao" has 2 songs, the seventh set "Elang Tao" has 6 songs, and the eighth set "Dashu Yu "Lang Tao" has 2 songs, of which there are 12 songs in total, which are actually 12 sections, which are mainly dances.

Table 2 Musical structure of "Shanxi Badatao" Musical structure of "Shanxi Badatao"

Sequence	Performance content	Number of paragraphs	Composition	Important note
First part	Music	6	The first set of "Tui Luzhou Set" has 9 songs, "Pushing Luzhou", "Flying Bee", "Aunt Wang", "Jishengcao", "Jasmine", "Ball Hammer" and the epilogue "Laying Broken Bridge" and "Guazi" (unknown). The above 6 songs and 6 paragraphs of "Baban'er" are basically the same.	"Shanxi Badatao" is composed of three parts: music, song, and dance. However, due to historical development and artistic evolution, the two parts of singing and dancing are gradually replaced by instrumental music performance, and all the songs of "Shanxi Badatao" today are performed by instrumental music.
Second part	Songs	18	The second set of "Bangzhuangtai Set" has 9 songs, "Bangzhuangtai", "Liu Yaojin", "Come in Spring", "Come in Summer", "Come in Autumn", "Come in Winter", "Wan Nian Huan", "Yue Er Gao" and the epilogue "Western Tibet. The third set of "Qingtian Songs" has 4 songs, "Qingtian Song", "Zhuma Ting", "Mountain Sheep" and "Chaotianzi". The fourth set of "Quanjinbei Set" has 7 songs, "Persuade Jin Cup", "Mian Daxu", "Jing Pinger", "Walking Horse", "Fish Music", "Twelve Floors" and the epilogue "Caicha Song" and a total of 20 songs	

Table 2 (Continued)

Sequence	Performance content	Number of paragraphs	Composition
Third part	Dance	12	The fifth set "Pu an zhou" has 2 songs "Pu an zhou" and "Pa shan hu", the sixth set "Wufangwu Set" has 2 songs, "Cut Lantern Flower" and "Creeping Tiger", and the seventh set "Goose Lang Set" There are 6 songs "Goose Lang", "Twelve Storeys", "Wai Suihuang", "Night Passing the South Tower", "Wang Aunt" and "Five Music". A total of 12 songs and 12 paragraphs above are very consistent with each other.

Make: Hao Yantian

2. Musical instrument

2.1 Guanzi

The instrument currently called Guan Zi is a wind instrument introduced from outside. With the change of historical dynasties, there have been many names. Among them, BiLi, Beili, Bili, Jiaguan, and Bi li were all its titles. According to the type and material, there are differences between double Bili, peach skin Bili, head tube and today's (North) Guan Zi and (South) throat. Guan Zi has been widely used in court, music and dance, ceremonies and religious ceremonies in history, even in today's (northern) folk music and (southern) drama music, it is also an indispensable lead and accompaniment instrument. It can be seen from Figure 6.



Figure 6 Guanzi

Make: Hao Yantian

However, in today's national orchestras, in addition to a few orchestras that also have this part, many bands, especially popular national bands, no longer have its place. Many professional music and art schools no longer have teachers for this major, let alone the establishment of this major and the recruitment of professional students. In order to allow more people to understand and recognize this instrument, this chapter will discuss its evolution and application in history. 1. The introduction and appellation of Guan Zi: Guan Zi belongs to the Qianghu musical instrument of the Western Regions. It was brought into my country by Qiuci when the former Qin general Lv Guang went to the west, so many people think it is a kind of Qiuci musical instrument. In fact, Guan Zi is widely used in the countries of the Western Regions. Such as Qiuci (now Kuqa, Xinjiang), Tianzhu (now India), Shule (now Xinjiang Shule), Anguo (now Uzbekistan), Gaochang (now Turpan, Xinjiang) and so on. Guan Zi is a double reed instrument. The early material was a wind instrument with bamboo pipes and reeds as reeds. The original name was Bizhen, which was a transliteration of the Turkish language family boru and buru. In (Song) He Chengtian's "Seal Inscriptions", there was such a description: "The name of the Qianghu musical instrument is also the name of the one who must be Li." Because the sound of the instrument is sad and desolate, people call it sorrow based on its transliteration and timbre. The description in

the "Tong Dian" is: "Bi li, whose real name comes from Hu Zhong, is sorrowful". At the same time, because its pronunciation principle and style are very similar to Hu Ji, people also call it Ji Guan. In Chen Yang's "Book of Music", there is such a description: "Bi li, a sorrowful Li, Jiaguan, the joy of Qiang Hu and Guizi". The name "Jiguan" also shows that Bizhen, an instrument introduced by the Western Regions, has begun to be Chineseized in its name. The name Bei li was renamed Bi li after it was extended to the middle of the Tang Dynasty. Why has it changed from sorrow to Bi li? (Japan) Lin Qiansan believes that there is a horn-based wind instrument called Tubi among the original Qianghu instruments. The earliest description of this instrument comes from "Shuowen": "...". Later people misunderstood that the bi of Tubi is Bi of Bili, which is also the same as Bei of Beili, so Bei li is called Bi li. For example, "Tong Dian" also said: "It may be said that the Hu people blow it, to startle the Chinese horse, and then take the bamboo as the head, and the bamboo as the management". During the Tang Dynasty, Guan Zi was not only used in sacrificial ceremonies and guard of honor military music, but also used in court music such as Yanyue, Xiliangyue, and Goryeo. Outside of li, Jiaguan are also another name for it. In the "Yu Lan" quoted "Le Bu", there is such a record "[Bi li] Tang Yi was incorporated into the halogen part, and the name is "Jiguan". This makes Guan Zi's name one step further from the transliteration name to the Chinese meaning name. Since the Southern Song Dynasty, Guan Zi has been renamed as head tube, and tweeters and bass tubes of different sizes and used in different occasions have appeared. As Zhang Yan's "Etymology" stated: "Faqu uses double four heads to control the product (that is, Bi li also), and its sound is clearer. Daqu uses double six heads to control its product, and its sound is beautiful." From then on, the Yuan, Ming, and Qing dynasties all called Guan Zi the head. 2. The evolution of the types of Guan Zi materials: From the beginning of Guan Zi's introduction to my country to the Song Dynasty, the materials used to make Guan Zi have always been reeds at the top and bamboo pipes at the bottom. After the Southern Song Dynasty, its materials began to change. Guan Zi, who used dental bone and bone control, once appeared. For example, the description in "Jade Sea": the bamboo pipe is used for dental bones, dyed in red." And in the "Le Shu" there is the same description: "The lamb bone is used as the pipe without holes. ...The Song Dynasty even used red ivory tubes to blow it out." Since the Ming Dynasty, it was made of wood, and the two ends were bundled with dental bone tubes. The production became exquisite. Guan Zi has been introduced to China since the time.

There are two kinds of single-pipe and double-pipe. It has continued to develop to this day. However, in practical applications, more single-pipe instruments are used. The instrument has nine holes at the beginning, with seven holes in the front and two holes in the middle. There has also been a small Guan Zi with six holes. For example, the record in "The Book of Music": "Bi li is Bei li..." The small one has six holes, which is named after the wind pipe,...and the nine orifices actually cover the Taiping pipe with the same." Since the Ming Dynasty, the instrument has been changed to eight holes, which is the first seven holes and one hole. As for the Qing Dynasty The instrument used by the Varkas in "Illustration of Dynasty Weapons", also known as Bi li, has nothing to do with the aforementioned Guan Zi. This instrument looks like a suona, but only has three sound holes. In addition, it is similar to Guan Zi's. The essential difference is that it is a single-sided reed vibrating clarinet instrument. Because it is marked as Bi li, Xiao Youmei, a predecessor, mistakenly believed that Bi li (Guan Zi) is a clarinet instrument in his doctoral dissertation written in 1916. : "Bi li is also written as Bi li and Bei li. He put a thin spring on the top of Guan Zi... because it should be the predecessor of today's clarinet. "3. The use of Guan Zi Guan Zi was once widely used in court music, sacrificial music and secular music. Among the music genres recorded in "Sui Shu-Music History", there is the big Bi li used in Western Liang music. , Little Bi li, Bi li in Qiuci music, Bi li in Shule music, Bi li and double Bi li in Anguo music, Little Bi li in Korean music, peach skin Bi li, etc. In Sui, Tang and The number of palace hanging music in the Yuan Dynasty used 4 pieces. In the Song Dynasty, Yunshao music, Junrong music, Yuan banquet music, and honor bands and drum bands in the Sui, Tang, Yuan, Ming, and Qing dynasties were all used. Guan Zi has been used a lot.

Performance technique:

Lips: The role of lips is very important for learning Guan Zi playing. When playing Guan Zi, the player uses his lips to hold the Guan Zi reed, and slide the same amplitude to make the sound produce a vibrato effect, especially when playing Guan Zi. When Zi's special technique "measures sound", it requires close cooperation of the lips. For example, when playing the famous representative piece of Hebei Blowing Song, "Follow the Donkey", there are many phrases in the middle that will use sound measurement techniques. To form a rough and bold musical effect. Regarding the application of lips, it is the only way to learn to play Guan Zi. The quality of mastery will directly affect the tone control of the instrument.

Tongue: Tongue sound plays a vital role in the initial sound of a phrase, and some sound patterns and rhythms that need special modification. Such as single tone, double tone, triple tone, flower tongue and so on. The playing skills of these tongue sounds are particularly important for the player to master the tongue sounds. For example, when playing the well-known representative work "Hahaqiang" in Hebei Blowing Song, the fast single-tone and double-tone performance techniques will be used in the final climax. Of course, the application of flower tongue sounds will be more used in many works when there is a warm atmosphere. The technical application of tongue sounds is the basis for improvisational variations in Hebei's singing.

Teeth: special tooth tone, tooth glide, tooth vibrato and other playing skills combined with teeth, such as one of the more important skills in the playing techniques of Guan Zi in Hebei. They occupies an important position in Guan Zi's performance and play an important role in the use of Guan Zi to express Hebei's blowing music. For example, Guan Zi used the technique of tooth vibrato when playing the introduction part of Hebei's representative work "Xiao Erfan". A large second-degree vibrato effect with a larger amplitude than a finger vibrato and a special tone is formed. You can almost use the tooth sound when playing operas in Hebei Blowing Songs, such as "Hebei Bangzi", "Hahaqiang", "Liuzi Tune", "Old Tune" and so on. The use of this technique makes Guan Zi's voice closer to the effect of singing.

Pressure: Use the cooperation of lips and breath to make the musical sound sleekly lower from the treble to achieve a special timbre effect. For example, when playing the famous Hebei song "Welcome to the Spring", the pitch of "sol" is lowered by a semitone, that is, this special technique is used to achieve special effects.

Throat: A special technique that makes the sound of the sound thicker and the music image more rough through the cooperation of the lips, breath, and throat. For example, the ending sound of "Xiao Mei Hua Yin" uses this technique. This technique is more difficult to master. According to the author's investigation, few of the existing Guan Zi performers in Hebei can master this technique proficiently.

2.2 Suona

Suona, a Chinese oboe woodwind instrument. As early as the 3rd century AD, Suona was introduced to my country from Eastern Europe and West Asia with the opening of the Silk Road. It is a member of the oboe instrument family in the world. After thousands of years of

development, Suona has its unique temperament and timbre. It is a representative national wind instrument in our country. Suona's sound is majestic. The tube body is mostly made of rosewood and sandalwood, with a conical shape. The double reed made of reed on the top is connected to the wooden tube body through a copper core, and a copper bowl is sleeved at the bottom. The keyed suona also has semitone keys and treble keys, which expand the range and increase the expressiveness of the instrument. In Taiwan, it is called advocacy; in the south, it is one of the "eight-tone" musical instruments. In Henan and Shandong it is called a trumpet. Traditional suona includes classic songs such as Bainiao Chaofeng and Western Henan Two Eight Banban. It can be seen from Figure 7-8.



Figure 7 Suona Make: Hao Yantian



Figure 8 Suona

Make: Hao Yantian

The high-pitched suona has strong penetrating and appealing pronunciation. In the past, it was mostly used in the accompaniment of folk drum music troupes and local folk art and opera. After continuous improvement, it has developed into traditional suona and keyed suona, enriched performance skills and improved expressiveness. It has become a distinctive solo instrument with strong mid-, low-, and bass-bass suona, which is mostly used in national orchestras and Symphony orchestra ensemble.

In the 3rd century AD, Suona was introduced to China from Eastern Europe and West Asia. In the Ming Dynasty, there was no record of Suona in ancient books. Qi Jiguang, a general of the Ming Dynasty, used suona in military music. In his "Ji Xiao New Book · Wu Bei Zhi", he said: "Whoever palms the flute is to play the suona." Wang Pan's "The Son of the Emperor: Chanting the Trumpet" in the Ming Dynasty is the best article describing the suona: "The horn, the suona, The song is small and the voice is big. The official ships are chaotic, and it's all up to you. The army has listened to the sorrow of the army, and the people are afraid of the people. Where can I distinguish between the true and the false? After that, I can only blow the water and the geese fly." In the late Ming Dynasty, Suona had already occupied an important position in opera music, used to accompany singing and play cutscenes. In folk instrumental music based on opera music, suona has also become an indispensable instrument. In the Qing Dynasty, Suona was called "Surnai". In modern times, suona has become one of the most widely used musical instruments of the Chinese people. On May 20, 2006, Suona Art was approved by the State Council to be included in the first batch of national intangible cultural heritage lists.

Basic structure:

Suona consists of five parts: whistle, gas card, invader, pole and bowl. Eight holes are made on the wooden tapered tube (the first seven and the second one). The upper end of the tube is equipped with a thin copper tube, the upper end of the copper tube is covered with a double reed whistle, and the upper end of the wooden tube is equipped with a copper bowl-shaped loudspeaker. Although Suona has eight holes, the seventh hole sound is the same as the tube sound, and the eighth hole sound is the same as the first hole sound.

In 1993, the well-known wind musician Guo Yazhi invented the "live core" device for suona, which made the traditional suona play a chromatic and twelve-tone system, which enriched the expressive power of suona.

Suona movable core, its inner tube is connected with air plate and nozzle, and has bolt groove, a spring is inserted into the outer tube, the side of the outer tube has a threaded hole, and then a bolt and nut for fine-tuning sleeve is sleeved, which extends from the sleeve. The hole passes through the threaded hole, and then enters the bolt groove of the inner tube. Adjust the telescopic distance of the inner tube with the screw and nut. After the lips compress the air nozzle, the inner tube shortens its interval, so each sound hole can produce semitones and increase the volume range of the suona can play various transposing music.

The core is one of the important parts of Suona. The reed is mounted on the top and the main tube is connected on the bottom. The traditional core is a single tube type, while the movable core is a movable sleeve type, which can be expanded and contracted to change the length, and the return depends on the action of a spring. When playing, press up into the live core with both hands, and you can play a temporary semitone or chromatic scale. If the active core is pushed in and locked, it can be used as a transposing instrument with high semitones, and the fingering remains unchanged. The small deviations in the interval relationship generated after the advancement can be adjusted by controlling the mouth strength, and the player can easily adapt and make effective corrections. There are 3 specifications of the live core, and because of its adjustable length, it solves the application problems of large, medium and small tones of suona.

Playing technique

2.2.1. Circulating ventilation method

Cyclic ventilation is generally not commonly used, it is only used when playing certain sustained long notes. Its method is: use the power of the lower abdomen to control breathing, use the nose for inhalation, and use the mouth for exhalation. When the nose is inhaled, the ribs bulge and the lower abdomen shrinks inward to make the breath move upward, that is, the pressure of the lower abdomen is used to send the breath into the mouth; then the breath in the cheeks is gradually expelled out according to the required amount, and with the exhalation, the lower abdominal muscles also gradually relax. Repeat the same process when you take in the second breath. It should be noted that at the end of the first process, it is necessary to inhale the second breath through the nose before the end of the control of the breath in the mouth, so that the connection between the two processes is very coherent, and the ventilation cannot be heard. Traces, well maintain the continuity of the long tone. When practicing this breathing method for

the first time, you can prepare a reed and a bowl of water, then insert the reed tube into the bowl, and blow air into the reed according to the above-mentioned cyclic ventilation method. Keep bubbling continuously, and the method is basically right. After practicing this way, practice on the suona. When practicing, blow the eighth hole sound first, and then practice the other sounds.

2.2.2 Air vibrato

Qi tremolo is a chanting sound, which is indicated by adding "~" to the note. Its playing method is: take a full breath, the lower abdomen strongly supports the breath and makes elastic contraction, the sound produced by it produces slight fluctuations, and its effect is like the stringing on a string. This kind of vibrato can be different in speed and strength according to the requirements of the music. Generally used for long notes, sometimes its fluctuations can express the styles of different nationalities or places.

2.2.3 Tooth vibrato

Tooth tremolo is also a chanting sound, which is indicated by adding the word "tooth" to the syllable "~". Its playing method is to use the lower teeth to gently vibrate the root of the whistle to make it vibrate. This kind of tooth tremor is mostly used for playing opera, folk art and folk style music. It can be divided into two types: hard tremor and soft tremor: hard tremor is to touch the whistle root directly with the teeth, and soft tremor is to pad the lips between the teeth and the whistle root. Tooth vibrato is often used on one sound. At this time, attention should be paid to the uniformity of the vibrato.

2.2.4 Finger vibrato

Finger vibrato is also called "finger flower" in folk, and it is a very versatile technique. This technique is often used to express cheerful and enthusiastic emotions, and when used to decorate the emotions of certain sounds in lyrical music, it is even more diverse. In performance, it is characterized by being able to clearly hear two adjacent sounds alternately appearing quickly. Although the alternating movements are very fast, the edges and corners must be very clear, otherwise it will become the effect of chanting and lose the characteristics of vibrato.

2.2.5 Forearm vibrato

The effect of forearm vibrato sounds different from finger vibrato. Its playing method is not to punch the sound hole with finger movements, but to drive the fingers with the

rapid shaking of the forearm. The direction of the jitter is perpendicular to the wooden pole. With it, the finger repeatedly closes and opens the sound hole to make the pronunciation vibrate. This kind of vibrato has the characteristics of evenness and density, and it is more durable in time. It is often used in passionate passages in performance, especially in top notes.

Pay attention to the following three points when practicing:

- 1) Do not move your fingers, rely solely on the forearm to move your fingers.
- 2) Do not lift your finger too high from the sound hole, just leave it slightly.
- 3) Finger, wrist, and forearm should be kept in a straight line.

2.3 Sheng:

It is a reed instrument with a long history and pure Chinese ancestry in China. It has an irreplaceable position in the history of musical instruments. The earliest record of the sheng is found in the oracle bone inscriptions of the Yin and Shang dynasties. It can be seen that in the 5,000-year history of the Chinese civilization, the sheng surfaced more than 3,000 years ago. Sheng is an instrument with scientific sounding principles and unique timbre created by ancient humans under extremely simple and harsh conditions. It has a profound influence on the free reed pronunciation principles of Western harmonicas, organs, and pipe organs. The sheng musical instrument not only has a long history, but also has been passed down and preserved to this day due to its own characteristics of sounding principle, timbre, shape, and vocal characteristics. It can be seen from Figure 9.



Figure 9 Sheng

Make: Hao Yantian

Nowadays, whether the sheng is used as a solo instrument, an ensemble instrument in traditional folk music, or an essential part in a national orchestra, its application has a wide range of universality. As a solo instrument, it has a unique timbre and rich skills, and as an ensemble instrument, its harmony and fusion make it unique in national wind music, all of which have established the indispensable and important position of the sheng in national instruments. . In the traditional national wind music, the sheng is the only instrument that can freely play harmony. Because of its clear and beautiful timbre, the combination of forward and reverse breathing methods, as well as the effect of contrast, embellishment and fusion in ensemble with other instruments, it has endured in the history of the development of national music and displayed amazing vitality. With people's awareness of its unique artistic appeal.

In the past century, there have been unprecedented developments in terms of production technology, instrument improvement, performance technology, and work accumulation. It has established the status of solo instruments for the first time in its long history of development, and has become a popular traditional music instrument. And modern national symphony continues to play the important role of accompaniment, ensemble, and ensemble, gradually showing a state of all-round development. In the final analysis, all this stems from its own irreplaceable particularity. Since modern times, especially since the founding of New China, Sheng has achieved unprecedented development in terms of production technology, musical instrument shapes, performance skills, styles and genres, and accumulation of works.

For example, the number of traditional Sheng reeds pronounced by holes has expanded from seventeen and nineteen to twenty-one, twenty-four, twenty-six and even thirty-seven reeds. In addition to the traditional sheng, there has also been a keyed sheng that is improved by leveraging the principle of treble sheng, midrange sheng, tenor sheng, and bass sheng. Due to the huge volume of mid-bass instruments, in order to facilitate the performance, in addition to the holding sheng, there are also row sheng and keyboard sheng, and even the turntable sheng invented for the convenience of transposition. All these reforms and developments made the sheng not only an expressive solo instrument, but also an indispensable instrument in various national bands.

2.3.1 Sounding principle:

According to the classification of the sound body in music acoustics, the sheng belongs to the air-sounding instrument. In the literature, there is "sheng, a reed instrument... When blowing, press the hole on the bamboo tube with your finger, that is, the length of the reed and the middle of the tube can be adjusted. The fixed air column resonates and vibrates to produce sound-this sound principle is called "coordination system" in acoustics." This kind of reed pipe coordination, one pipe one tone sounding method makes the sheng different from other wind instruments. In the process of sounding, the airflow first presses the tongue from the front or back of the reed to promote its vibrating sound, and then the reed drives the air column in the tube with its resonance and resonance to complete the entire sounding process. The widely used Sheng, according to the shape of the musical instrument, can be divided into two ways of playing with the fingers, one is to sound by the hole and the other is to sound by the button. The former adopts the ancient sheng playing method. When the performer blows the breath into the sheng bucket through the mouth of the sheng, the length of the air column from the bottom of the seedling to the sound window is incomplete and cannot resonate with the corresponding reed. , So there is no sound. When the performer presses down the sound hole that needs to be played, the length of the air column of the shengmiao is restored, so that it can resonate with the reed to produce sound. The acoustic principle of the button sound is the same, but the lever is used on the sheng seedling, and the twist button is set at the sound window without opening the sound hole. When the key is not blown, the air column in the seedling is too long and cannot resonate with the reed. Therefore, no sound is heard. When it is necessary to perform a performance, the key lever is tilted while pressing the key, the key cover of the sound window part is opened, and the length of the air column formed is consistent with the frequency required for the resonance of the reed, and the sound is produced. In addition to the "coordination system" pronunciation principle, it is worth noting that the vibrating part of the reed tongue of the sheng reed is not restricted by the direction of the airflow, which can make it vibrate and sound in the forward or reverse direction, which is a free reed instrument. The free spring mechanism used by Sheng is also the crystallization of the wisdom of Chinese ancestors. Nowadays, many free reed instruments in the West gradually emerged after the sheng was introduced to Europe. Regarding this fact, the Western "Encyclopedia Britannica·Simplified Draft" contains "The Chinese Sheng... The introduction of

the Chinese sheng to Russia in the century is one of the important reasons that led to the invention of the free reed instruments in Europe, including the accordion, concertina, reed organ and mouth. "It is the unique free spring mechanism that gives the sheng a breath way different from any other wind instruments. During the performance, it can be pronounced regardless of whether it is blown forward or sucked backwards.

2.3.2 Tone characteristics

Each musical instrument has its own unique timbre, and the timbre of the Sheng has a very close relationship with its material. Because the reed is made of copper and the resonance tube is made of bamboo, the sound of the sheng not only has the brightness of metal, but also the crispness of bamboo instruments. Now the most common and most widely used traditional treble sheng and keyed treble sheng, thanks to the installation of copper amplifier tube, the sound is more powerful. Generally speaking, the treble range is clear and bright, with penetrating power, the midrange is soft and sweet, and the low range is thick and euphemistic. It is a wind instrument with a combination of rigidity and softness, rich expressiveness, and extremely penetrating power. Since modern times, especially since the founding of New China, the Sheng has achieved unprecedented development in terms of production technology, musical instrument shape, performance skills, styles and genres, and accumulation of works. As mentioned above, the number of traditional Sheng reeds pronounced by holes has been expanded from 17 reeds, 19 reeds to 21 reeds, 24 reeds, 26 reeds and even 37 reeds. In addition to traditional sheng, there has also been a keyed sheng improved by leveraging. From the perspective of the range, the classification of treble sheng, midrange sheng, tenor sheng, and bass sheng has also appeared. Due to the large volume of mid-bass instruments, In addition to holding the sheng, there are also row sheng and keyboard sheng, and even the turntable sheng invented to facilitate the transfer. Due to the inherently vigorous sound quality and harmonious rhythm of the Sheng, it has played an important role as a law instrument for thousands of years. Because the sound of the sheng is not sharp or turbid, it is both clear and fusion, so it can play a role in contrasting, embellishing, and avoiding weaknesses for a variety of individual musical accompaniment. The music of the ancient palace, the many music of the Tang Dynasty, the accompaniment band of the folk operas, and even the various music clubs and folk drum and wind music of the Ming and Qing Dynasties are everywhere. Today, in the eyes of contemporary composers and conductors, the sheng still

plays an important "sound field" role in the national musical instrument group. It is not only an indispensable fusion agent for the band, but also the bass sound part of the whole band. An important part of.

2.3.3 Performance characteristics

The performance of any kind of wind instrument is inseparable from the use of breath, and the performance of techniques is premised on the use of breath in different ways. The performance of all wind instruments has considerable commonality in terms of breath, voicing, and some performance techniques. This article mainly discusses the special playing methods and unique skills of the sheng.

2.3.3.1 Breath characteristics: The use of breath is the prerequisite for performance, and breath is closely related to breathing. "There are three main breathing methods for breathing in performance: chest breathing, abdominal breathing, and mixed chest-abdominal breathing." The latter two are mostly used. The most unique part of the sheng is that it can make a sound by blowing and sucking. Therefore, Mr. Zhang Zujin once wrote an article that defined the way of inhaling the sheng as the "reverse movement in the performance of the sheng". The sheng is a relatively air-consuming instrument. It is difficult to play chords, chords, and hand-made reeds to avoid air leakage. Therefore, the breathing method of blowing and inhaling precisely guarantees its air volume requirements. In addition, due to the combined performance of blowing and inhalation, "Sheng players must not only master a good breathing method, but also follow the breathing rules when playing. That is, the conversion between exhalation and inhalation must be strictly and seriously obeyed, and the phrase characteristics of the music. When playing, you should design in advance where to ventilate. When ventilating, you must ensure that the exhalation and inhalation are smooth and consistent in volume and tone." The breath use of wind instruments is similar, that is, the use of breath is based on the clauses and strengths of the music. Another unique feature of the use of breath in the performance of the sheng lies in the explosive power of its breath and the edges and corners of the playing sound. Due to the harmony characteristics of the sheng, especially when playing the same note when playing with chords, it is necessary to play two to three notes at the same time, so that the air consumption per note per unit time is greater than that of a single musical instrument. It is conceivable that when playing allegro or fortified passages with chords, it can be said that the way of using the breath of the

sheng is to "live in and out", which is different from the way other wind instruments "live in and out". When the sheng is playing, the explosive point of the sound, the so-called head and the edges and corners of the sound, are all accomplished by "measuring out" the breath, that is, the explosive force in the performance. This requires a large amount of breath to burst out quickly and concentratedly with the help of exhalation. This is rare in the performance of other wind instruments.

2.3.3.2 Technical characteristics

As one of the members of the wind family, the sheng can perform basic skills such as single vomiting, double vomiting, triple vomiting, flower tongue, abdominal vibrato, etc., as well as some unique skills of the sheng, such as tongue out, calendar sound, Techniques such as tapping, wiping, vibrato, and whirring. Most of these skills can be divided into oral skills and hand and tongue coordination skills according to the way of playing, which is similar to other wind instruments. In addition, the particularity of Sheng playing skills is manifested in the following aspects. Due to the way of breathing during performance, most of the intraoral techniques of the sheng can be played in two ways: blowing and sucking. For example, all kinds of commonly used techniques such as spitting, flicking, vibrato, and plucking can all be sucked inward. Played in an angry way. The key point is that the way of inhalation during performance needs to be practiced to adapt to the basic reversal exhalation and technical performance, and the effect of reverse performance should be emphasized. It is required to be the same as the performance of forward blowing. Avoid it as much as possible. The difference in hearing. The most noteworthy of these techniques is the tongue-out technique. The production of this technique relies on the sounding mechanism of the sheng free spring, so other types of wind instruments cannot be played. When performing this technique, the larynx muscles relax the root of the tongue and the larynx quickly press down the tongue to retract as much as possible and then quickly restore. Repeat this action continuously, using the root of the tongue and the throat to drive the tongue back and forth to twitch quickly. Another unique feature of this technique is that the nose can breathe freely while playing and is not dominated by Dantian Qi, but for this reason, the volume is limited when playing this technique. The skills of hand and tongue coordination are more representative. The skill of hand and tongue coordination is mostly used in traditional Sheng playing by hole. Different ways of pressing the hole by the fingers produce different playing

effects. Such skills mainly include:

Calendar tone: It is a series of sounds composed of several tones that are played quickly from low to high or from high to low. The one from low to high is the upper calendar, and the lower one is the lower calendar. Different from the calendars of other wind instruments, the calendars of the Sheng usually have a continuous tone, and the performance of the calendars is played by a few specific notes.

Beating: It is a playing technique to enhance the momentum of a certain tone or to modify and polish a certain tone. The finger is quickly pressed on the tone hole and lifted up quickly. It is required that the finger's hole-pressing action coincides with the point where the tongue spit out, in order to play the effect of this technique.

Wipe: It is a technique in which fingers gradually open and close on the sound hole, combined with changes in the strength of the airflow, gradually increase from the original sound to the desired sound, and then gradually return to the original sound. During the performance of this technique, most of the time the sound hole is half-open, so the breath must be absolutely filled and sustained, otherwise there may be no sound or low pitch. It should be noted that this technique is the only technique in which the pitch changes.

Vibrating finger: refers to a technique of quickly opening and closing the finger on the sound hole. There are two types: finger tremor and arm tremor. The former is suitable for notes with short duration, and the latter is suitable for notes with longer duration. This technique also requires the breath to be as continuous as possible, to ensure that the reed fully vibrates, and the trembling of the fingers can be reflected.

There is also a blow-beating technique, also known as saw air. When playing, the upper and lower teeth are clenched and the sound of "si" is made, and then the mouth is suddenly opened to develop a "mile" sound. The first half of the beat is "Di" and the second half is "mile". When playing, the control of the tongue is very important. It is necessary to hold the breath in the first half of the beat, release the pressure in the second half of the beat, and synchronize with the beating of the fingers. The action is to emphasize the stress of the subsequent beat. The above skills are indispensable in two aspects that must be completed with the cooperation of fingers and tongue.

2.4 Bamboo flute (Zhudi)

The name of a Han nationality musical instrument, a traditional Chinese musical instrument. The flute is a widely circulated wind instrument in China. Because it is made of natural bamboo, it is also called "bamboo flute". The bamboo flute is spread in a large area and there are many varieties. The most commonly used are tune flute, bang flute and tuning flute. There are also Yuping flute, Seven-hole flute, Piccolo and Shun flute. It can be seen from Figure 10.

Chinese flute has strong Chinese national characteristics, and its pronunciation is emotional and tactful. Longyin, the ancients called "the sound of dangling", so the original name of the flute was "di". The flute is an important melody instrument in Chinese folk bands, and it is mostly used in solo performances and can also be used in ensemble. As a unique wind instrument in China, the bamboo flute shows that its national culture is different from that of Western culture, because bamboo grows naturally, and its sound is pure and natural. (It is obviously different from the metal sound of Western flutes). The inner membrane of the naturally grown reed shows its natural color from the inside out. It embodies the pursuit of "the harmony between man and nature" in traditional Chinese culture. All dynasties and generations have the development of bamboo flute. Bamboo flute has gone from the ancient bone whistle flute in ancient times to the four-hole flute and six-hole flute, and then to the seven-hole flute and key flute that are popular in the contemporary industry. From the simple and rough to the fine and advanced stage, the bamboo flute skills are also enriched and extensive. The Chinese nation with a history of five thousand years is a nation that loves life and life, and is also a nation that loves forests to create forest culture. Take a look at the history and civilization of the world. All the ancient civilizations were born in the forest, and they have developed in the forest and are glorious in the world. my country's historical and cultural development is no exception. my country's bamboo culture has a long history, and forest culture certainly includes bamboo culture. Bamboo has a special meaning in Chinese traditional culture. Bamboo is also known as a major symbol of China.

The bone flute unearthed at the Jiahu site in Wuyang County, Henan Province in 1987 can be said to be one of the earliest wind instruments in the world. The flute at that time was made of animal bones, with only five holes, and the scale was not very complete. In the period of the Yellow Emperor, about 4,000 years ago, a large number of bamboos grew in the Yellow River

Basin, and bamboo was gradually chosen as the material for flute making. Choosing bamboo as a material is a great leap for the flute. On the one hand, the vibration frequency of bamboo is better than that of bone, and the pronunciation is crisp. On the other hand, the material of bamboo is easy to process, and the natural conditions of the material are very suitable. In the Qin and Han dynasties, a seven-hole flute had appeared, which could play a full scale. Such as Xunxu's flute rhythm, that is, the principle of one flute, which gives the bamboo flute various modes. During the Warring States Period, the flute was very popular among the folks. It was one of the main musical instruments played during sacrifices to gods or banquets. In "Flute Fu", Song Yu, a student of Qu Yuan, mentioned that the flute in the south at that time was very close to the shape of the bamboo flute today. . Before the Han Dynasty, the flute mostly refers to the vertical flute. Since the Qin and Han dynasties, both the vertical flute and the horizontal flute have been called flutes.



Figure 10 Bamboo flute (Zhudi)

Make: Hao Yantian

During Emperor Wu of the Han Dynasty, Zhang Qian introduced the flute after his envoy to the Western Regions, which was called "Heng Blow". At that time, it was in a very important position in the percussion music of the Han Dynasty. During the Northern Dynasties, the flute became more and more common, and there were great developments in its shape, length, and thickness. In the Northern Zhou Dynasty and the Sui Dynasty, it began to have the name "fife". In the late Sui Dynasty, there appeared a ten that could play the chromatic scale. Kong Di. There has been a certain development in flute playing techniques. Since the Tang Dynasty, there have been

differences in size of the flute, and it is stipulated that the flute played horizontally is called "flute".

The production of bamboo flutes in the Song Dynasty began to diversify, such as the cross flute, the dragon neck flute, the seven-hole jade flute, the nine-hole large flute, and the eleven-hole small horizontal flute. By the Yuan Dynasty, the method of making flutes was almost close to the modern method of making flutes. Traditional opera developed vigorously during the Yuan Dynasty, and the flute played an important role as an accompaniment instrument in opera. Many dramas are accompanied by flutes, and due to the different accompaniment dramas, flutes are divided into two categories: Bangdi and Qudi. This is due to the need for accompaniment, and the flute skills are further increased. There is already a modern prototype.

2.4.1 Playing skills of bamboo flute:

2.4.1.1 The importance of breath

"Qi" is the natural soul of the universe and the source of the growth of all things. In China, the application of qi is very extensive, it can describe the weather, it can describe health, and it can also express personality. From the group of words and idioms, we can see people's love for "qi", such as the high air in autumn, the ruddy complexion, and the grandeur. Chinese Kungfu pays attention to "practice one breath inside, and practice muscles and bones outside." Breath training can also achieve the effect of strengthening the body. Like practicing Qigong, you can achieve the effect of strengthening the body. Qigong is the representative of the use of breath to make the body stronger. Some children are not in good health, parents will consider letting their children learn wind music to adjust their health. Only by truly mastering the correct breath method can you achieve a multiplier effect with half the effort. Even ordinary people know that only by conforming to the air of nature can everything be harmonious, which shows the importance of "qi". "Qi" is invisible and intangible, but it goes with everyone, and everyone can't live without it. "Qi" occupies an important position in the flute. As we all know, the pronunciation of bamboo flute is supported by breath, so you can imagine the importance of breath in bamboo flute training.

The bamboo flute is an instrument that produces sound by vibrating the entire pipe wall with air, and is a kind of air-sounding instrument. The difference between wind instruments is the use of breath. Breath is the most basic and important part of bamboo flute

training. Breath occupies a large part of the whole performance. It can be said that the performance of the bamboo flute is supported by one breath. Breath affects the pitch, timbre, and volume. The sound, volume, pitch, and integrity and continuity of the bamboo flute cannot be separated from the control of breath. Therefore, breath is the foundation of bamboo flute performance, and breath training is particularly important. For performers, especially beginners, breath is the most fundamental basic training in bamboo flute playing.

2.4.1.2 The importance of fingers

Medical research shows that the projection size of the front reflection of each part of the human body in the center of the cerebral cortex determines the fineness of the movement of each part. The part of the hand has the largest projection, the most sensitive perception, and the most flexible action. People often say that ingenuity, ten fingers connected to the heart, we all know a common sense that people feel more painful to the fingers than other parts of the body, which shows how flexible and sensitive the fingers are. For the bamboo flute, the finger skills are very many and complicated. The flexibility, sensitivity and relaxation of the fingers will be of great help to the skill training of the bamboo flute and future music. Like the commonly used "beating, overlapping, trembling, and gifting" in Jiangnan Sizhu, and the commonly used "calendar, gliding, and duo" techniques in northern music, they all have a close relationship with the fingers. To learn these skills, you need to have flexible, sensitive, and relaxed fingers. In the actual application of these techniques in music, there are a lot of sayings, and it is not easy to master it flexibly. Because there are some discrepancies between the technique training and the actual application in the music, it should not be copied and copied. Only after mastering the key points of finger techniques, that is, mastering the methods, can they be used well in the music. Since the bamboo flute has only six sound holes, it will be a little more difficult to play semitones. The sensitivity is a must for the fingers when playing semitones. The finger hole also plays an important role in the pitch. It can be seen the importance of finger training in the place.

2.4.1.3 The importance of tongue

Having said so much about the importance of finger training, let's talk about the importance of tongue training. In medicine, the tongue is an organ protruding from the bottom of the mouth to the inside of the mouth and is composed of smooth muscle. The human tongue is

also an important organ of language, which plays the role of feeling taste and assisting in eating. The strongest muscle in human body is the tongue. The long-standing Chinese culture is very willing to use "tongue" to make a fuss. For example, the teeth are dead and the tongue remains: It is a metaphor that the strong ones are easy to break, and the soft ones can survive. Swords and tongues are a metaphor for people using language as a weapon to engage in heated debates and debates; a sharp tongue: a metaphor for talking sharply or not making people sharp; therefore, the tongue is an important link for human communication, and it is given a flexible, changeable, and light image by people.

As far as bamboo flute skills are concerned, tongue skills can most directly reflect the basic level of a player. Tongue skills are widely distributed in music, especially allegro passages in the middle of the music are all done with tongue skills. Allegro passages express the joyful, lively, and jumping emotions of the music. If the tongue technique is used lightly and flexibly, the music will be more spiritual. Conversely, if a piece of music that is supposed to be brisk is dull and messy due to the clumsiness and hysteresis of the tongue, the music will also be lifeless. Tongue skills are usually complementary to finger skills. Because there are paragraphs of double vomiting and triple vomiting, they are often faster in speed and require a high degree of combination of fingers and tongue to complete. Therefore, you must be very proficient in both tongue and hand skills. Only when you actively cooperate can you perform a brisk and clean cadenza. At the same time, if the double vomiting and triple vomiting of the tongue are messy, it is easy to cause psychological panic, and then induce the confusion of the fingers, so it is very important to practice a sharp tongue. Compared with breath and fingers, the environment of the tongue is more complicated. It is affected by teeth and saliva in the mouth. Therefore, if you want to play clean tongue skills, it is impossible without a clean oral environment. This requires us to try our best to keep our mouth clean when we play our tongue, and not be affected by saliva and other factors. In summary, the practice of qi, finger and tongue is very important for a flute player. In technical performance, the air, fingers, and tongue should be highly combined to produce a pleasant melody.

2.4.2 Technical features

2.4.2.1 intonation

The most basic point in the performance of any musical instrument is to pay

attention to the pitch. The pitch of the bamboo flute can be said to be an important issue all the time. Many people only pay attention to the difficult skills in bamboo flute playing, and ignore the grasp of the basic skills. The author believes that there are the following points for intonation problems: 1. Innately insensitive to pitch. The pitch can be trained through solfeggio and ear training. It will be of great help to listen to the relationship between scale and interval frequently. 2. No understanding of the importance of the flute's intonation, subjective inattention. You should sing the pitch first in your heart and then play.

Ears must listen carefully to the relationship between the pitch and interval of the blown, and realize the importance of intonation. Only by using correct and scientific methods to train intonation will it be effective. There are internal and external factors that affect the pitch. The external factors are the temperature, the tightness of the flute membrane, and the shape of the mouth. The internal tone is that the player should have sensitive ears and a scientific training method. Under external conditions, temperature has a certain influence on intonation. The higher the temperature, the higher the sound of the bamboo flute, and vice versa. This is a physical principle. I won't repeat them here. The tightness of the diaphragm will also have some influence on the pitch. If the flute is loose, the sound will be low. Because the amplitude of the airflow vibration of the inner membrane is relatively low, the sound will be high on the contrary. The influence of airflow angle and air volume on intonation is very important. Each tone has its own airflow angle and volume. However, some students can't realize the subtle difference, and play each sound at the same airflow angle, so that there is no musical sound, and the pitch is poor. The adjustment of the air volume angle should follow the characteristics of the bass mouth blowing downwards, the midrange mouth blowing flat, and the high pitch blowing upwards. There are subtle differences in the airflow angle of each tone of low, middle, and high. You can experience this well. It feels like playing can be controlled freely. Practicing intonation can also start from the training of long tones. Do not play long notes in the order of the scale. The relationship between the second degree and the second degree is not conducive to the grasp of the intonation. It is necessary to play the third, fourth, fifth, sixth, seventh, and octave relationship. This kind of interval relationship is conducive to grasping the intonation.

Practitioners in internal factors should have ears that are sensitive and accurate in distinguishing intonation. In this way, we can better discover the deficiencies and correct them

in time. To have sensitive ears, we need scientific methods for training. First of all, the training of sight singing and ear training should be strengthened. Each tone is required by the pitch of ear training, and students should train their ears frequently. Keep the fixed pitch of each sound firmly in mind in the form of sight singing, which is conducive to grasping the pitch. Secondly, build the framework of the interval relationship to ensure the intonation relationship. There is also a scientific training method, requiring you to play the interval relationship to fix the pitch during practice. The interval relationship of the pentatonic scale will make it easier to grasp the intonation. Interval relationship is the prerequisite for grasping intonation. The music is also composed of different interval relations, so the grasp of intonation is also very helpful for the performance of music in the future. Different pitches should be practiced with a combination of pitch and breath, to find out the breath volume of each tone, can we better grasp the intonation.

The training of intonation should also be aided by the tuner. In order to accurately grasp the pitch, in addition to the above methods, you can also use a tuner to help control the pitch. The method is: turn on the tuner first, and the player should not face the tuner, and play that note with the pitch of the humming in his head. After the sound is stabilized, watch the tuning after playing for a few seconds. The pointer of the instrument to see if the tone is high or low. In this way, the accuracy of the sound can be judged with the help of electronic equipment. The premise of this method is to proceed on the basis of a certain pitch. Otherwise, good results will not be achieved. Practitioners are not allowed to look at the tuner before blowing, because they look at the tuner when they start playing. The practitioner will adjust the breath volume to the exact position of the tuner's pitch, which means that the practitioner is in the tuner. To find the pitch, the practitioner can actively increase or decrease the breath volume so that the pitch can be adjusted to the correct pitch of the tuner, instead of checking the pitch with the tuner after determining the pitch. Lost the meaning of training.

2.4.2.2 Voice

Every bamboo flute player wants to pursue the good sound of the bamboo flute. Playing the good sound of the bamboo flute is one of the very important links in the performance of the bamboo flute. It can be said that playing a perfect timbre is the pursuit of a player throughout his life. Tone color is the key to distinguishing each instrument from other instruments. The biggest difference between the bamboo flute and other instruments is the characteristic of the

film. Both the bamboo flute and the flute are edge wind instruments, but the bamboo flute has a membrane hole at the bottom of the blowing hole. This makes the bamboo flute's sound process, the air column passes through the membrane hole to vibrate the flute membrane, and emit a sweet and melodious sound. Professional performers know that qi, finger and tongue are three important elements in bamboo flute training, and none of them are indispensable. For the sound of the bamboo flute, the breath enters the flute to form a cyclone, which directly affects the fullness of the flute's tone. The tone should be soft and hard, bone and flesh, and elastic. The sound should be supported, three-dimensional like a cylinder, and the sound should be grouped together. Changes in the tone of the mouth will also affect the tone. The size of the airflow changes the vibration of the flute diaphragm. If the mouth strength and airflow are too large, the vibration frequency of the flute diaphragm is too dense, and the sound will sound hard and inflexible. Mouth strength and airflow are too small. If the vibration frequency of the diaphragm is too slow, the sound will sound too soft and inflexible. To make the tone elastic, the mouth strength and airflow must be appropriate, and the entire flute and diaphragm must vibrate moderately to sound elastic. Just like a rubber band, it will lose its elasticity if you stretch it hard, and the elasticity of the rubber band will not be exerted without stretching it. Only the proper strength can stretch and contract freely. South and North also differ in the use of tones. The tone of the northern music is very hard and angry. The sound color mentioned here is different from the sound color mentioned earlier that the vibration frequency of the diaphragm is too dense when the airflow is too large. What I said earlier is the wrong way of playing. The harder timbre of the northern music mentioned here refers to the hard characteristic of the northern region, which has nothing to do with the method of performance. The tone of southern music is soft with rigidity and more elasticity. This requires players to grasp the characteristics of the two regional styles for training, and express the regional style characteristics of different music with varying timbres. When the breath is weak, the sound will sound soft and weak, and when the breath is strong, the sound will sound noisy, unclean and dry. Such playing fails to meet the requirements of "strong but not dry, weak but not weak." The pinching force of the lips and the degree of mouth expansion also have an important effect on the tone. Too much pinching of the lips will sound inelastic, and too little pinching of the lips will sound thin and empty. The mouth should be opened when playing, the bigger the better. The pressure of the airflow generated in this way is increased, the airflow can be

strong and powerful, and the sound will be crisp and bright. The sound of the bamboo flute is "broad, thick, bright, round and loose". The tone should be wide and thick. It also has a bright, round, and relaxed tone. That is, the bass is solid and profound, the midrange is bright and round, and the treble is transparent. Some people pursue relaxation and their understanding of relaxation is complete relaxation. In fact, it is relative when relaxed, and the sound of completely relaxed has no penetrating power.

If you play soft notes too loosely, you will hear a lot of angry sounds. Even the sound will be drowned in the sound of breath. Some people pursue a full tone and fill a large volume into the flute. Although the volume is loud, the tone loses its flexibility. A good bamboo flute sounds mellow and flexible. Too strong will make the elasticity disappear. The sound will feel hard, and it will sound very hard. Therefore, the best sound can be produced by being loose and unrelenting, thick and not muddy. Good timbre should be controlled in a scientific and natural way. Players must pay attention to their timbre. If the breath is correct, the tone will be good. On the contrary, if the tone is good, the breath must be right. Before the other technical problems of the bamboo flute are solved, the sound color of the bamboo flute should be the most important. The reason why the bamboo flute is so beautiful and pleasing to the ears is loved by most people, and it is inseparable from the sound it produces. On the basis of ensuring the beautiful sound, coupled with the skill of the bamboo flute and the expressive melody, the charm of the bamboo flute can be fully demonstrated in the performance of the bamboo flute.

2.4.2.3 Volume

I have learned the principle of bamboo flute pronunciation before, which is very important for the understanding and training of volume, and it will also be helpful to the grasp of volume. It should be said that the volume and breath are inseparable. The volume of the bamboo flute is determined by the amplitude of the air column entering the flute. The greater the amplitude of the air column, the louder the volume. Conversely, the smaller the air column amplitude, the lower the volume. If the air flow is uneven, the vibration will be irregular, which will not only affect the volume, but also have a serious impact on the tone and intonation. In the training of the bamboo flute, the training of strength and weakness is a very important part.

For long notes, the training from strong to weak or from weak to strong is mainly to train the breath. Volume training is a step-by-step process. Don't start playing strong or

soft sounds at the beginning, just a medium volume. Just like the requirements for practicing long sounds, the tone is clean and the volume is even. The medium volume can be maintained in the future on the basis of continuing to ensure the sound quality, and then increase the volume appropriately, so that both large and small volume can be controlled freely. It is not easy to make a crescendo and fading sound. This requires a combination of breath and tone to complete. When crescendoing, the airflow blows flat, and the breath of slow exhalation also blows flat. When the airflow speed and pressure increase, the wind should blow diagonally downward, but the pitch should be kept unchanged. When playing a weak tone, the breath should rise and the mouth should be flat. When the sound is strong, the breath should sink, and the wind should blow diagonally downward. In this way, whether it is a strong tone or a weak tone, the timbre is uniform, and the pitch remains the same. It is necessary to be "strong but not dry, weak but not weak", and finally achieve a degree of relaxation of the volume.

2.5 The Tang drum

The Tang drum also known as the cylinder drum, has a wooden structure and double-sided skin. It has a strong sound and no fixed pitch. Due to the different timbre from the center of the drum to the edge of the drum, its expressiveness is very rich in performance, and its performance techniques are varied and widely used, making the lobby drum one of the indispensable instruments in Chinese national percussion music. The drum performance in the lobby generally adopts the posture of standing with feet apart, holding the hammers in both hands and keeping a certain distance from the drum, leaning forward slightly with the center of gravity downwards, raising the arms above the drum surface, and striking the hammers in an "eight" shape. When the drumsticks are hitting the drum, they form an angle of about 45 degrees with the drum surface. The sound of the drums should be round, full, and grainy. It can be seen from Figure 11.



Figure 11 Tang Drum

Make: Hao Yantian

When holding the mallet, relax both hands, the wrists are vertically opposite, and the palms are half-fisted. The thumb, index finger and middle finger should be used to hold the drumstick. The thumb and index finger should be separated by a certain distance. The three points of the second joint of the middle finger should be controlled well, and the remaining ring finger and little finger assist in holding the mallet. In addition, to choose the right size of the drumstick, it is generally better to hold it at one-third of the drumstick, so that you can better control and beat the drum. When drumming, the whole body should be in a relaxed state, with the wrist as the mainstay, and the fingers as the supplement. The movement of the forearm and the forearm is then transmitted to the front end of the drumstick through the wrist and fingers, and finally it strikes with the drum head to make a sound. The movements during the whole process should be unified and consistent, the hands should be relatively relaxed, not stiff, not impatient, slow and fast. Beginners can gradually master it through a step-by-step learning method from the shallower to the deeper. 2. Training of Rhythm and Performance Skills The rhythm of percussion can be regarded as rich and varied. But these are all gradually recognized and mastered through basic rhythms, beats, note timings and simple etudes, and in the end can we achieve what makes perfect.

(1) The basic rhythm pattern is the most common basic rhythm pattern in music, such as quarter note, eighth note, sixteenth note, first sixteen, last sixteen, split, dotted, triplet, and six consecutive Basic rhythm patterns such as tone. This basic rhythm is the top priority of practicing basic skills. We can use the metronome at the beginning, from slow to fast, from

simple to complex, and practice it over and over again to make it deep-rooted.

(2) The basic rhythm change form is a relatively complex rhythm. This part of the practitioners can practice the change after mastering the basic rhythm type. They can change the basic rhythm by various means such as changing, adding flowers, and using rests.

(3) Any combination of rhythms, such as four or four beats, already has a fixed rhythm. We can change its fixed rhythm by ourselves. For example, change this part to sixteen after the first beat, and the second beat with dotted eighth notes, and then you can Free combination and replacement exercises. In addition, the expressive power of the lobby drums is also quite rich. It can not only strike a variety of rhythms and speeds with single or double hammers, but also perform a variety of techniques.

In the "Chinese Percussion Course" compiled by Professor Wang Yidong of the China Conservatory of Music, there is the most accurate introduction to the percussion technique of the lobby drum. "Drum gang", "smudge", "drum rim strike", "drumstick strike", "scratch nail", "double hammer strike", "smudge slip", "hammer press drum strike" and so on. In the practice of rolling practice, not only requires the hands to quickly alternate percussion to produce intensive sound effects, but also needs to be able to change the strength of the hands at any time in order to better express the music. The best way for us to practice is also to use a metronome, from slow to faster, from faster to slower, through repeated practice, until you reach the final speed you want to achieve. The practice of decorative sounds is usually divided into single, double, and polyphonic. The notation of the decorative sound of the lobby drum is the same as that of the snare drum, but when practicing the decorative sound of the lobby drum, it is necessary to grasp the strength of the decorative sound and the degree of fit with the music. In addition, pay attention to the time between the decorative sound and the main sound The distance is relatively wide, and the sense of attachment is not strong. The decorative sounds of snare drums are relatively close and have a strong sense of attachment, which results in a different playing style. Stress and stress change, that is, to grasp the position of the accent, if you simply change the position of the accent to a second, third, or later position, even for a multi-syllable legato, the accent will be played Go to the second half of the legato to achieve the effect of practicing stress change.

2.6 Bo

Bo, also known as Cha. The Zhuang, Miao, Yao, Yi, Dai, Wa, Mulao, Jing, Shui, Gelao,

Han and other ethnic groups play musical instruments. Zhuang is called oblique angstrom. Popular all over the country. It is made of copper, the shape of a bowl, the Bo body is small and thick, the diameter of Bo surface is 12 cm ~ 14 cm, the diameter of the bowl is 5 cm ~ 7 cm, the height of the bowl is 1.5 cm ~ 2 cm, the top of the bowl is drilled with silk cloth, both sides are One pair. It can be seen from Figure 12.



Figure 12 Bo

Make: Hao Yantian

2.6.1 History

Bo originated in West Asia and was popular in the Northern Wei Dynasty. After the Ming and Qing Dynasties, it became an important accompaniment instrument for opera. Bo: It was called "Bronze Bo" and "Bronze Plate" in ancient times, and it was called "Cha" in folk. It is a common percussion instrument. Long history and strong expressiveness. It is not only used in folk music, local drama, wind and percussion music, and gongs and drums, but also widely used in folk song and dance, cultural entertainment, and publicity activities of various ethnic groups. Bo originated in West Asia, first in Egypt, Syria, and later in ancient countries such as Persia and Rome. In the East, it was first seen in India and then in Central Asia. According to the "Book of Northern Emperors. Shenwu Ji", Bo was around AD Around 350 years, it was introduced into the Central Plains of my country with "Tianzhu Music".

At the beginning of the 6th century, copper Bo was very popular among the people of the Northern Wei Dynasty and was used in Sanskrit music very early. Bo has been used in the five music of Tianzhu, Xiliang, Qiuci, Anguo and Kangguo in the nine music of the Sui Dynasty. In the Tang Dynasty, Bo was used in seven of the ten music, especially in Yanyue, there was also the difference between the positive copper Bo and the Japanese copper Bo. In the Sui and Tang

frescoes in Dunhuang Thousand Buddha Caves and the music and dance stone carvings in the tombs built by the former Shu emperors of the Five Dynasties in Chengdu, there have been painted figures of striking copper Bo. During the Ming and Qing Dynasties, Bo was an accompaniment instrument in Kunqu opera and other local dramas. Bo is a rhythmic percussion instrument with no fixed pitch. Chinese Bo is divided into Nao and Bo. Bo was introduced with the Turkistan band established by the Chinese court in 384 AD. Bo has appeared in the bands of the Jin and Southern and Northern Dynasties, and has also been recorded in the nine music and ten music of the Sui and Tang Dynasties. Kuo has appeared in China for a long time. It refers to a kind of notch clock in "Zhou Li", and later it refers to a kind of Cha which is different from Bo since the Song Dynasty. The records in the illustrated book "History of Ancient Chinese Music" by Yu Jiafang were also used in the "Short Xiao Rao Songs" played by the army in the Qin and Han Dynasties. Chinese percussion instrument is one of the oldest musical instruments. Due to its distinctive personality, in feudal society it is not only a symbol of royal status in ceremonies such as sacrificial offerings to emperors and ensignment, but also a good yearning for production and life of the common people. Strong sound effects have become a tool for praying for gods and offering sacrifices to the heavens. Therefore, in ancient times, Bo was not only popular among the people, but also one of the important instruments of the court banquet orchestra.

2.6.2 Instrument structure

It is made of ringing copper and has a simple structure. Bo is widely used in local music and orchestras, and is quite popular among ethnic minorities.

Bo has a simple structure. The Bo body is a round metal plate made of "sound copper". The raised hemispherical part in the middle is called "bowl" or "cap", and the space between the root of the bowl and the edge of Bo is called "tang". The bowl is the fixed point of Bo, with small holes drilled on the top, tied with silk or cloth, called "Bo towel". The player must take a standing position, hold Bo with his hands through the Bo towel, and vibrate after hitting. It can also be hung on a stand and played with drumsticks, which is very expressive.

Bo is a metal body sounding instrument with no fixed pitch. Its sound is loud and strong, with strong penetrating power, and good at highlighting the atmosphere. It is an indispensable color percussion instrument in various orchestras and local wind bands. Very vigorous, usually expressing a kind of passion; when used in weak performances, its function is

similar to a bass drum, which is a rhythm instrument.

According to the size and weight of Bo, Bo is divided into Shuangguang Bo, Water Bo, Jing Bo, and Small Bo. Among them, Xiao Bo and Jing Bo have a higher pronunciation, and they are mostly used in martial arts or accompaniment in Beijing opera and other local operas. They are often used in conjunction with Feng Gong and Imitation Su Gong; Shuangguang Bo and Shui Bo have a lower pronunciation, and are mostly used in literary opera. Tiger tone gongs or Zhongtang gongs are used together, among which Shuangguang Bo is the main accompaniment instrument of Cantonese opera. In national orchestral or instrumental ensemble, Shuangguang Bo and Xiao Bo have also become important rhythm instruments.

2.6.3 Instrument use

In addition to being widely used by the Han nationality, Bo is also widely circulated among ethnic minorities such as Tibet, Zhuang, Yi, Dong, Dai, Jingpo, Wa, and Bai. When playing, hold one side with each hand and strike each other to pronounce. The tone is high-pitched, crisp and bright. It is often used for folk instrumental ensemble of the Eight Music Team and other ethnic groups, Zhuang Opera, Gui Opera, Yong Opera and other drama and dance accompaniment. It is most suitable for performing lively and cheerful scenes.

Commonly used musical instruments include Dangzi, Xiaocha, Muyu, hand bells, drums, etc. Among them, the sound of Dangzi and Xiaocha is the most prominent, and it is of primary importance. Therefore, no matter what type of board, this type of brand uses the word "Dang Cha". It is marked that "Dang" is pronounced Dang. High-level tone means Dangzi; "Cha" is pronounced as Ca, and low-level tone means little Cha. The various brands are in units of two beats, four beats or eight beats, as the basic structure that runs through the whole song, with occasional changes in rhythm. Dang Cha brand has a richer rhythmic tone arrangement, and its track naming is mainly based on the number of times played by Xiao Cha. For example, the small Cha in the straight board hits every time, the small Cha in the five-cha board and the nine-cha board hits five times and nine times respectively. The only three-cha board is not the same. It has four beats per measure, one strong and three weak. It has three eyes, so it is also called "three-eye board". In each measure, Cha hits once, Dang hits twice, Cha Dang hits a total of three, as a basic structural unit. There is also a kind of "empty board", also known as "huaban", which is played with the "adding flower" variation of the clang. The rhythm is flexible and diverse. It is

characterized by the interspersed use of split notes and dotted notes.

The Cha brand is mostly used in ritual activities such as feeding food. It is used as an interlude between the various rhymes. It can be used or not in the daily morning and evening altars and ceremonies. The performances mainly use Nao, Da Cha and drums, hence the name. The notation of the Cha brand is based on the zhuangsheng character instead of the spectrum character. For example, "kun" is used to represent the big dynasty, and it is pronounced Kuner (KUnr. Gaoping Tune 55). "Cha" represents the big Cha, pronounced Ca (low-level 11). With- means rest or extension, pronounced (YI low-level tone), or Li (low-level tone). The song titles of the Cha brand often have specific meanings, such as "Tian Xia Tong", which means that the sound and rhythm pattern of this brand are used in the same way in Taoism; another example is "Xinglu Ci", which is used to put food on This brand is often used when playing while walking, hence the name.

"Shifan Gonggu" is a kind of folk wind and percussion music. Created in the capital, it is the music of the Qing Dynasty imperial palace and the governor's office of the water transport. It has been popular in Jiangsu and Zhejiang since the Ming Dynasty and is very popular in Suzhou.

Percussion instruments play a very important role in the performance of "Shifan Gong and Drums". Percussion instruments include bangu, tanggu, big gong, small gong, tang gong, horn, wooden fish, beat bell, and clapper. The rhythm is steady and the lightness is distinct. Each instrument alternately plays a variety of ideas, which is unique. According to the different musical instruments used, it can be divided into two categories: "Qing gongs and drums" (commonly known as "su gongs and drums", which only use percussion instruments) and "Sizhu gongs and drums" (commonly known as "cun gongs and drums", which are both silk and bamboo instruments used in addition to percussion instruments). "Qing gongs and drums" are also There are "coarse" and "fine" points. "Rough gongs and drums" are used for duo boards, wooden fish, single drums, single skin drums, big gongs, opera gongs, and Bo; "fine gongs and drums" plus horse gongs, spring gongs, Tanggu, Qimao (gong), bashing Bo, double chime and other percussion instruments. "Sizhu gongs and drums" are also divided into "flute blowing", "sheng blowing", "thick and thin silk bamboo" gongs and drums. "Flute blowing gongs and drums" are mainly played by tune flute, Mainly "fine gongs and drums". "Thick and thin bamboo silk gongs

and drums" use both "coarse" (referring to large and small suona, tune flute) and "fine" (referring to the musical instrument preparation of "sheng blowing"), so it is also called "Yuanyang Pai" .

2.6.4 Role in the drum team

Little Cha is an instrument that plays a strong role in rhythm, and can be selected from the team number and snare drum reserve personnel to become a Cha player through training. The big and small chas should not only pay attention to the strike action but also the "swing" movement during training, but also pay attention to the coordination between the big and small chas.

2.7 Luo

Luo is a percussion instrument belonging to many categories. The wood Luo, the leather Luo, the sieve Luo, the soil Luo, and the Luo are smelted from copper. Its structure is relatively simple. The Luo body is a circular arc, and the surroundings are fixed by the frame of the Luo body for the performer. Muchai knocked on the central part of Luo's body to produce vibration and sound. Luo body is a circular arc surface, mostly made of copper structure, and its surroundings are fixed by its own frame; Luo Chui is a wooden chai. There are various sizes of Luo's body. A small Luo uses his left hand to hit Luo with a mallet in his right hand while playing. The large Luo must be hung on a Luo stand to play. Musical instrument features: It is a metal-body singing instrument with no fixed pitch. The sound is deep, loud and strong, and the reverberation is long and lasting. Usually, Luo sound is used to express a tense atmosphere and ominous omen, and has a very unique artistic effect. It can be seen from Figure 13.



Figure 13 Luo

Make: Hao Yantian

2.7.1 Structure and composition

Luo is composed of Luo body, Luo frame (Luo rope), and Luo mallet (Figure 6). Luo body is made of copper. Because it is made of "sound copper", it is also called "sounding device". The structure is relatively simple. The Luo body is in the shape of a disk, and the surroundings are fixed by its own frame. The central part of the Luo hammer is used to vibrate the sound.

Generally, the central part is slightly convex, called the umbilical, light or tang. It is the main part of the pronunciation. The size and thickness of the umbilical and the area ratio of Luo determine the pitch of the tone. There are also flat central parts without umbilical or protruding semi-circular spheres. These all constitute the main characteristics of Luo. The Luo navel and the Luo side are called Luo noodles, "two positions" or "inner and outer characters". Two Luo holes are drilled on the side of Luo side to tie Luo ropes to facilitate carrying or hanging the Luo frame. For a long time, through the continuous meticulous creation of the people of all ethnic groups, due to the different regions and occasions of application, a wide variety of Luo has been formed in China. According to the form characteristics, it can be divided into three types: flat Luo, umbilical Luo and milk Luo; according to the pronunciation level, it can be divided into three types: bass Luo, midrange Luo and high pitch Luo; according to the form of performance, it can be divided into single-sided Luo and combination Luo two types.

Among these Luos, the smaller ones are only a few centimeters in diameter, and the larger ones are more than 1.5 meters in diameter. Not only their shapes are different, but their timbre and effects also have their own characteristics. At present, the more commonly used Luo can be simply divided into four categories: Big Luo, Small Luo, Palm Luo and Yun Luo. Big Luo pronunciation is low, Luo is drilled with a tether on the side, left hand is lifted or hung on a rack, and the right hand is slamming. The treble, midrange and bass are divided into Luo with no holes on the side and no Luo rope. Lift the inner edge of Luo at the knuckle of the index finger of the left hand, and play with the Luo board with the right hand; the palm Luo is the smallest of the Luos, and the surface of Luo is flat. The umbilicus, shaped like a disc, is placed in the left palm with the Luo board in the right hand. Yun Luo is a musical instrument that can play melody in Luo. It is composed of ten-faced Luo, tied to a wooden frame with a rope, and the left hand holds the handle of the frame. The right hand uses Luo to play. Since the 1960s, this combined type of copper Luo has developed rapidly, with new varieties such as sets, arrangement, arrangement,

piano, twenty-nine tone cloud Luo, thirty-six tone and thirty-eight tone cloud Luo.

Luo is a traditional Chinese percussion instrument. Luo occupies a very important position in Chinese national bands and has a wide range of applications. It is not only used in national bands, folk instrumental ensembles, various operas, quyi, and singing and dancing accompaniment, but also It is also an indispensable musical instrument in celebration rallies, dragon boat races, lion dances, harvest celebrations and labor competitions.

2.7.2 Classification

Chinese percussion instruments are divided into three types: metal, bamboo and wood according to the different materials. Luo is a metal percussion instrument. Luo is smelted from copper. Its structure is relatively simple. Luo body is a circular arc, and the surroundings are fixed by the frame of Luo body. The player uses the wooden claw to strike the central part of the front of Luo body to generate vibration. And pronunciation.

Ancient military leaders often used copper Luo to command the army in battle. "Jin" in the ancient Chinese military term "Mingjin Receiving Soldiers" is another name for ancient copper Luo.

For a long time, due to the different application areas and occasions, more than 30 types of Luo have been formed. Among them, there are two commonly used Luo and Xiao Luo. Da Luo is the largest volume among copper Luo instruments, ranging from 30 cm to 100 cm in diameter.

It is characterized by wide-ranging pronunciation, deep and strong pronunciation, soft timbre, and longer reverberation; in large bands, Da Luo often plays the role of exaggerating the atmosphere and enhancing the rhythm, while in the drama, it is used to enhance the atmosphere and highlight the character of the characters. . Xiao Luo is divided into three types: treble, midrange and bass. The diameter is between 21 and 22.5 cm. Xiao Luo is a very versatile accompaniment instrument, especially used by Chinese operas such as Peking Opera, Ping Opera, Bangzi Opera, Huagu Opera and other local operas. , And widely used in folk dance, drama, wind band and folk dance.

2.7.3 History development

Luo is one of the earliest musical instruments used by the ancient Pu and Luo Yue people. In 1978, a piece of Baiyue copper Luo from the early Western Han Dynasty was

unearthed from the tomb No. 1 of Luobo Bay in Guixian County, Guangxi (called Bushan County in the Qin and Han dynasties). The Luo umbilical is 33.4 cm in diameter and 22 cm in diameter. There is an arch line pattern cast on the Luo side, and three equally spaced loops are tied to the arch string. The inscription "cloth" is engraved on the Luo surface. This is the earliest known copper Luo in China. It can be seen that Luo has a history of more than two thousand years in our country. With the southern expansion of the Qin and Han Dynasties and the inclusion of the Baiyue area into the Chinese map, Tong Luo gradually spread to the inland, reaching the Central Plains in the early 6th century, but it was recorded later. The "Old Tang Book·Music History" in the "Tongba" section: "Tongba, also known as the copper plate, is out of Xixu and Nanban.... The number of the circle is a few feet in the circle of the Nanban country...." The ruler's "copper plate" is the earliest record of Luo's experience in writing. In the Northern Song Dynasty, Chen Chen mentioned the appearance of Tong Luo in the Central Plains in "The Book of Music" and said: "After the Wei Dynasty, after Xuanwu, Hu Yin began to be good. When the capital was moved,... Hitting a kind of small Luo is called Dasha Luo. In ancient times, Luo was often used in etiquette and warfare, and was once called "gold". Therefore, there are the sayings of "Ming Luo clears the way" and "Ming Jin retreats". In the Song Dynasty, Luo was used in the folk music form "guban".

In the Yuan Dynasty, it was also the main accompaniment instrument for Zaju. In "Lan Cai and Zaju", there is the sentence: "holding some...Luo, board and drum...". In the "Yuan History·Ritual and Music Records", the cloud (that is, the present cloud Luo) began to be included, and its shape and performance methods were described. In addition to its use in court banquets, it was also popular among the people. The performance already has a certain level. After the Yuan Dynasty, with the development of opera art, a broad world was opened up for the use of Luo. Since the Ming and Qing Dynasties, various forms of Luo have been widely used in opera music, dance music, traditional drum music, wind percussion music, and Luo drum music.

Luo occupies an important position in the accompaniment of Kunqu Opera. According to Li Dou's "Yangzhou Painting Boat Record" in the Qing Dynasty, Yun Luo, Xiao Luo, Tang Luo and Da Luo were used in opera singing and dancing at that time. my country's Da Luo also spread to Europe. In 1791, French composer Gossec began to use Da Luo in orchestral works. In the vast urban and rural areas of China, Luo was once a tool for trading hawkers and monkey charmers to solicit students along the street, replacing hawking with Luo's unique tone,

calling it "Huantou". Since the 20th century, Luo has been widely used by various ethnic groups in folk entertainment, festivals, local operas and folk music, and participated in various bands.

2.8 Peng ling

2.8.1 Introduction

Peng ling, play the body sound instrument. Widely used in Chinese song and dance, opera music accompaniment and folk instrumental ensemble

Percussion instrument. Also known as double chime, bell cymbal, etc. Made of copper. It is shaped like a pair of small cup-shaped bells with a diameter of about 5.5 cm and a height of about 4.5 cm. The bottom of the bell is connected by a tether with a hole. The tone is cool. Bells made of copper have a long sustain, while those made of brass have a shorter sustain.

The bell was first popular around the Southern and Northern Dynasties (420-589). It was also painted in the Palace Museum in Beijing and the frescoes of the Northern Wei Dynasty in Dunhuang. It was later spread to the mainland and became a special accompaniment instrument for folk orchestras. It is shaped like a bell, made of copper, one pair of two, connected by ropes, collided with each other and pronounced, without a fixed pitch. It is often used in instrumental ensemble and opera accompaniment as a rhythm instrument.

2.8.2 Historical records

"Xin Tang Shu · Bi Zhuan" contains: "The four bell cymbals, like the Kucha, three inches around, run through the Wei, hit the festival." Since the Tang and Song Dynasties, Pengling has been widely circulated among the people, and it is mostly used for music. Percussion at the beat. In the first year of Wanli in the Ming Dynasty (1573), it was introduced to Lijiang, Yunnan. Pengling was called a bell cymbal in the Qing Dynasty "Royal Ritual Schemata". In the 25th year of Emperor Qianlong (1760), it was used in the Qing Dynasty triumphant music. It is made of copper or brass and has a small bell-shaped appearance, which can be regarded as a deformation of the cymbal. It is cast with a hard mold and has two types: hemispherical and conical. The bell is usually 4.5 cm to 6 cm high, and the diameter of the bell mouth is 5.5 cm to 7 cm. It is hollow and has no tongue. The top of the bell is raised as a fixed point, which is called a bowl or a cap. The bowl diameter is 3 cm. Tibetan Dingxia has a larger size, with a bell height of 6 cm to 8 cm and a bell mouth diameter of 7 cm to 8 cm. The top of the bowl is drilled with small holes, and the two are a pair, and the two bells are connected with a silk cord or leather cord.

Pengling made of ring copper has a longer pronunciation duration; Pengling made of brass has a shorter pronunciation duration.

2.8.3 Development History

Cymbals have appeared during the Northern and Southern Dynasties. "Sui Shu-Music History": "Tianzhu people, originated from Zhang Chonghua's possession of Liangzhou (346-354), re-translated to tribute male performers, Tianzhu is his music yan.... There are musical instruments... copper cymbals." Six At the beginning of the century, cymbals were very popular among folks. "Book of Northern Qi-Shen Wu Ji" contains the record of Emperor Xiaoming of the Northern Wei Dynasty (516-528), "Luo Xia fought each other with two daggers". There are five cymbals in the nine-part music of the Sui Dynasty, and seven cymbals in the ten-part music of the Tang Dynasty. "Old Tang Book-Music History": "The copper plate, also known as the copper plate, originated from Xixu and Nanban. Its circle is a few inches, and it is faintly floating. In 1965, a pair of Yuan Dynasty cymbals with a diameter of 19.5 cm were unearthed in the suburbs of Shenyang, Liaoning. A golden drum with this cymbal, with inscriptions from the Yuan Dynasty to the fourth year of Zhengzheng (1344). The cymbal is made of ringing copper and is in the shape of a disc. The central hemispherical part is called the bowl or cap, and the part from the root of the bowl to the edge of the cymbal is called the hall. Drill holes on the top of the bowl and wear leather cords, silk or cloth strips so that you can hold them in both hands. The two sides are a pair. After the impact, the vibration sounds and the sound is loud and thick. When playing, both hands hold one side and hit each other. There are tactics such as light blow, heavy blow, grinding blow, and flapping blow. Used in folk instrumental ensemble, local opera, singing and dancing accompaniment and gong and drum team. In addition, there is a single click sound, which is used for accompaniment of ethnic bands and raps by hitting the edge of a single cymbal with Xiaochu to obtain its special sound effects. For example, "Fuzhou Pinghua" popular in Fuzhou, Minhou, Yongtai, Lianjiang, Minqing and other places in Fujian. Accompanied by a single cymbal. The singer holds a cymbal in his right hand and puts a porcelain ring on his thumb. It can hit the edge of the cymbal to make a sound. The popular Sichuan song "Lotus Leaf" is also accompanied by a single cymbal. It is said to have been formed during the Qianlong and Jiaqing reigns of the Qing Dynasty, and it was named after the cymbals used by the actors to hit the festival, which resembled the lotus leaf.

2.8.4 Performance Skills

When playing, each hand holds a bell, the bell mouth is raised up on the chest, and the sound is vibrated by hitting each other. Sometimes it is played with a single knock. Although Pengling does not have a fixed pitch, it has a cool voice and is often played with elegant and lyrical tunes. It is mostly used for folk instrumental ensembles such as Jiangnan Sizhu, Guangdong music, Shifan gongs and drums, Zhedong flute, Fujian Nanyin, Minnan tenyin, Liaonan drum, Shandong drum, Xi'an drum music and other local operas and singing and dancing. Accompaniment. In the Peking Opera Wenchang Band, Pengling used the anti-erhuangli of Tsing Yi to sing. He often played rhythm with the board in the singing, and played with the drum in the door. It is often used in ensemble or accompaniment with small wooden fish. Pengling is used in the singing and dancing of Duixie and Nangma in Tibetan areas, and is often performed by female artists. The Naxi people are used in Taoist Dongjing music. Pengling is also a religious ritual tool, used in Buddhist temple chanting and other ritual activities, and some temples only use a single bell, which is knocked by the right hand. Pengling is a colorful and rhythmic instrument with a special charm in my country's interactive body sounding instruments. Play the body sound instrument. It is widely used as a percussion instrument in Chinese song and dance, opera music accompaniment and folk instrumental ensemble.

3. Music

Shanxi Badatao first appeared in the form of a complete set of songs called "The Eight Great Sets of Chinese Music" in "The Song Dynasty Musical Score Spread in the Wutai Mountain Monks Temple". Later in the Guangxu period of the Qing Dynasty, a doctor Zhao Chenggui from Huaiyin Village, Wutai County, Shanxi Province, and his friends (Folk Artists such as Liang Fuxiang, Niu Weigui, Tian Deyi) worked together to organize and adapt them into the eight major sets of Wutai that are now circulated among the people. Suona's performance was added to the foundation to make it more suitable for the music preferences of the broad masses of people. The eight sets are: "Qing Tiange Tao", "Bang Zhuangtai Tao", "Tui Luzhou Tao", "Shi er ceng lou Tao", "Da ma Yu lang Tao", "Zhenyan Tao", "Zhenyan Tao", "Quan Jin Bei Tao"

Table 3 Shanxi Badatao Usage List Shanxi Badatao Usage List

Name	Used occasions and characteristics
Qing Tiange Tao	It is solemn and elegant, and is mostly used for sacrificial activities and festive occasions in the countryside.
Bang Zhuangtai Tao	Simple and elegant, with bright melody, it is used in drama and celebration activities.
Name	Used occasions and characteristics
Zhenyan Tao	Bright image and lively sentiment, used for folk recreational activities.
Da ma Yu lang Tao	It is magnificent and used for Buddhist etiquette and folk temple fairs, festivals and festive occasions.
(Tui Luzhou Tao)	Happy and lively, mostly used to show scenes of folk life.
(Shi er ceng lou Tao)	Bright image, used for folk recreational activities.
(Quan Jin Bei Tao).	The atmosphere is cheerful and the structure is stable. It is used for folk gatherings and celebrations.

Make: Hao Yantian

3.1 "Qing Tian Ge Tao"

"Qing Tian Ge Tao", also known as "Qing Tiange", is a folk song directly related to Liu Che, the emperor of the Western Han Dynasty in China. In the autumn of 113 BC, Emperor Wu Che of the Han Dynasty led his group of officials to the Houtu Temple in Fenyin County, Yuncheng City, Shanxi Province (now Wanrong County, Yuncheng City, Shanxi Province). On the way, news of the victory of the soldiers from the south came along. Folk tunes, improvised "Qiu Feng Ci". The "Qing Tiange Set" set music is included in the "Song People's Genealogy" that was passed down in the Song Dynasty. Ming Dynasty musician Zhu Zaiyu combined ancient folk songs with the lyrics of Emperor Wu of the Han Dynasty's "Autumn Wind Ci", and adapted

it into a folk song "Qing Tian Ge" and included it in "The Complete Book of Music · Lingxing Xiaowu Score".

"Qingtian Songs" is a set composed of seven tunes: [Interview], [Qing Tiange], [Zhu Ma Ting], [Shanpo yang], [Chao Tianzi], [Gua Zhi], [Liu Ye Qing]. "Song Set" is solemn and elegant, strong and upright, soft and sweet, and has distinctive local characteristics. It is mostly used for ritual activities and rural festive occasions. It can be seen from Figure 14.



Figure 14 Qing tian ge

Make: Hao Yantian

The [Qing Tiange] in the set is likely to come from Taoist music. In the beginning of Yuan Dynasty, Taoist Qiu Chuji's "Jingxi Ji" Volume 3 recorded "Qing Tiange", the opening of which reads: "The blue sky does not rise from the floating cloud barriers, and the blue sky covers all things. Vientiane. There are hundreds of evils in Senluo town, and the light does not show the prosperity of evils." This is the earliest document related to "Qing Tiange" that can be found, and there are a lot of records about Taoist people singing [Qing Tiange] in the Yuan Dynasty. For example, the "Lian Zhixiu" in "The Collection of Brothels" says: "Surnamed Sunshi. Jingshi corner prostitutes. The prostitutes of the capitals are also prosperous. She became a female Taoist priest and wandered between the lakes and seas. Tasting to Songjiang, he gave a bun. It is called Mintong, and can also sing and dance. If there are drinkers, they will start to dance and sing [Qing Tiange]. Girls also dance and reconcile with each other, and the sound is true. The third Zhedaobai: "Master taught me to sing "Qing Tiange" and dance "Treading Song". It also mentioned that [Qing Tiange] is closely related to Taoist music. At the end of the Yuan Dynasty, Gu Ying's "Jade Mountain Pure Manuscript" recorded a gathering of literati in the winter of the

nineteenth year of Zhengzheng. Drunk.” It can be seen that [Qing Tian Ge] was also very popular in the late Yuan Dynasty.

3.2 "Bang Zhuang Tai Tao"

"Bang Zhuangtai Tao", also known as "Bang Zhuangtai", is derived from Chinese classical drama and folk songs. "Bang Zhuangtai Tao" reflects the story of court struggles during the Northern Song Dynasty. The Yuan Dynasty drama called "Bao Zhuang tai". It is a play that promotes righteousness, satirizes evil, and reveals court struggles. Yang Yinliu's copy of "The Spread of Song Dynasty Music Scores at Wutai Mountain Monks" was called "BaoXia Tai", which later evolved into "Bang Zhuangtai Tao" in the inheritance of folk artists. It can be seen from Figure 15.



Figure 15 Bang Zhuang tai

Make: Hao Yantian

"Bang Zhuangtai Tao" is composed of "Bang Zhuangtai", "Liu Shao Jin", "In Spring", "In Summer", "In Autumn", "In the East", "Wan Nian Huan", "Yue Er It is composed of 9 tunes of "High" and "Western Tibet". Simple and elegant, with bright melody, it has both solemn classical music charm and a joyous atmosphere of court singing and dancing in the Tang and Song dynasties. It is mostly used for entertainment, self-cultivation, and often used in drama and ceremonial activities.

3.3 "Tui Lu Zhou Tao"

"Tui Lu Zhou Tao" belongs to the category of folk songs and is also absorbed by Buddhist music. It is composed of "Tui Lu zhou", "Into the Orchid House", "Pumping Bee", "Wang da niang", "Ji sheng cao", "Die "Duan qiao", "Mo Li Hua", "Gua Zi", "Diao Bang chui",

"Po Guan Mao", "Ji Mao Hou" and "Ba Baner" are composed of twelve songs. Mainly with folk songs as the main tune, from different angles, the performance of folk life scenes. Humorous and humorous. Happy and lively, festive and lively, mostly used in folk traditional festival performances. It can be seen from Figure 16.



Figure 16 Tui lu zhou

Make: Hao Yantian

3.4 "Shi Er Ceng Lou Tao"

"Shi er ceng lou Tao" is a distinctive feature of Shanxi Badatao's "individual set" music. It belongs to classical music and Buddhist music. It is composed of "Shi er ceng lou Tao", "Mai Sui Huang" and "Yan Guo Nan". Lou", "San Tou Wu He Yue", "Er Qin Ma Jia", and "Mo Yan" are composed of six tunes. They are mostly used for Buddhist ceremonies, temple music, temple fairs, and festive occasions. It can be seen from Figure 17.

Shi er ceng lou

Figure 17 Shi er ceng lou

Make: Hao Yantian

In 1957, China's first professional group music and dance performance was held in Beijing. The Wutai County Art Team of Shanxi Province was honorably selected to perform in the Huaiyuan Hall of Zhongnanhai in Beijing. The famous performer Guo Guilin and others participated in the performance and successfully played "Shi er ceng". The music of "Lou Tao" and "Da De Sheng" received warm applause and praise from party and state leaders such as Zhou Enlai, Zhu De, Dong Biwu. The Central Broadcasting Station also broadcasted this grand occasion to the whole country on the same day.

3.5 "Da ma Yu lang Tao"

"Da ma Yu lang Tao" is composed of "Da ma Yu lang", "Ba Wang Bian", "Zui Tai Ping" and "Cai Cha Ge". And it is a combination of two or more suona high and low, the whole song uses suona, the sound is strong and round, the rhythm is clear and upswing, the waves are magnificent, and the momentum is magnificent. It is mostly used for Buddhist ceremonies and folk temple fairs, fairs, festivals and other occasions. Won the favor of the local people. It can be seen from Figure 18.



Figure 18 Da ma yu lang

Make: Hao Yantian

3.6 "Zhen Yan Tao"

"Zhen Yan Tao" belongs to Buddhist music and opera music. From "Wu Fang Wu", "Pa Shan Hu", "Zhen Yan", "Wu Sheng Fo", "Die Luo Jin Qian", "San Ba Yin", "Kan Deng Shan", "Ba Pai Zi", "Mo Liao Ci" consists of ten tunes, which is widely spread among the people and has a long history. It is advice and regulations to speak sincerely and honestly, and behave in a

standard manner. It is mostly used in Buddhist rituals and folk activities. It can be seen from Figure 19.

Zhen yan

Figure 19 Zhen yan

Make: Hao Yantian

3.7 "E Lang Tao"

"E Lang Tao" is the seventh major suite in Shanxi Badatao, composed of "Pu An Zhou", "Pa Shan Hu", "Jian Deng Hua", "Kan Deng Shan", "Gua Zhi Er", "Cai Cha", "Ba Pai Zi", "E Lang", "Mo Liao Ci" and other nine tunes. It can be seen from Figure 20.

Pu an zhou

Figure 20 Pu an zhou

Make: Hao Yantian

"E Lang", also known as Hai Qing Na Tian E, is a set of instrumental music popular during the Song and Yuan dynasties of China. The song "E Lang" in the suite depicts the story of the nomads in northern China releasing Haiqing to capture swans. The white swan is an

auspicious god bird. A pair of white swans were playing in the water and was attacked by Haiqing. After a fierce battle, the white swan was captured. At that time, he was seen by a monk, but he was unable to rescue him. I was distressed, so I lighted the lamp and incense in the temple to superb the white swan, and composed the song "Chao E" (meaning super-duty swan) based on the theme. Later, to commemorate his work, people changed the song "Chao E" to "E". Lang". The set has a strong personality, a bright image, a vigorous and lively sentiment, and an obvious structural technique. It is mainly used for folk recreational activities.

3.8 "Quan Jin Bei Tao"

"Quan Jin Bei Tao" is derived from ancient music and opera music. It is a pairing song of court banquet music and folk celebrations, composed of "Quan Jin Bei", "Mian Da Xu", "Jing Ping Er", and "Zou Ma". , "Yu Er Le" composed of five tunes. The atmosphere is warm and cheerful, the melody is beautiful, and the combination of the rhythmic structure and the musical structure is stable. It is mostly used for celebrations in work units, and folk gatherings and celebrations. It can be seen from Figure 21.



Figure 21 Quan jin bei

Make: Hao Yantian

4. Functions of Shanxi Badatao.

Folklore activities are an important carrier of Shanxi Badatao. Among the social folklore, belief folklore, life etiquette folklore, seasonal festival folklore and recreational folklore in Wutai County, Shanxi Province, Shanxi Badatao is indispensable and has become an important part of folklore. content. Shanxi Badatao is rooted in folklore, and it has a long history and is full of vitality.

4.1 "Ying Shen Sai She"

"Ying Shen Sai She" can be traced back to the social sacrifices and related social fires. The ancient social sacrifices and social fires will gradually merge with zero sacrifices, wax sacrifices, and stall sacrifices in later generations. Various religions related to agricultural production Folklore activities have also been absorbed, forming a large-scale and rich "Ying Shen Sai She" activity.

"Ying Shen Sai She" is born in various sacrificial activities, and the fixed procedures and rituals formed in the sacrificial process deserve our special attention. The most prominent ceremony in "Ying Shen Sai She" is the performance of offering lamps. Here, the regular and solemn rituals and performances are carried out simultaneously, and the rituals and performances are mutually infiltrated. Secondly, the performance of "Ying Shen Sai She" presents a flow The form of performance is subject to a certain date, time limit, and location, and is performed in accordance with certain procedures. The performance is generally performed in the temple, which is also a sign of sacrificial ritual activities. And the ritual stipulates the drama psychology in theatrical performance and appreciation. There is no aesthetic distance between the actor and the audience, and the worship of the ancestral gods leads to the audience's deepest psychological participation. In short, the sacrificial ritual of "Ying Shen Sai She" defines and regulates the content and form of its performance. It is not only manifested in the external form as the inseparability of the ritual and performance, but more importantly, the content or background of the religious ritual is in it. The formation and characteristics of the performance form play an important role. Regardless of the content and theme of the performance, the time and location of the performance, the purpose and function of the performance, and the psychology of the audience, the particularity of the performance can be answered in the context of the sacrificial ceremony.

Investigating the performance subject of "Ying Shen Sai She"-Rakuto, this is our grasp of the evolution of a dramatic phenomenon from the perspective of human culture as a whole, but also from the perspective of society and people to examine its impact on "Ying Shen Sai She" Active influence. It is this special group, special living condition, social role, and special way of inheritance and performance that make them present a dynamic preservation of "Ying Shen Sai She", and the phenomenon of "Living Fossil of Drama" is undoubtedly prominent. Due to the

relative stability and solemnity of the sacrificial rituals, and due to the special inheritance methods of the musicians, some ancient performance forms in the "Ying Shen Sai She" in Wutai District of Shanxi Province have been preserved like living fossils, such as Daqu, Team Dance and Team Drama, Zaju and the academy can find its origin and development from the Tang and Song court dances, Song and Jin Zaju, and the Jinyuan academy. It can be said that these ancient drama forms have provided an important context for the development of Chinese drama history. The clue itself is also a history of folk drama development.

"Ying Shen Sai She" itself is a kind of religious belief activity. It is permeated with all kinds of folk pan-religious beliefs. It is generalized into various behaviors. Folk customs and folk rituals and cultures are mutually dependent and coexisting. It extends to weddings, funerals, and Lantern Festival celebrations. All aspects of civil life, such as temple fair squares, have been preserved alive.

"Ritual and music worship to the gods" is a rural social and folk custom built on the philosophical concepts related to the unity of nature and man, celestial phenomena and human cause and effect in ancient China. The nine ministers of the Ming Dynasty "Reconstruction of the Temple of Yao, Shun and Yu Tang" contained: "The theory of sacred sacrifices is guarded by rituals, and it flows into the style of "Ying Shen Sai She". "Ying Shen Sai She" is an ancient rural social and folk custom. An important content in the regional culture of Shanxi. Shanxi folk game club activities arose in the folk at the end of the Song Dynasty and continued to prevail until the Ming and Qing Dynasties. The stele of the Sisheng Palace in Caogong Village, Yicheng County contains: Hundreds of happy people move. "Inscription on the east wall outside the water temple of Guangsheng Temple in Hongdong: "There were two welcoming contests in May and August of the 48th year of Wanli, Ming Dynasty. The stele of the 17th year of Emperor Qianlong of Baishan Mountain Temple in Puxian County: "Dongshan is the great view of Puyi, and the god of Qin Yue is the god of Qin Yue. The natives have a long history of playing music on the 28th of Jichun every year. "It can be seen from the above stele that "Ying Shen Sai She" activities are very common in all parts of Shanxi, and the scale is grand. For example, the Shangdang area, Youcheng County Chenglongmiao on April 15th, Jiacun County on the fourth day of April, and Changzi County on the third day. Guanmiao on the sixth day of June, Balilian on February 12, Pingshun County on April 15th, Guandi Temple in Huguan County on May 13, and Yangcheng

County on February 16th. The big day of Rishinsaisha. Every time there is a competition, the number of people participating is as few as thousands or tens of thousands.

4.2 Wedding etiquette

China regards marriage as a "lifetime event", which shows its importance in life etiquette. The "six rituals" established for marriage etiquette in our country since ancient times, Nacai, the same name, Najib, Nazheng, petition, and welcoming, have been the dominant mode of folk wedding etiquette. Drumming is already common in the welcoming ceremony. After the date of marriage is set, the man's family must choose a manager to be responsible for arranging the etiquette affairs. The manager must invite a drum music class a few days in advance. This is an unwritten rule in dare to act.

On the wedding day, the drum music class will start the drums in the happy booth before eight o'clock in the morning. First blow the Pena brand tunes or tunes to announce and dye the festive atmosphere. Commonly used tunes include "Full House Red", "Hundred Birds Chaofeng", "Jiejie Gao", "General Order" and so on. At breakfast, play some familiar opera excerpts. The welcoming team set off, and the drumming set off to the bride's home to welcome the posture. The penna leads, and the sheng tube follows, commonly known as the Thick and Thin Two Dragon Festival.

The drum music and sheng pipe sounded together, attracting people to watch. At the door of the bride's house, the drum music should be lively. The bride's family accompanies the guests to welcome the bridegroom and Hou into the house with the sound of drum music. At this time the drum music rested for a while. The bride's house served the bridegroom with tea and rice, and it was cheering. After the meal, Xinzi visited the elders of the bride's family, accompanied by drum music. When the bride gets on the sedan chair, drumming is the most exciting time. Marry the bride back

At the groom's house, drum music must be played all the way. When the bride came to her in-law's house, there was great drum music and the sound of firecrackers. After that, the drums played fixed tunes in the worship hall and in the new house, and the yang musicians could know where the etiquette was going. The banquet was opened, and the drum class played in the banquet to help the fun. At the end of the banquet, drums and music played off the guests.

Blowing room is the highlight of drum music in the marriage custom. Musicians will do

their best to show their skills and win crowds of applause. The drum music class will prepare a book and write the name of the brand song and the name of the local opera for the bridegroom who hosts the trouble room. Family friends and family members click on it. Those who order tunes or plays will wrap the rewards in red paper and give them to the drum class. The drum music class performed well, and the host family will give more money. The drum music spot has a lot of rewards, which is very glorious. Some drum music classes also have singing roles, and the cultural and martial arts are complete with musical instruments, bringing the festive atmosphere to a climax one after another.

The functions of drum music in wedding rituals in various parts of Shanxi Province are roughly similar. Because of the different customs in various regions, there are also many differences. Drum music is still used on the second day after marriage in the kidney area. Amidst the drum music, each of the parents of the mother-in-law gave a gift to the new daughter-in-law. When the new daughter-in-law accepts the gift, the manager will introduce her seniority and see you in the same week. Commonly known as "end worship service". After breakfast, the new wife went to the stove to fry three pieces of oil cakes and sacrificed to the stove prince, commonly known as "sweeping the stove." After the "Worship Ceremony" and "Sweeper Stove", the drum club played the brand song "Gang Tian Hong" and thanked the host for his hospitality, and then played another song "Open the Door", I wish the host will get the money early after opening the door and staying. . The final performance was "Vatican Palace" and "Wan Nian Huan". The entire wedding etiquette has come to an end. After the founding of the People's Republic of China, the wedding etiquette in the rural areas was gradually eliminated and simplified, and there were few people who played drums the next day. In some areas, weddings are held by the Red Committee of the village committee, and Ji Su is updated, and drum music is no longer used.

4.3 Funeral Rituals

Funeral rituals are important rituals for relatives, neighbors, friendly couples, funerals, memorials, and funerals after a person's life is over.

The funeral ceremonies for senior citizens in Shanxi (in some areas, the age is more than half a hundred, and in some areas, the age is more than sixtieth birthday) is particularly solemn and solemn, and drum music is indispensable. The content of funeral rituals is complicated, including mourning for the deceased, and various blessings for the deceased's entry into another

world of faith. Drumming also has a strong color of faith and customs.

After the death, the family must report to the temple. Before the deceased enters the examination, the funeral parties and the filial sons must burn paper, deliver food, and water for the dead souls in the temple every morning and evening. Every time I go to the temple, there will be drums accompanied by music, playing "Water Dragon Yin", "Great Wild Goose Falling", "Course Yulang" and so on.

The mortuary was engulfed three days later, and the drums played "Weeping Emperor Tian". At dusk on the day of the enshrinement, the filial son had to prepare a paper carriage and burn it at the west entrance of the village, commonly known as "seeing off". When the filial son traveled and burned papers, drums played "Looking at Dengshan", "Long Four Sentences", "Cry for the Emperor" and so on. On the way back after seeing off, the villagers can take a bench horizontally to block the road at will, and ask the drum troupe to play a brand song or a seasonal minor, commonly known as "blocking." It was not released until the villagers were applauded and satisfied. When the author was collecting the style with the music group in Dongye Town, Wutai County, it was mid-autumn, and the drum music group "seeded off" for a family. After winding the paper from outside the village, we will return, about 7 o'clock in the evening. On the way back, the drum music group was stopped five times, each time they had to play more than a dozen tunes, chants, and fashionable minors. It took 30-40 minutes to return to the deceased's home, which was almost 11 o'clock in the evening. The musicians played for nearly five or six hours continuously, which shows that the basic skills of playing are excellent. Among the repertoires they played, there are "Back to Mother's Home", "Dare to Ask Where is the Way", "Fifteen Moons", "Youth Aspirations Are Not Worrying", "Longing", and other fashionable songs. Musicians have both conservative habits and a sense of chasing the new to cater to and satisfy the listener's appreciative taste. Funeral drum music not only has a etiquette function, in fact it also has an entertaining function.

Resignation, funeral, and cheating are the main parts of funeral rituals. People with less well-off families also have to hire a group of drums, and the rich will ask to use the Dao music group to do rituals and put on the scriptures. At the same time, hire two groups of drums. Playing on the stage to show that the family is extraordinary.

On the day before the funeral, the drum music troupe received an appointment and came

to the music booth at the entrance of the mourning house or in front of the screen wall in the street door to play Da'an Drum and Mourning Sacrifice Drum, commonly known as "opening the drum". If the funeral family hired two classes Drumming is commonly known as "opposite the studio" and "opposite the stage." The performance of the two classes of drum music has a strong sense of competition. This kind of occasion becomes the opportunity for the outstanding musicians and the band to make a name for themselves. "Unique", compete with the opponent and leave. This kind of occasion has also become a good opportunity for drum artists to learn from the best of others.

After the drums were opened, the drum class played various traditional brand songs in a booth. Hearing the coming of the band playing music by the Daoist Orchestra or the chanting of the scriptures from the mourning hall of the Daoist priests to save the dead, the drum music should be stopped immediately. It's good to take the Dao music class to go out. The drum music group must have fun and send it off. When the informant informs that relatives and friends are coming to deliver the sacrifice, the drum music must go out to greet the street. Friends of the disease burned paper spirits in the mourning hall, and the drums should be accompanied by music. The guest host has a meal, the drum music class plays in Leyong (Cry Lingtang), ``June Xue) and other tragic excerpts. After the guest host has finished the meal, the drum club is given a meal in the music shed. The time is very short, and it is often too late to finish the meal. I was happy when I was born.

After supper, the paper was burned and the drums started to play. The deceased's children, grandchildren, nieces, etc. knelt on both sides of the Lingshu and cried. Participating in Tiaomo's dishes, friends according to their generations went to the spirit shed to worship Mo in the drum music. Drum music is like weeping and complaining, grief and grief, and those who hear it are stuck in grief. After burning the paper, the "Blowing Shed" is hosted by the married daughter, granddaughter, niece, and nephew. The organizer will order music and play. The drum music troupe plays traditional tunes or brand music, and also plays local operas that the local people love to listen to. At this time, many people come to watch and listen to the music.

Early in the morning on the day of the funeral, the drum class "opened the drums" to play music. The pro-wealth friends bring the offerings to sing the spirit, and the drum music class will have to greet each other with joy. The offerings prepared by the married daughter, son-in-law, niece, etc., for the deceased must be placed on the offering table on the street, led by drums, and

shot back to the shed along the streets and alleys. The offering begins, and the drumming begins. The host and guest have a meal, and the drum club sits on the fence and plays. Wrap the paper after the meal and play the traditional brand song with sad emotions on drums.

Before reaching the spirit, the monk and Taoist music troupe wanted to play music around the spirit, and then amidst the roar of drums and firecrackers, the filial man and the filial daughter cried devilishly. The crowd photographed the coffin on the street and added the dragon head and wind tail coffin cover. Lisheng shouted "Sorrow". Drumming and crying stopped abruptly, and I was borrowed to play music around the spirit again. Then the eldest grandson lifted the plaque in front, and then the filial son, the monk and Taoist who played music slowly walked over the temporarily constructed "Golden Bridge" and "Silver Bridge", meaning that the deceased had been forgiven for their sins during his lifetime, and they were driven away. Commonly known as "crossing the bridge".

When going out for funerals, play ahead of the band, and then the monk enters the band. The filial son pulls spirits before the coffin, and the family members of the filial daughter send spirits from the spiritual hub, slowly leaving the village. A section of the road out of the village, you must stop the Lingshu, the filial son will go down to the Lingshu at night, respect the incense and bow his head, and also bow his heads to the people who helped.

Drumming stopped. The funeral customs are different in different places. In some areas, drum music troupes also follow the coffin to the cemetery and play music when the coffin is buried. In some areas, only Sang Dao Le went to the cemetery, but the drum music troupe did not go to the cemetery.

The role of drum music in funeral customs is very important. Funeral ceremonies without drum music will invite the village public opinion to blame the filial piety of schoolboys and leave a bad reputation for filial piety. Therefore, most areas of Shanxi have the custom of heavy funeral and burial. After the founding of the People's Republic of China, the villages advocated simple funeral arrangements and renewed the new custom of burial. In many areas, drums were only performed on the day of funerals. Sangha music classes are only occasionally encountered in certain places. Nowadays, many villages have established funeral councils to take charge of them. Villagers' funeral rituals are expressly forbidden to grind drums. The villagers used a tape recorder to record drum music tapes in advance, and played them on a tweeter during funerals,

which became a new scene in southern Shanxi.

4.4 Temple Fair Festival

In the Ming and Qing dynasties, there were nearly 10,000 temples in Shanxi, many temples and temple fairs. On the first day of February, Ertiaoqingdi, on February 15th, offering sacrifices to the Taishang Laojun, February 19th, offering sacrifices to Guanyin Bodhisattva, offering sacrifices to Emperor Zhenwu on the 3rd day of March, offering sacrifices to the Hou Tu Niangniang on March 18th, and March 20th Li Descendants of Niangniang, sacrifice to Wenzhu Zhuzhu on the fourth day of April, sacrifice to Shi Yingmuni on the eighth day of April, sacrifice to the King of Medicine on April 20, sacrifice to Guan Gong on May 13, and sacrifice to the King of Jingquan on June 11. Sacrifice to the God of Fire and Horse on the 23rd, Sacrifice to the God of Thunder on June 24, Sacrifice to the God of Erlang on June 26, Sacrifice to the local officials of Zhongyuan on July 15th, Sacrifice to the Queen Mother and Niang Niang on July 18. Sacrifice to Putang Patriarch on the 21st, Sacrifice to the Great Beiyue on the 10th of August, Sacrifice to Zhang Fei on the 23rd of August, Sacrifice to the Mother Yuanjun on the 9th of September, Sacrifice to Marshal Horse on the 28th of October, October 10 On the 5th, sacrifice to Yuanshuiguan, on October 27, sacrifice to Emperor Ziwei, on the fourth day of November, sacrifice to Confucius, on the sixth day of November, sacrifice to Emperor Xiyue, and on November 11, sacrifice to Taiyi to save the suffering Tianzun. On January 17th, the Amitabha Buddha, on December 16th, the Nanyue Great Emperor, and the Huayan Bodhisattva on December 29th. Hundreds of industrial industries in the society have their own industry gods. The mud and wood line is for Luban, the wine is for Dukang, the vinegar industry is for the emperor, the salt is for Ge Hong, the drum house is for Shi Kuang, and the music family is for worship. The god of throat, the pear group is dedicated to the Emperor Ming of Tang, and the law is issued to worship Luozu, etc. There is a monthly sacrificial temple fair. Shanxi folks also worship the local gods, such as Linfen Yao Temple for Tang Yao, Yuncheng Shun Temple for Guan Shun, Ruicheng Dayu Duyuwang Temple for Xia Yu, Fenyang Digong Temple for Di Qing , Jiexiu Jiezi Temple was dedicated to meson, and Taiyuan Jintong was dedicated to Tang Shumo and his mother Jiang Yi. There are Hutu Temple in Mayu Village in Qingxu County, Zhao Gaoguan Temple in Beishan Mountain in Daixian County, Taizong Temple of Tang Dynasty and Li Qing Temple in Fushan County, Yuchi Temple in Shuozhou City, and Wu Zetian Temple in Wenshui.

"Nazhi in the Cloud·Fangaozhi-Customs) (9th year of Shunzhi in the Qing Dynasty) contains: "On April 8th, I went to Beiyue Temple to burn incense and feed paper. I went to the Guandi Temple to sing for a few days...month...ten On the third day, the Yingguanzhi Festival, enjoy the Temple of the Emperor Fu Mojun, where the three days, there will be endless drums...in the villages, spring prayers in March, and autumn in August in front of the temple, pretend to be music and enjoy." Records of local temple fairs The situation of ritual and music worship to the gods.

Invite the gods to bless one party with good weather and peace, with complete drums and music. Sometimes several groups of drum music are invited to perform at a temple fair, and the temple fair becomes a scene where the drum music groups compete with each other, both praise the gods and join forces.

Agriculture-oriented ancient China regarded the beginning of spring on the 24th solar terms in the lunar calendar as a major festival. The 24th edition of the Republic of China "Fushan County Chronicles and Customs" contained: "Beginning of spring, the first month in January, the use of music, false crowns, Ri Chun Guan, Chun Bian, and pretending to be Chun Po, knocking at the gate of the governor and Heyi Jianshen, chanting the four auspicious words... Lichun) One day, the collection of excellent people, prostitutes and young children pretend to be stories, It is called the performance of spring. On the next day, the officials of the officials, the dresses are crowned, the ceremonies are followed, and the spring is welcome in the eastern suburbs. The return is preached, the earth cow and the mang god are behind, and the banquet is in the public hall to the fifth watch. It's the day, people take the spring cow soil, write auspicious words to the door, and cough a few slices of radish, and the name bites the spring, and takes Jiang Xinye." A brief description of the Spring Festival, Yingchun and The custom of hitting spring. In the record, there is "returning to advocating and advocating before". In fact, there are drums and ceremonial guides when going out of the suburbs. The drums are noisy all the way, and local bureaucrats lined up to welcome the spring in the eastern suburbs, which is intended to encourage farming and is commonly known as the Yingchun community. The drum music used in the Yingchun Shehuo was performed by the official drummer under the jurisdiction of the county chief.

In the old way, on the first day of the Lunar New Year, Le Hu would go to the official residence and the gentry giants to blow and blow New Year's greetings. The Lantern Festival is a

grand and enthusiastic folk entertainment festival in Shanxi. From the 14th to the 16th of the first lunar month, "prosperous fire" is a common folk event in all parts of the province. "A group of prosperous and half-family drums." Percussion music plays a very important role in the prosperous fire. This period is also a busy season for drum music classes. All villages are happy and proud to be able to invite drum classes with outstanding wind skills. The prosperous teams from all villages must assemble in the county town or central market town to perform in a concentrated manner, which implies a competition. Suona sounds, gongs and drums, dragon lanterns, lions, stilts, morning boats, bamboo horses, donkeys, pavilions, and other people who take turns to watch the crowds. "Ten Yang Brocade", "Da Shi Fan", "Viewing Lanterns", these are the necessary repertoires for the "Lan Prosperous Fire" of the Lantern Festival.

On the second day of the second month of the lunar calendar, it is commonly known as the Qinglong Festival. The Qinglong Festival in northwestern Shanxi is a large temple fair. There are heavy rains and fires everywhere, and it is as grand as the Lantern Festival. Located on the bank of the Yellow River in Jianghe Village, Gangcheng County, the Qinglong Festival Ancient Society is said to have a history of more than 1,800 years from the reign of Emperor Guangwu of the Han Dynasty. The ancient society is also known as the "Three Society Dian", in order to commemorate Dongyue the Great Emperor Huang Feihu's meritorious service in water control, the three social union Dian Fu He got its name. The social fire team set off from outside the village and performed with the accompaniment of the lion, Gao Xiao, the morning boat, and the back man stepping on the rhythm of the drum music. Guillotine, cold ice, stone grinding, or stone rolling on one's shoulder, rough masculinity. The music of the drums is bright, shaking the world, and the prosperous team heads to the Taishan Temple with the sound of drums.

"Welcome God" and "Send God" are folk beliefs and customs. Guojiabao Village in Yuqi City is a rich natural village with traditional activities of "welcome god" and "send god". Legend has it that a long time ago, a girl surnamed Wu in the village was washing clothes by the small river outside the village. She conceived after eating peaches from the river class. She gave birth to five dragons in Yuanwo Village and turned into a dragon god. Sacrifice. As a result, Guojiabao and Yuanwo have formed a "divine relative". In order to pray for the gods to bless the weather, the villagers of Guojiabao must pick up the dragon mother and dragon son from Yuanwo Village every year before and after the mang plantation, and then send them back to Yuanwo Village after

autumn. The "Welcome God" and "Send God" social fire teams are very lined up, all kinds of prosperous fires are performing in the sound of drum music, which is the most grand and enthusiastic festival of the year.

By the end of the Qing Dynasty and the beginning of the Republic of China, music households from all over the country had half a month to a month each year to go to the county yamen to voluntarily "listen to errands". The yamen had a special house for the listeners to live in. The yamen greet and send officials, whisper guests, and greet gods and rituals are all supported by listeners. The bad-listening musicians all have tunes and repertoires for the government to click on. The Ting Chale people are dispatched and managed by Ketou. The thirteenth in Hejin County, and Zhu Zagen in Cengcheng County, both served as head of department. Folk praying for rain, calming the nerves, returning vows, worshiping ancestors, erecting monuments, combining states, consecrating new statues of Buddha and gods, celebrities building memorials, hanging plaques, thanking the earth after autumn, building houses, Ansang, children, full moon, birthdays, and the elderly To celebrate birthdays, to open the store, please send the band to play.

5. Shanxi Badatao performance types.

There are two types of performance: Sit and play music and Walk and play music

5.1 Sit and play music

Sit and play music is the main performance form of Shanxi Badatao. When playing, the main emphasis is on neatly dressed and solemn posture, elegant and dignified. The performers are arranged in a U-shaped venue. In the center is a horizontal plaque with the name of the Guyou Music Club. The I-shaped block is placed on a linear bench. The musicians take their place on stage and perform performances. In order to keep warm in winter, there must be a fire in the middle of the camp. It can be seen from Figure 22.

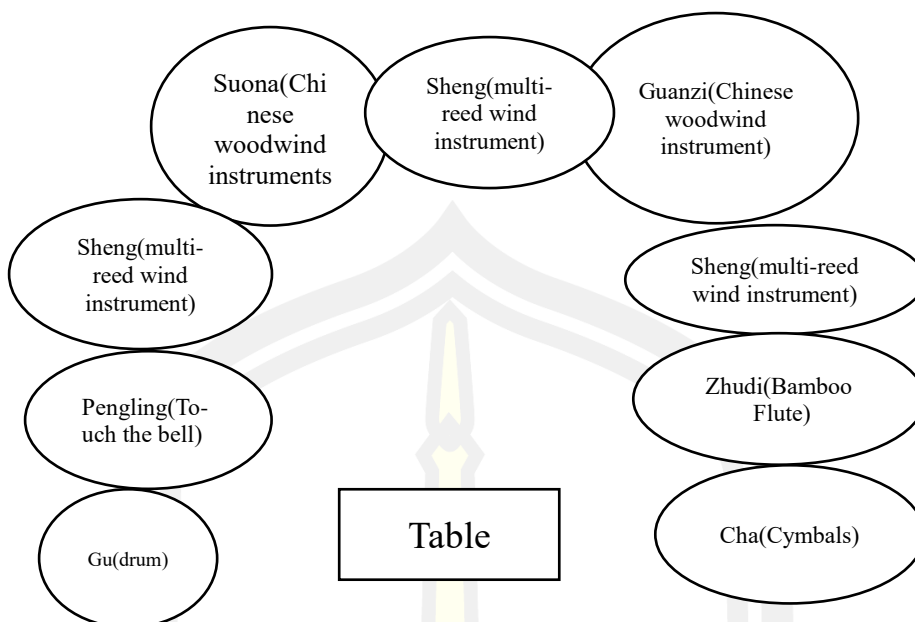


Figure 22 Shanxi Badatao Sit and play music

Make: Hao Yantian

5.2 Palade and play music

Walk and play music is a way of walking and playing. It can fully display the strength and style of the music club. The best musicians are the core of the band, and other ordinary performers will then march on the crowded streets and shop on the bottom of the mountain. , When the road is narrow and steep, the queue turns into a single row, and when the road is wide, it becomes a double row or three rows. It can be seen from Figure 23.



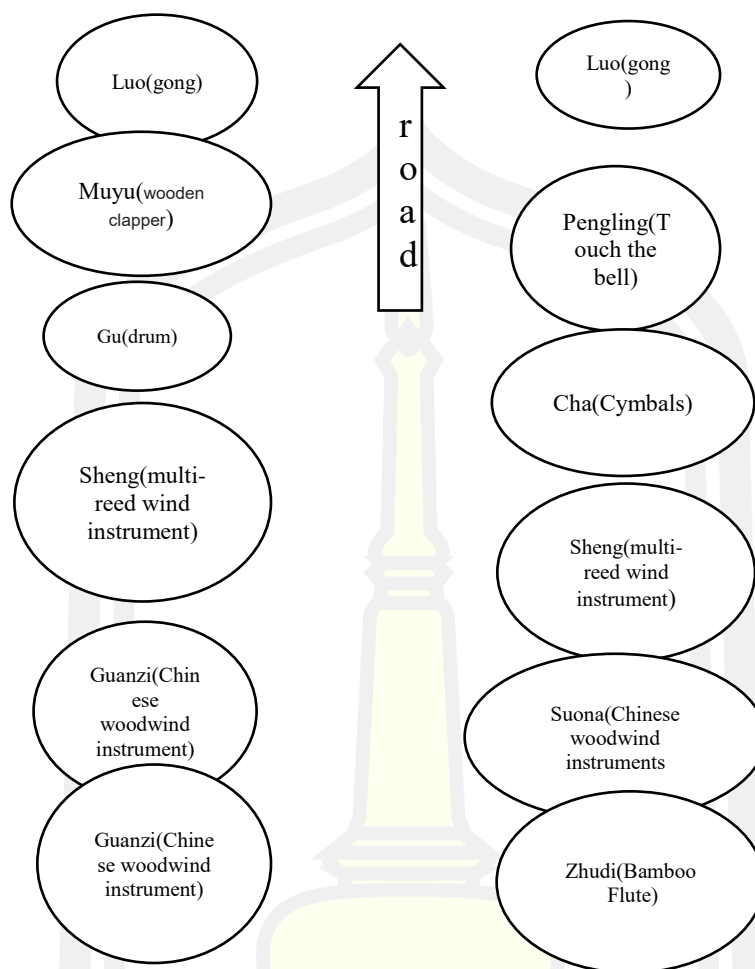


Figure 23 Shanxi Badatao musical procession

Make: Hao Yantian

Nowadays, festivals such as May Day, National Day, and New Year's Day, model worker commendation meetings, celebration parties, condolences to military martyrs, farewell recruits, and the establishment of township government or village committee elections are all prosperous. Please drums and cheers. In some places, folk drum competitions are held during the festival, and cultural departments at the provincial, city, and county levels organize folk music concerts, all of which promote the inheritance and development of folk gu wind music.

Shanxi Badatao blends with the people's wealth, and folk customs have become the carrier of the survival of percussion music.

Chapter VI

The transmission process of Shanxi Badatao

In this chapter, I conduct research from Shanxi Badatao transmission local culture, examples of Shanxi Badatao transmission process, the dilemma of Shanxi Badatao's transmission process and thinking of Shanxi Badatao's protection and transmission process.

1. Shanxi Badatao transmission local culture

In Wutai county, the local culture is Wutai Mountain Buddhist Music which is a traditional Buddhist music that has been handed down for a long time in the Wutai Mountain temples. It is rooted in India and coexists with Wutai Mountain Buddhism. It is an important part of Wutai Mountain Buddhism. Judging from the existing music, there are Han (Qingmiao) music and Tibetan (Yellow Temple) music. This is rare in other temples in China. Qingmiao music includes yoga, flame mouth, chanting, tune and Sanqu. Huangmiao music includes chanting, singing, and ritual music. The melody of Qingmiao's music is elegant, and the artistic conception is far-reaching. It has the characteristics of distant, virtual, precipitation and quiet music; the melody of Huangmiao's music is gorgeous, the rhythm is active, and there are many tunes of Yu and Shang tunes. It has both Mongolian and Tibetan culture. , But also has the charm of Buddha music of elegance, tranquility and tranquility. These two types of music include both the chanting of scriptures and pure instrumental music without scriptures. Judging from their chanting, tunes, and repertoire, they have absorbed a lot in addition to the Buddhist music with a strong ethnic style. Classical music and folk music. The music spectrum is the traditional gong-chi music, and the modulation is the traditional fifth-degree modulation method. The mode is the combination tone, the upper character tone, and the ruler tone. The monks call it the "big three tone". The original tone of Huangmiao is one degree higher than that of Qingmiao, so the palace tone of the ligature tone of Huangmiao is E. Looking at the Buddhist music of Mount Wutai, we can see that it is deeply rooted in the soil of our national folk music. (Cohen, J. 2009)

"Shanxi Badatao" and Wutai Mountain Buddhist Music have the same root and the same origin, and they are two identical shengguan music in the same county. It embodies the

intimate relationship of integration and mutual advancement. Throughout the ages, many experts have researched and discussed it. This kind of research and discussion has provided us with a more reliable basis for understanding the Badatao and Buddhist music culture. Mr. Zhou Shaoliang, secretary-general of the Chinese Buddhist Association, Buddhist scholar, and historian, stated in the preface of "Mount Wutai Buddhist Music": "For more than a thousand years, Buddhist music has always been fused with traditional Chinese folk music." To resolve the problem of Song Jiang Baishi's song research, Yang Yinliu copied the "Music Score of the Wutai Mountain Monks Spread in the Song Dynasty" from Wang Mengshu in Taiyuan in 1951. This score is the first example to witness the Eight Great Sets and the Buddhist music of Wutai Mountain, which proves Shanxi Badatao was widely circulated in the Wutaishan monastery during the Song Dynasty.

1.1. Song Dynasty Book "Song Dynasty Musical Scores Spread in Wutaishan Temple"

The famous music authority, Yin Falu and Yang Yinliu jointly applied Wutai's "Eight Dao" living fossils to resolve the academic research problems of "Jiang Baishi Taoist Songs" in the Southern Song Dynasty.

In 1947, a pioneer, composer, music critic, and music educator of China's revolutionary music, Lu Ji, then vice president of Tianjin Central Conservatory of Music (the chairman of the Chinese Musicians Association after the founding of the People's Republic of China, the honorary chairman), was in the early days of the Anti-Japanese War. Wutaishan area found and collected an important ancient music score from the pile of old folk artists' old books, that is, the ancient version of "Music Scores in the Song Dynasty", which was passed on to Yang Yinliu, hoping to find and identify the Southern Song Dynasty from this music score. New clues to Jiang Kui's (word: Baishi) character spectrum. But Yang shelved it for seven years because of his mystery.

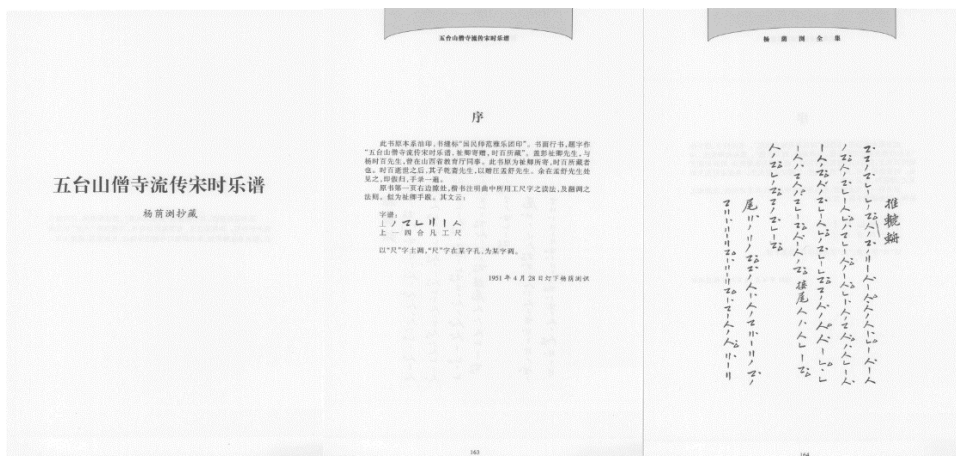


Figure 24 "Song Dynasty Musical Scores Spread in Wutaishan Temple"

Make: Hao Yantian

On April 28, 1951, Mr. Yang Yinliu went to Taiyuan for a vacation. He saw it at the "place" of his friend Mr. Wang Mengshu, that is, false return, and recorded it by hand. In the book "Blowing the Peace", the "Preface", "Catalogue" and the eight sets of Chinese music that Mr. Yang Yinliu copied in Taiyuan from "The Song Dynasty Musical Notation" was reproduced later for reading. The "colleagues of the Shanxi Provincial Department of Education" mentioned in the "Preface"—Mr. Peng Chaqing and Mr. Yang Shibai—have collected relevant historical data. "In July 1922, Yan Xishan hired piano master Yang Shibai to Jin, and taught the piano in Taiyuan for five months. In the same year, Gu, Peng, Shen, Yang and others joined the vowel piano club." load). The following is the "foreword" of Mr. Zhang Zhentao: "The large-scale tunes dominated by the folks in northern Shanxi are the "eight sets" that are considered to have traditional symbols. Ya Orchestra printed the mimeograph of Gongchi scores in the Wutai Mountain area of Shanxi Province. In the preface, he described the ins and outs of the music score. The preface was made on April 28, 1951. The original score is thread-bound, and is copied vertically with a brush. Punctuation."

After the publication of "The Complete Works of Yang Yinliu", Mr. Xie Jianping, a researcher and director of the theoretical research department of the Jiangsu Academy of Culture and Art, published an article "Reflections on Reading"- "A Model of Practice-A Model of Scholarship": "Research on China For the history of ancient music and the study of traditional Chinese music, it is far from enough to rely solely on historical documents. We must attach

importance to the "liveness" inheritance of the folk, respect the high cultural characteristics of this inheritance, and learn from folk artists with an humility. For example, "Song Jiang Baishi's Songs Creation Research" (Yin Fa Lu co-playing in 1955), in fact, Mr. Yang started this research as early as 1947, but the progress was not smooth. Later, it was officially published. There is such a narrative in the preface: As a result, it was only less than half completed, and there were only three or four songs translated into the song, so it paused in the form of an unfinished manuscript of "Songs of the Taoist Baishi". The old manuscript was put on hold for seven years. In the old days, confined to the middle of the academy, in the wooden pagoda, not only did not practice vocalizing with the vast folk music sources, but also maintained a considerable class distance from folk artists... We are now (referring to the new After the founding of China) I can see the actual use of the Song people's composition style from the actual existing Wutai Mountain Eight Sets and Xi'an drum music, hear the lively performances of folk artists, and get enthusiastic help and experience from the artists in Baoding and Beijing. It's the rhythm technique of the tube, etc... that it is possible to carry forward this legacy and achieve results. After officially contacting some local folk music in Shanxi and Shaanxi, I discovered that Song people's music is still in the folk music. The "live state" remains, so that new clues can be found to identify the character scores of Baishi Taoist songs, so that the work of deciphering can be completed."

"Southern Weekend" reporter Xia Yu posted an article to Xi'an at 15:40 on July 9, 2007: "Before Yang Yinliu arrived in Xi'an, he had been studying the "Baishi Dao Renqu" by Jiang, a famous musician in the Song Dynasty. However, he suffered from the mystery. It is inexplicable. In August 1957, Yang Yinliu and Yin Falu co-authored the book "Song·Jiang Baishi's Songs Creation Research", which stated that we can learn from the actual existence of Wutai "Eight Datus" and Xi'an "Songs". "Drum Music", I saw the actual application of Song people's music styles today, and heard the lively performance of the artist I bought, and found the code to decipher "Baishi Taoist Songs"."

The above is Mr. Yang Yinliu's interview with Wutai drum artists and Wutaishan temple monks to play the "Living" folk music of "The Eight Great Sets of Wutai Mountain", and obtain the symbol of "Jiang Baishi Taoist Song".

On July 12, 2011, the famous scholar Wang Zichu published the article "A Brief Discussion on the Rewriting of Chinese Music History": "In general, the "Historical Draft" (by

Yang Yinliu) is rich in historical materials and excellent in accuracy and historical facts. The nobleness of history and morality has been unquestionably surpassed in previous works and his predecessor "The Outline of History". Especially in the use of historical materials, he has obtained a very typical example (Yang Yinliu) My husband's successful explanation of the character scores used by Jiang Kui (Bai Shi) in Song Dynasty to compose songs. This is a major breakthrough in the theory of ancient Chinese music technology. Jiang Kui's scores have been studied by many people in modern times. In the 1940s, my husband also studied them. In the early 1950s, he worked at Tianjin Central College and obtained the folk wind and percussion music "Music Scores of Song Dynasty Spread in the Buddhist Temple of Wutai Mountain" provided by Lu Ji, the vice president at the time. This was the early stage of the War of Resistance Against Japan. Collected by Lu Ji in the Wutai Mountain area of Shanxi. Mr. Yin Liu found new clues to identify Jiang Kui's character scores from this music score. In July 1953, his husband led a team to Xi'an to interview drum music, and he finally learned from the ancient folk music scores. In, he discovered the relationship between him and the Song character scores, and solved the technical difficulties in translating Jiang Kui's scores. Not only that, he also further comprehended the practical use of this kind of scores from the lively performances of local folk artists. Therefore, I found the answers to the difficult questions left over from the study of the Wutai Mountain music score, and obtained the key to a clear interpretation of the Song character scores. Nearly nine hundred years ago, Jiang Kui composed the songs, through Mr. (Yang)'s unthankful efforts, Become a live music that modern people can sing and enjoy".

1.2 The Embodiment of Wutai Mountain Buddhist Music in "Shanxi Badatao"

The Tang Wutai tune "Su Muzhe" from Dunhuang. Recorded from Wang Zidun's "Mount Wutai and Buddhist Music of the Tang Dynasty". The article preached "Datang Wutai tunes sent to Su Muzhe", a total of six sections, with a general narrative and separate performances, and a magnificent large-scale tune, indicating that Mount Wutai had it at that time. A large-scale Buddhist music group with a considerable number of Buddhist music repertoires. Liu Jianchang, the author of "Shanxi National Folk Instrumental Music Summary", believes that this Buddhist tune is the popular music used by "Zen". "The test of "Su Muzhe" originally produced the play of Gaochang Kangguo splashing water and begging for the cold. It was named after the dancers wore the "Su Muzhe" hat. Emperor Xuan of the Northern Zhou Dynasty was

introduced and flourished in the early Tang Dynasty. The description of "Su Muzhe" in the book "Latest Discovery of Songs from the Tang and Song Dynasties" by Li Jianzheng, a researcher at the Shaanxi Institute of Arts Playing".

In the first set of "Shanxi Badatao" "Qing Tian Ge" music, in 1921, Wutai Zhang Rulin added "To Autumn", "Into the Lanfang", "Anxious Monkey" and "Interview" in writing her own "Music Score". First tune. These four tunes were all supplemented by Zhang Rulin with the original tunes. The song sheet of the "Interview" song is exactly the same as that of "Su Muzhe". The performance of the Wutai tunes of the Tang Dynasty found the score in "Shanxi Badatao", which further illustrates the compatibility of Wutaishan Buddhist music with the eight major sets. (Li Yanwei,2019)

1.2.1 The embodiment of the musical instrument

Comrade Yaxin mentioned Shanxi Badatao in Wutai's "Temple Music" in 1947 that it is part of Wutai Mountain's Buddhist music and the most complete part of instrumental music. Shanxi Badatao is derived from the Qingmiao music in Wutai Mountain's Buddhist music. The eight sets of curved structures have three parts. The first part: hats, loose boards, and adagios; the second part: the orchestra, from slow to fast; the third part: from fast to rapid speed to show the transition, gradually The faster tempo levels present the overall structure of the music, which is roughly the same as the temple music of the Tang Dynasty. The tunes are the same, and there are similarities in the instrument orchestra.

The Qingmiao music is different from the Huangmiao music. The Qingmiao band consists of 14 people. The musical instruments are tambourine, wooden fish, cloud gong, drum, yin chime, pipe, bamboo flute, etc. The musical instruments of the Huangmiao band are drums, sheng, pipes, and bamboo flutes. Suona is also used in large-scale events. The complete eight bands consist of about 14 people, and the musical instruments are drums, wooden fish, cloud gongs, pipes, bamboo flutes, suona, and touch bells. Both of them are similar in band instruments, from which it can be distinguished that the eight sets are part of the Qingmiao music in Wutai Buddhist music.

1.2.2 Representation of music

Shanxi Badatao's repertoire is 84, and 63 of them are removed from the repetition. Among them, the repertoires from Buddhism include "Proverbs", "Pu'an Mantra", "Western

Praise", "Five Buddhas", "Wan Nian Huan", "Yue Er Gao", "Sanba Yin", "Wu Fang Enlightenment" and so on. Among the 63 Shanxi Badatao songs, after the author's comparison, there are 25 songs with the same name as those in Buddhist music. They are "Jasmine", "Proverbs", "Pu'an Mantra", "Western Praise", "Five Singing Buddhas", "Wannianhuan", "Yueer Gao", "San Bayin", "Beauty Table", "Into the Lanfang Room", and "Liu Yeqing" "Parasitic Grass", "Mountain Slope Sheep", "Climbing Tiger", "Eight Boards", "Cleaning Bottles", "Tea Picking Songs", "Folding Money", "Liu Shaking Gold", "Scouring the Fisherman", "Drunk Peace", "Zhu Ma Ting", and "Ten "The second floor", "Push the reel" and "Mian Daxu". Among these, the most classic piece is "Jasmine Flower". We will compare the data collected to verify whether the two musical scores of Shanxi Badatao and Buddhist music are the same, and whether it can be evidence that Shanxi Badatao absorbs Buddhist music, so as to provide intuitive cognition.

Figure 25 " Jasmine Flower "

Make: Hao Yantian

In the comparison above, the Buddhist music "Jasmine" in the first bar is eighth and eighth with dotted notes, Shanxi Badatao's "Jasmine" changes from eighth to last sixteen notes on the basis of Buddhist music. The same is true for the second section. In the third section, Buddhist music is the basic note, quarter and eighth. Shanxi Badatao adds double sixteen on the basis of it, adding the compactness of the time value on the basis of the original sound. In the fourth bar, Shanxi Badatao becomes the last sixteen, adding notes to Buddhism. In the fifth bar, the Buddhist music is double eights and Shanxi Badatao has a split rhythm, but the tonic is still consistent with Buddhist music. The chord with a split of 5 shows its coordination. In the sixth section, Shanxi Badatao is still consistent with Buddhist music. In the seventh section, the Buddhist music is

eight and eighth with dots. Shanxi Badatao adds double sixteen on the basis of Buddhism, which plays an important role. In the eighth bar, Shanxi Badatao is changed to eighth point on the basis of Buddhism, and the tonic is unchanged. In the ninth bar, Shanxi Badatao is basically the same as the Buddhist tonic, changing from eight to the first sixteen. In the tenth bar, Buddhist music is the basic rhythm of quarters and eights. Shanxi Badatao is expanded from quarters to eights with dots. The expanded tonic of Shanxi Badatao is the main chord of Buddhist music. In the eleventh bar, the rhythm of Buddhist music is double eighths, and Shanxi Badatao expands to sixteenths, which plays a role of compact notes. In the twelfth bar, the Buddhist music is a quarter point, Shanxi Badatao is a split note, the tonic still exists, and the expanded note is the note in the chord.

The overall Buddhist "Jasmine Flower" has mostly quarter, eighth and dotted notes in rhythm. The presence of these longer notes in the tune will bring the overall melody to a slow, relaxing and long line. Shanxi Badatao's "Jasmine" has rhythms such as sixteenths, eighths, and divisions. The notes are denser and the melody is more compact. Shanxi Badatao's "Jasmine" is based on the Buddhist "Jasmine". It becomes more compact in rhythm, increasing the melody, adding decorative sounds, and adding chords to achieve an artistic effect. The two pieces of music are basically similar in the tonic of each bar, but the rhythm is slightly different. It can be seen that Shanxi Badatao has absorbed Buddhist music, and the overall similarity is extremely high. (Sun Yun,2008)

1.2.3 summary

From the perspective of tunes and melody, it has a strong Buddhist color, as well as the inheritance methods, band organization, use of instruments and music from Shanxi Badatao and Buddhist music. Shanxi Badatao and Buddhist music gradually blended and influenced each other. The geographical aspect is a big part of the reason. Shanxi Badatao music culture is located in Mount Wutai, and the Buddhist music of Mount Wutai affects everyone in the surrounding area. Every family believes in Buddha statues. It is precisely because of the magical geographical problem of Shanxi Badatao and Buddhist music that the two are absorbed and merged. Moreover, in Shanxi Badatao, most of the folk artists are playing and some of the monks are returning to the vulgar. These two reasons have caused Shanxi Badatao to gradually absorb Buddhist music, and the music has a strong Buddhist color.

2. "Shanxi Badatao" transmission folk music

Folk music is a general term for all kinds of folk music. It is relatively popular in the history of secular music. It includes folk songs, song and dance music, rap music, opera music, instrumental music, religious music, etc. Folk song is the earliest form of music formed in human social life, and it is the foundation of all music art.

"Shanxi Badatao" belongs to instrumental music, but in history it is a combination of poetry, song and dance, and then gradually moved towards instrumentalization in the process of development and inheritance. According to many folk artists, most of the songs in the Eight Great Sets originally had lyrics, which can be sung, danced or sung. However, in future performances, they only pay attention to instrumental music and ignore the lyrics, and they are gradually on the verge of being lost. Through our 10 years of research and inspection work, through reading various related materials and interviewing folk artists, we have collected 53 other than "Twelve Floors", "Wu Fang Wu", "Mai Sui Huang", and "Three Heads and Five Together Music". The lyrics of the first track further prove the true meaning of "music is lost in the people".

The 57 songs in "Shanxi Badatao" are all derived from folk music, including 10 operas, 12 Buddhist songs, and 28 folk songs. For example, "Qing Tian Ge" is a folk song related to the Western Han Emperor Liu Che. Liu Che, Emperor Wu of the Han dynasty, attached great importance to folk music and sent people to collect folk music in order to expand the Yuefu organization. In the autumn of 113 BC, he led a group of officials to worship at the Houtu Temple in Fenyang County (now Wanrong County, Shanxi). On the way, there was a good news from the soldiers from the south, and Emperor Wu of the Han was overjoyed. He was rafting in the Fen River on a boat, facing the soothing autumn breeze, the geese flying south, and the officials drinking in front of him. The beautiful woman was like jade, and he could not help but feel extremely sad. Even emperors and generals cannot avoid the natural law of birth, old age, sickness and death. There is always time to enjoy the glory and wealth. Why is this not sad? Therefore, Emperor Wu of the Han Dynasty improvised the famous poem "Autumn Wind Ci" based on the tune of ancient folk songs. In the Southern Song Dynasty, "Qing Tian Ge" entered into eight sets of tunes. Ming dynasty musician Zhu Zaiyu made additions on the basis of Song Dynasty, and included it in his "Music Regulations · Lingxing Xiaowu Pu". This is how "Qing Tian Ge" has been applied to Shanxi Badatao with the development and change of music. As the

name of the set. Another example is "Pushing Luqi" originated from northern folk songs and dances. This proves that folk music has nurtured and nourished "Shanxi Badatao", and "Shanxi Badatao" has been enriched and developed while absorbing elements of folk music. (Sun Yun,2008)

3. Examples of Shanxi Badatao transmission process

3.1 Government

Shanxi Eight Sets have always been valued by the Chinese government. In 1957, Suona performer Guo Guilin and his team were recommended by the Wutai County Government to play "Shi Er Ceng Lou Tao" in the Shanxi Eight Sets at Huairen Hall in Zhongnanhai, Beijing. It was applauded and commended by the party and state leaders, and was broadcast by the Central People's Broadcasting Station.

In recent years, the Wutai County Government has attached great importance to the protection and inheritance of Shanxi Eight Sets, and established the Shanxi Eight Sets Research Association, with Han Xianping as the chairman, and specially hired Niu YuTang and Tian Linwen as inheritors to collect and organize materials and organize orchestras for publicity. .

The government has adopted five protection and inheritance measures to promote the prosperity and development of Shanxi's eight major sets:

3.1.1 One is to actively cultivate reserve talents for folk art.

In recent years, we have fully exploited the valuable resources of Xinzhou folk wind musicians, as well as the brand resources of the "Hometown of Chinese Music" and "Chinese Music Research Base", and vigorously developed the eight major art private education and training bases in Shanxi. By the end of 2016, Xinzhou City had established 6 private education and training schools for Xinzhou Bayin Art, which successively trained nearly 10,000 students from all over the country. In addition, through formal system education, relying on the teaching resources of Xinzhou Teachers College, Xinzhou Vocational and Technical College and other colleges and universities, cultivate professional talents with high music culture literacy, so that Xinzhou folk wind music will succeed in people and talents.

3.1.2 is to provide guarantee from the organization and funding.

In recent years, the Wutai County Party Committee and the county government have

further promoted the prosperity and development of Shanxi's eight major art sets, and strived to cultivate the soil for the development of folk art. First of all, the Cultural Bureau and the Cultural Center have established and improved the communication and communication system for folk art groups and art academies from top to bottom to create conditions and build a platform for Shanxi Badatao's art to go out and invite in. Secondly, the Wutai County Government strictly implements the national "intangible cultural heritage" protection policy, and lists the required funds in the financial budget to provide necessary financial support for Shanxi Eight Art Troupe and other private performance groups and inheritors of intangible cultural heritage projects. These folk art groups and inheritors are funded for foreign performances and academic exchanges.

3.1.3 It is to encourage innovation and development of Shanxi Badatao performance groups.

On the land of Wutai County, there are currently more than 100 Shanxi Badatao art performance groups. The cultural department will organize competitive performances during the Lantern Festival, traditional temple fairs, and major festivals. These performance groups have improved in the competition and are learning. Learn from it, innovate boldly, and develop continuously. They made a fuss about characteristics, made breakthroughs in performances, and exerted their performance skills, forming their own unique styles and genres, showing a good trend of "a hundred flowers blooming" and "a hundred schools of thought contending", thus improving the performance of the five folk wind and percussion music. The overall artistic charm. (Kong Fanzhou,1989)

3.1.4 Build Shanxi Badatao's characteristic folk music brand.

On the basis of integrating the resources of the eight-tone art performance group, the county cultural department continuously optimizes the decision-making of the development of local folk music resources, and creates a development atmosphere that is conducive to the production of fine products, talents, industries, and benefits. In recent years, through teaching research, external publicity, expert evaluation, competition awards and other methods to improve the popularity of local folk music, and establish the brand awareness of going out of Shanxi and going to the whole country. First of all, we should gather professional talents, jointly set up teaching and research bases, and jointly excavate, sort out and create a number of influential branded tracks. Secondly, Shanxi Badatao has become an influential folk art performance group

at home and abroad by holding or participating in major national performances. Third, through the sharing of network resources and the cooperation with the media, to further expand and enhance the visibility and influence of Xinzhou Bayin Art Troupe in the country

3.1.5 Establish a development strategy for the cultural industry.

Shanxi Badatao Art is a native and authentic folk wind music, a local cultural brand with great artistic value. We must further formulate policies that conform to the laws of local cultural industry development and establish a cultural industry development strategy, truly turn the potential of Shanxi Badatao, a private resource, into an industrial advantage, and form a benign interactive pattern of cultural industry development and cultural consumption, which will contribute to the economic and social development of Wutai County. Prosperity and progress make new and greater contributions.

3.2 School campus

Campus, usually refers to the area within the range that the school can use, including teaching activities, after-school activities, etc. In recent years, based on the high attention to the protection and inheritance of intangible cultural heritage, a development platform for protection and inheritance has been established between the intangible cultural heritage and the campus, thereby eliminating the inherent conservativeness of the protection and inheritance of intangible cultural heritage. It enters the campus to let more people understand the artistic charm of intangible cultural heritage and the essence of inheriting art and culture. In order to ensure that the folk art of Xinzhou City, Shanxi Province can be best protected and carried forward, the Music Department of Xinzhou Normal University has made unremitting efforts in the research content of the protection and inheritance of intangible cultural heritage. Shanxi Badatao is one of its researches. Beneficiaries.

3.2.1 Examples of school campus inheritance

In October 2019, Niu Yutang, the inheritor of the Eight Great Sets of Shanxi, was invited by the Music Department of Xinzhou Normal University to participate in the First Religious Music and Dance Culture Forum of Wutai Mountain at the 16th Annual Conference of the Chinese Minority Music Society held in Xinzhou.

Shanxi Badatao, one of the existing original ecological folk instrumental music performance forms in China, is a national intangible cultural heritage. The Music Department of

Xinzhou Normal University is the research base of Shanxi Badatao in Wutai County. The "Rheology of Shanxi Badatao" currently declared by Hao Yantian is Research topics currently being followed up. Experts from the Central Conservatory of Music, the Chinese Academy of Art, the China Conservatory of Music, and the Tianjin Conservatory of Music were invited to this special conference. The band led by Niu Yutang played classic songs at the concert, including traditional music that expresses the entire process of folk marriage and marriage, traditional tunes that express folk funeral ceremonies, and folk music used for fun. (Kong Fanzhou,1989)

In the concert, the Niu's band fully demonstrated the superb performance skills and performance characteristics of the Shanxi Badatao inheritors, and provided an opportunity for the teachers and students of the Conservatory of Music who participated in the evening to have a close contact with and learn from the original folk art. At the same time, after the performance of the Niu's band, Professor Sun Yun, the director of the music department of Xinzhou Normal University and the tutor of master's degree students, made a concluding speech on behalf of the School of Music: The introduction of green original ecological art into the university campus is an unprecedented innovation in music education. I hope that more young people engaged in art can use this platform to join in the learning, inheritance and development of folk music, and make their own contributions to protect our country's intangible cultural heritage and promote our country's folk art.

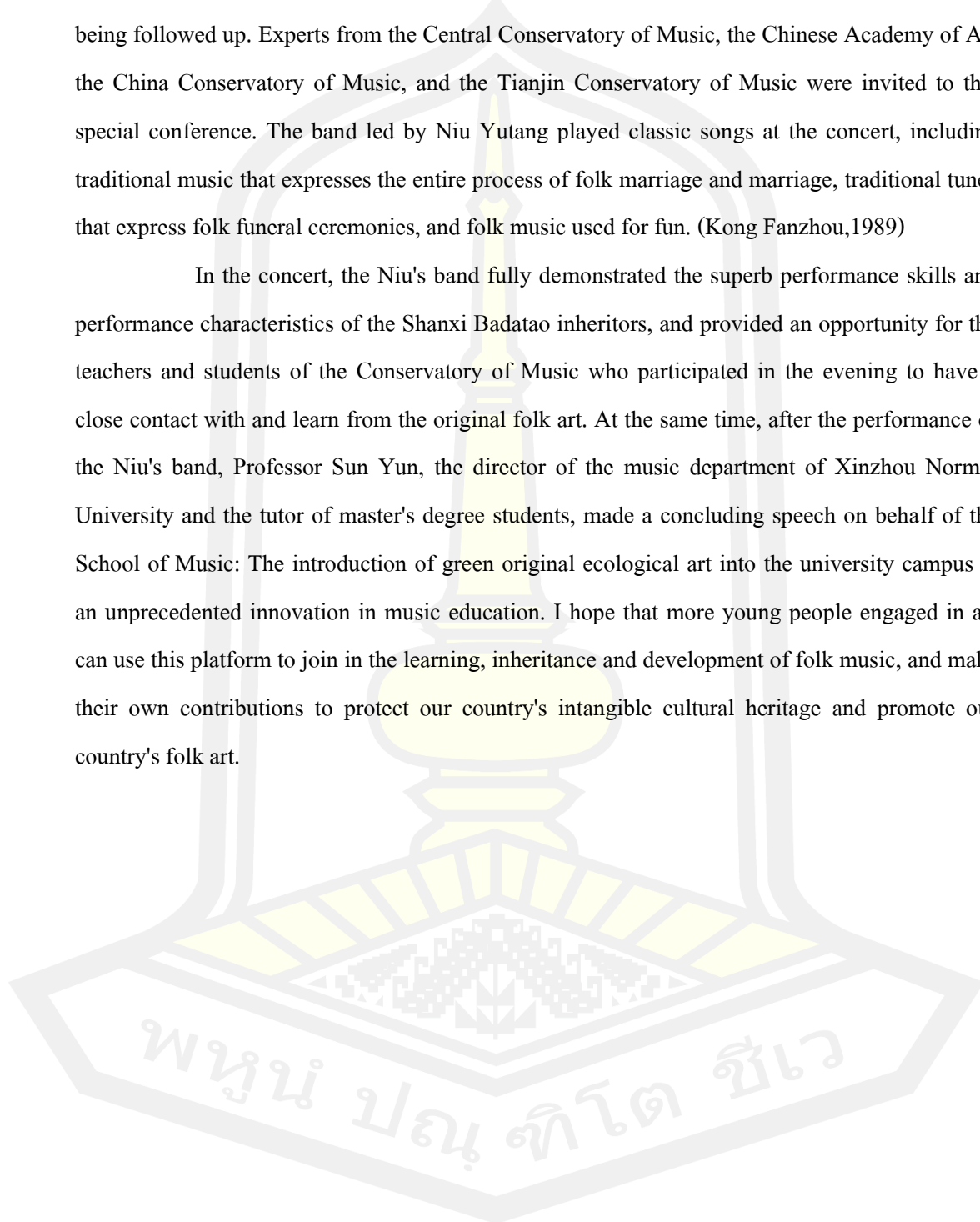


Table 4 School transmission arrangement

School	Transmission process	Precautions
Primary school	The students at this stage are younger, and they mainly focus on appreciation.	The songs for "Shanxi Badatao" are mainly soothing songs such as "Qing Tian Ge".
Junior high school	In this stage, students can learn the main instruments used when playing "Shanxi Badatao", such as Guanzi, Suona, Sheng	When students of this age group learn musical instruments, they should not only learn traditional music, but also practice some contemporary works such as to improve their performance.
School	Transmission process	Precautions
Senior high school	This stage is mainly based on ensemble. Train the cooperation between students to be able to recite the melody proficiently.	During the ensemble process, pay attention to the level between the main instrument and the accompaniment instrument.

Make: Hao Yantian

3.3 Media protection and inheritance

Shanxi Badatao, the intangible cultural heritage, is the cultural memory of a nation, and it is the root of the development of traditional folk culture in my country. Video recording is one of the inherent means of media propaganda. The media has a significant advantage in protecting and

propagating the intangible cultural heritage Shanxi Badatao. Through the media, you can accumulate valuable heritage image data, explore the development and inheritance of the heritage, and play an irreplaceable role in the protection and inheritance of the intangible cultural heritage Shanxi Badatao.

In July 2021, Niu Yutang led the band to participate in Wutai County's promotion of intangible cultural activities and the normalization of the ancient city of Xinzhou, the cultural heritage around us. Participating in the activities and interviews were Niu Yutang, the heir of Shanxi Badatao and his two sons. In addition to showing more people like a non-governmental advocacy club in Shanxi Province, they also hope that more people can give more attention and support to this national intangible cultural heritage protection project through special means of the media.

4. The dilemma of Shanxi Badatao's transmission process

The Chinese nation has created a splendid, colorful, and splendid national folk art and culture, and has a long history of organizing and protecting folk cultural traditions. However, with the rapid development of modern society and market economy, the long-held intangible cultural heritage of the Chinese nation is facing severe threats of test and challenge, destruction and forgetting, and even disappearance on a large scale. The General Office of the State Council's "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" put forward opinions on further strengthening the protection of my country's intangible cultural heritage: "With the strengthening of globalization and the acceleration of modernization, my country's cultural ecology has developed With great changes, the survival and development of intangible cultural heritage has been increasingly impacted. Some cultural heritage inherited by dictation and behavior is disappearing, many traditional techniques are on the verge of extinction, and intangible cultural heritage is abused and over-exploited.

The phenomenon of heritage occurs from time to time. "Therefore, in the face of the current dilemma of endangerment and disappearance of China's intangible cultural heritage, the protection and inheritance of my country's intangible cultural heritage has become an urgent task.

(David Beard, Kenneth Gloag, 2016)

4.1 Natural loss

In the research process of Shanxi Badatao, the national intangible cultural heritage, the author found that Shanxi Badatao has experienced a "difficult-prosperity-difficult" development path in the entire historical development process so far. The current difficult situation of development has been affected by many The direct influence of natural factors, including the change of the cultural characteristics of Shanxi Badatao's location, the loss of Shanxi Badatao's own folk art, and the void of Shanxi Badatao's inheritors.

4.1.1. Changes in cultural characteristics of the place of residence

In today's society, people are surrounded by foreign culture, entertainment culture and fast food culture, and their feelings for traditional culture are fading day by day. Folk percussion music is a socialized product of rural culture and agricultural civilization. However, with the deepening of Western culture and the vigorous advancement of industrial civilization, the existence of percussion music in the folk inevitably suffers from being neglected, and then gradually declines. Shanxi Badatao's inheritor Tian Linwen, who lives on performances in towns and villages, knows quite well: "Shanxi Badatao's life in the countryside is mainly supported by our elderly fifth-generation and sixth-generation inheritors. Young people It's simply not willing to engage in this industry, advocating that music artists earn less money and have to work hard. Therefore, there are really not many artists who can really start our business."

Indeed, in recent years, the economic development level of Wutai County has been continuously improved. In the process of marketization, the original traditional cultural model cannot meet the needs of the current local culture. Therefore, many traditional folk arts including Shanxi Badatao will inevitably be affected. Influence.

The social culture of the two inheritors, Niu Yutang and Tian Linwen, has undergone tremendous changes, leading to changes in cultural characteristics. Society is constantly developing and progressing, and people's living standards are getting higher and higher, even in villages and towns. As far as the author knows, since the older generations are used to the traditional funeral and advocacy ceremonies, most of the performances invited by the Niu Yutang and Tian Linwen band are mainly based on the elderly surrounding hosts. Shanxi Badatao's consumer groups mostly exist in the private sector, and these consumers often decide whether they can invite Tianjiale classes and Niu Jiale classes based on the actual conditions such as the

adaptation of the customs in the place where they live, the daily demand for living, and the support of the family's economic consumption capacity. The band plays and makes choices.

4.1.2 Loss of unique folk art

As a special artistic expression and development extension of folk percussion in a certain historical period, this kind of folk art often continues or even disappears with the needs or termination of an era. The characteristic and excellent traditional folk art is facing the danger of being lost, which threatens the balance of my country's cultural ecology, making the protection and inheritance of my country's intangible cultural heritage facing increasingly severe challenges. Shanxi Badatao's artistic heritage is still facing serious problems today. Shanxi Badatao artists have abandoned traditional conservative inheritance ideas, hoping to absorb and deliberately cultivate more inheritors, so that Shanxi Badatao's traditional skills can survive. However, the modern parental concept often requires children to study hard, rather than live by advocating skills such as blowing and percussion, which have long been regarded as "low-class". This reduces the number of inheritors to learn and increases development to a certain extent. Difficulties of the inheritor team. Shanxi Badatao's unique folk skills have not received strong support from everyone, so it faces the danger of being lost. (David Beard, Kenneth Gloag, 2016)

4.1.3 The internal inheritor is in a neutral position

Intangible cultural heritage inheritors are the specific masters of heritage projects. However, while intangible cultural heritage protection is currently facing difficulties and the pace of work is accelerating, the protection of heritage inheritors has turned into a relatively weak link. Therefore, "in the protection of intangible cultural heritage, it is necessary to pay attention to the rescue of 'inheritors' and strengthen the training of 'inheritors', so that intangible cultural heritage can be passed on from generation to generation". Actions for the protection of material cultural heritage, focusing on the rescue and protection of influential inheritors are forming a social consensus.

For now, the Shanxi Badatao inheritor of the national intangible cultural heritage has a fault phenomenon, and the strength of the inheritor has become a weak part, resulting in the inability to continue the representative Shanxi Badatao traditional internal skills. The average age of the fourth-generation inheritors in Yang Xiaoban is 80 years old, and the physical conditions of

the older artists are worrying. The fifth-generation heirs have been reduced from three to two, and the average age is close to 70 years old. The sixth-generation heirs now only have Niu Dawei and Niu Erwei at home all year round, and the other three heirs are all studying and working abroad. The key to the inheritance process of intangible cultural heritage lies in people. The current status of the inheritance of the internal inheritors has brought great difficulties to the protection and inheritance of Shanxi Badatao, and the intervention of the external inheritors is urgent.

4.2 External factors

4.2.1 Urbanization of folk activities

The relationship between the music shed and folklore is closely connected. The survival and development of Shanxi Badatao is the endorsement of folk ritual and custom activities. The traditional folk festivals and customs of the Chinese nation are very rich. Shanxi Badatao is a folk drum music class serving the general public. Percussion music has always been synonymous with folk wedding and funeral music, especially in rural areas. Drum music troupes are considered to be against filial piety, and drum music has become an indispensable part of folk weddings and funerals.” Therefore, folk customs are inseparable from the drum music studio, and the performance of the drum music studio is also a representative of the content of local folk activities. .

However, with the advancement of urbanization, the positive intersection between Shanxi Badatao and folklore activities is declining. The joys of traditional places cannot be separated from Shanxi Badatao’s participation. Nowadays, traditional wedding ceremonies have gradually integrated into the urban character. Shanxi Badatao is no longer seen in China. With the integration of more urbanization methods, Shanxi Badatao can no longer find a foothold in folk weddings, and the folk cultural connotation of traditional weddings is gradually diminishing.

4.2.2 Changes in the needs of consumer groups

The drum music club is a comprehensive product of human material life and spiritual desires. The folk consumer groups invite drum and wind music studios according to their own needs and psychological demands. In order to cater to the needs of the public, drum music artists continue to enrich the performance skills and performance level of their own clubs. So as to meet the employer's requirements for the promotion of the music studio. The performance of the drum orchestra can add peace and tranquility to people's lives, and can express the joy and passion of

people's lives.

"In the early years, Shanxi Badatao invited Shanxi Badatao to perform in addition to ceremonial occasions, as well as yangko, propaganda, birthday celebrations, etc., but now we have been living in recent years to attend the funerals of local seniors. Traditions. Folk funerals take three days, five days, and even seven days. Nowadays, the majority of consumer groups have transformed their own needs for traditional rituals, and traditional rituals have gradually faded, so that the drum band can save a lot of procedures in funeral ceremonies. Most of the work for nothing is a day's work," Niu Yutang said with deep emotion. It can be seen that the change of consumer groups' concept and consciousness directly affects the continuation and development of Shanxi Badatao. If Shanxi Badatao is not protected and inherited with the help of other forces, the loss of traditional skills is really worrying. (David Beard, Kenneth Gloag, 2016)

5. Thinking of Shanxi Badatao's protection and transmission process

Shanxi Badatao, a national-level intangible cultural heritage, is facing real dilemmas such as changes in cultural characteristics in the region, changes in social times, changes in consumer demand, aging of inheritors, loss of art, and faults in inheritors, which makes Shanxi Badatao's development into an embarrassing situation and its inheritance The road is worrisome, and the protection work brooks no delay. The author believes that the protection and inheritance of Shanxi Badatao is closely related to the protection and inheritance of Shanxi Badatao's internal skills, performing arts, inheritance of musical notation, inheritance of artistic knowledge, musical pieces, and physical objects. The protection and inheritance of Shanxi Badatao has a certain meaning. The above is to protect and inherit every specific object contained within its specific scope. Therefore, to protect Shanxi Badatao, it is necessary to protect its people, its music, its music, its tools, inherit its people and its skills, and actively adopt a method that maximizes the participation of the government, social science and technology, and school education. Effective measures for the smooth development of Shanxi Badatao's protection and inheritance.

5.1 Actively give play to the leading force of the government to protect the existing inheritors

"Inheritors are the bearers of intangible cultural heritage skills. The so-called 'skills are in the body, skills go with others, and skills perish.' Therefore, the inheritors are the main body of

intangible cultural heritage protection and increase the inheritance of intangible cultural heritage. The protection of people cannot be delayed."

The essence and core of intangible cultural heritage lies in the protection and inheritance of culture. The emphasis is on protecting those who inherit traditional culture and those who inherit traditional art. The inheritor of intangible cultural heritage is a treasure house used to store heritage knowledge and memory, and is a representative of heritage value. The protection of heritage items focuses on protecting the existing inheritors. Intangible cultural heritage Shanxi Badatao With the rapid development of the current social economy and social, historical and cultural changes, generations of generations have fallen into a situation where there are few successors to the inheritance and development of Yang Xiaoban, and there are still many problems in protecting the inheritors. situation. Therefore, the government should actively work to establish the leading protection measures for the live heritage inheritance mechanism. At present, among the inheritors of Shanxi Badatao, the main artists involved in living are Niu Yutang (born in 1959), who is good at suona art, who is 63 years old, and Tian Linwen (born in 1957) is also 65 years old. Shanxi Badatao's main artists live in the private sector. The aging of inheritors of inheritance is becoming more and more obvious. If the old artist's body becomes abnormal or even suddenly passes away, it will make it difficult to protect and inherit Shanxi Badatao. Intangible cultural heritage is a "living" heritage. It depends on people for inheritance. If the inheritor cannot be protected, then the heritage item will be fixed in history forever. As the first protector of intangible cultural heritage, the government should implement the people-oriented approach and implement the protection of inheritors. In order to ensure the vitality of the inheritors of the intangible cultural heritage Shanxi Badatao, the premise is that government departments should establish a reasonable and effective inheritance mechanism, set up folk art associations and folk artist protection associations, and adopt diversified forms of protection to continue inheriting Shanxi Badatao's traditional skills . The national government and local governments should actively promote the rescue identification, recording and protection of the representative inheritors of Shanxi Badatao, a national intangible cultural heritage protection project, and fully initiate the rescue work for heritage inheritors by relevant government cultural departments. Focus on completing the recording work of Shanxi Badatao inherited artists over the age of 50, implement the principle of individual and group protection records for inheritors, and

conduct further in-depth research on key inheritors. The current inheritors of Shanxi Badatao are the decisive factor for the continuation of Shanxi Badatao's intangible cultural heritage. Only by fundamentally protecting the original ecological inherent skills and knowledge held by the inheritors of Shanxi Badatao can the inheritors be The skills possessed are better passed on to future generations, allowing Shanxi Badatao's traditional art to flourish.

5.2 Actively use social science and technology auxiliary forces to protect existing notation, music, and tools

Today's society is in a stage of high development and constant expansion of scientific and technological information. Intangible cultural heritage in various forms and contents is accompanied by the embedded integration of new information. With the support of new scientific and technological forces, the original traditional art is inherited. Problems can be continued and re-creation possible. With the full assistance of digital multimedia and other modern social science and technology means, we can collect, record, and organize the inheritance books, performance skills, performance music, For more than a hundred years, he has inherited rich artistic knowledge and exquisite internal skills such as music pieces, so as to avoid the phenomenon of "killing of people and death".

Shanxi Badatao's gong-chi scores have been transformed from the original four books into the current three. When I first saw the three gong-chi scores, I was very surprised. The corners and corners of the three gongchi scores are all yellowed, just like Niu Yutang said: "The three gongchi scores you said you saw were handed down from my grandfather, and they have been copied many times. After using it for a long time, it is inevitable that the current dilapidated appearance will appear."

When facing the objective reality of the many difficulties in the protection and inheritance of Shanxi Badatao, the auxiliary power of social science and technology should be actively used to accurately grasp the protection and inheritance of the intangible cultural heritage Shanxi Badatao's genealogy, music and tools. . First, we should make full use of our country's modern advanced equipment and technology, and grasp the valuable heritage materials such as Shanxi Badatao's existing scores, music, and music pieces through the integration of audio, text, images, and narration; The combination of computer reality and virtual digital technology is used to build the recording and preservation of Shanxi Badatao's internal traditional skills; finally, for

the protection of Shanxi Badatao's intangible cultural heritage, music, and tools, the protection and preservation of intangible cultural heritage should be actively explored. The vision of inheritance continuously absorbs and draws on the new achievements of heritage social science and technology protection and inheritance at home and abroad, so as to effectively commit to the in-depth study and research of Shanxi Badatao's excellent traditional culture and skills, and further grasp the essence of Shanxi Badatao's heritage culture.

5.3 Actively exert the power of school education and inheritance to protect and inherit Shanxi Badatao

The "Opinions on Strengthening the Protection of my country's Intangible Cultural Heritage" of the General Office of the State Council stipulates in "Strengthening leadership, fulfilling responsibilities, and establishing a coordinated and effective working mechanism": Strengthening the construction of intangible cultural heritage protection requires "through planned education" Training to improve the working ability and professional level of existing personnel; make full use of the talent advantages and scientific research advantages of scientific research institutes and universities, and vigorously cultivate specialized talents."

The inheritance of culture cannot be separated from education. The traditional culture contained in intangible cultural heritage is a high-quality material for school traditional cultural education, and the full use of the strength of school education inheritance is an important part of the greatest protection of intangible cultural heritage. The foundation of Shanxi Badatao's inheritance of intangible cultural heritage should be determined as the school. School education is the basic core and fundamental measure of Shanxi Badatao's inheritance. The creation of an educational atmosphere for the protection and inheritance of artistic intangible cultural heritage is a long-term and arduous task. Carry out the school education and inheritance of the intangible cultural heritage Shanxi Badatao in local schools, and promote the full integration of Shanxi Badatao cultural heritage into teaching materials, classrooms, and campuses. Shanxi Badatao's music skills should be combined with school subject education to effectively integrate traditions. The art of suona and the ancient notation method Gongchi notation are integrated into the students' music curriculum.

To protect Shanxi Badatao's inheritors, inheritance scripts, inheritance music, inheritance tools, etc. through the education and inheritance of intangible cultural heritage, schools need to

actively and effectively cultivate the inheritance power of new students to achieve the sustainable development of Shanxi Badatao. Highly consider the current situation of the protection and inheritance of the intangible cultural heritage Shanxi Badatao, combined with the further development of the content of the school art education theory, to promote the continuous inheritance and promotion of traditional Chinese folk art.

Folk advocacy, this kind of traditional folk art culture seems to be dying, but it seems that it is undergoing educational reform and baptism again, and it is advancing with the times with a new look in the process of protection and inheritance. Incorporating the education and inheritance of Shanxi Badatao's intangible cultural heritage into the school's art education curriculum is an important way to cultivate new inheritors of Shanxi Badatao's heritage. It is a direct means for the majority of students to get in touch with the country's excellent traditional cultural skills. On the road of cultural inheritance and development, it has played a subtle and deepening role.



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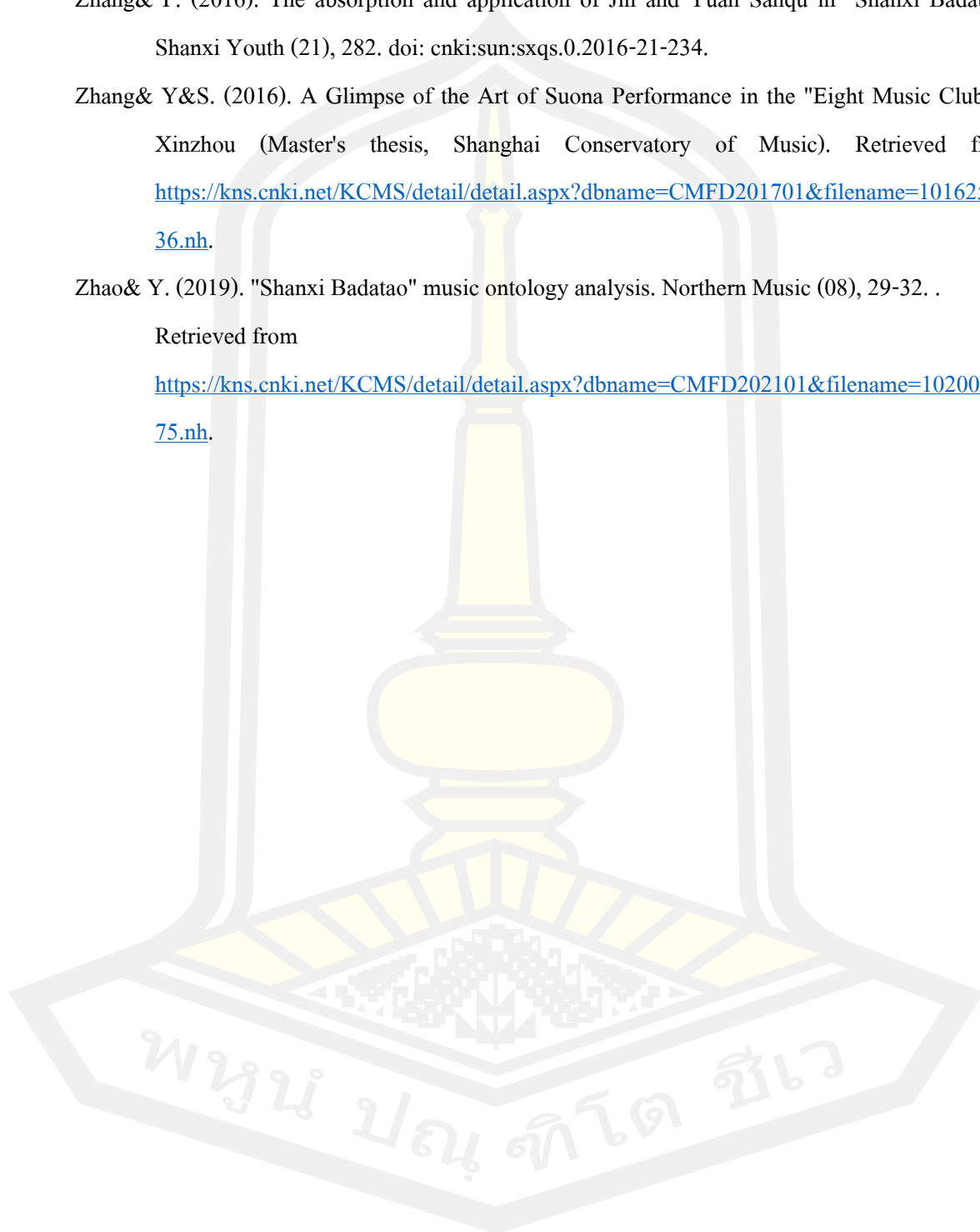
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APPENDIX

Appendix: Interview record of fieldwork.

1. Time

February 2021 to August 2021

2. Location

Wutai County, Shanxi Province, China

3. Interviewees

1) Mr. Niu Yutang, 72 years old, musician, China's National Intangible Cultural Heritage Inheritor.

2) Mr. Tian Linwen, 65 years old, musician, bandleader, China's National Intangible Cultural Heritage Inheritor.

Question	Results
(1) When did you learn Shanxi Badatao?	They learned Shanxi Badatao from their father since he was a child.
(2) How do you learn and play Shanxi Badatao?	At the age of 12, he became the lead member of the band. At the age of 17, he was regarded as the "Four Olds" and was banned in the drum class of the "Four Olds." Wind and percussion. Entering the early stage of reform and opening up, he returned to the village to reorganize the drum music class, began to recruit apprentices, inherited drum music skills.
(3) How your ancestors formed an indissoluble bond with Shanxi Badatao.	His ancestor Niu Weigui was the first person to teach Badatao. Niu is now one of the few artists who can perform all. he is the sixth-generation descendant of Niu Weigui
(4) What did Shanxi Badatao bring to your lives?	He was invited to participate in the intangible cultural heritage of the Ministry of Culture and Tourism in Hong Kong, Hainan, Xiamen,

	Beijing, and other places, and was highly praised by participating experts and scholars.
(5) What are Shanxi Badatao's instruments and what is the lead instrument?	There are guanzi, suonas, sheng, flutes, bells, drums, etc.
(6) When the band is playing, is the seat of the band fixed?	There is a fixed position, and each instrument has its own position.
(7) When they were learning Shanxi Badatao, what kind of score did they look at?	The most important thing is the coordination and intonation between the band's performances
(8) What occasions is Shanxi Badatao suitable for playing? Is there a fixed track on a fixed occasion?	Now it is mostly used for weddings and funerals and celebrations of major festivals.
(9) As the inheritors of China's intangible cultural heritage, how will you protect and transmission Shanxi Badatao?	The intangible cultural heritage Shanxi Badatao's educational transmission process should give full play to the role of the community's educational transmission process, combined with the integration of various agencies, organizations, and mass entertainment venues in the community, and create a rich and good community culture through a series of social relationships.
(10) What do you think is the most important task for protecting and transmission of Shanxi Badatao?	With the continuous enrichment and gradual development of Shanxi Badatao's skills in the historical development of human society, the passage of time has led to the intangible cultural heritage of Shanxi Badatao, which can no longer satisfy its transmission process only by relying on internal oral education, and explore the importance of education transmission process.

BIOGRAPHY

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