



“Er Ren Tai” Performance in Hequ, China

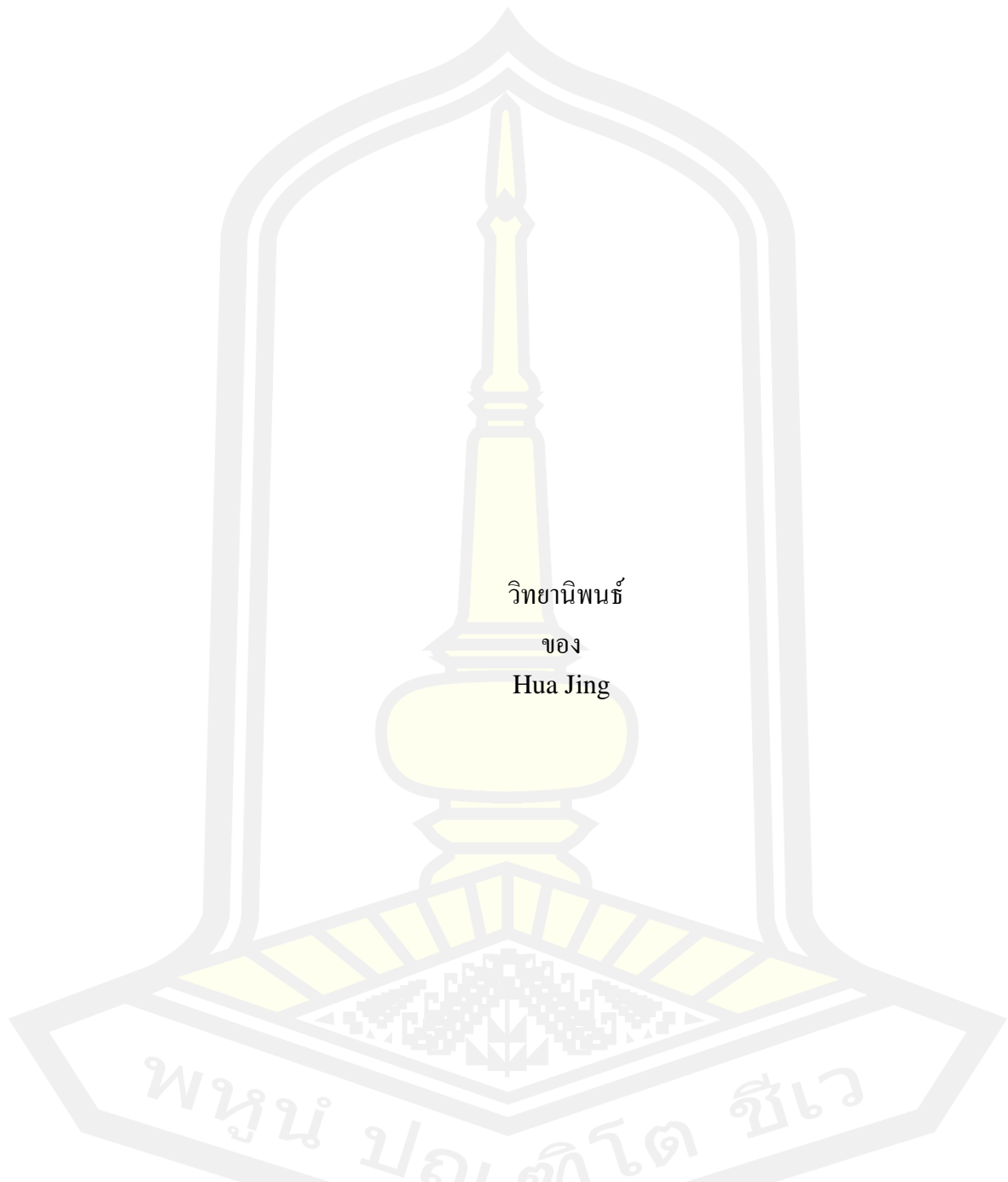
Hua Jing

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

November 2022

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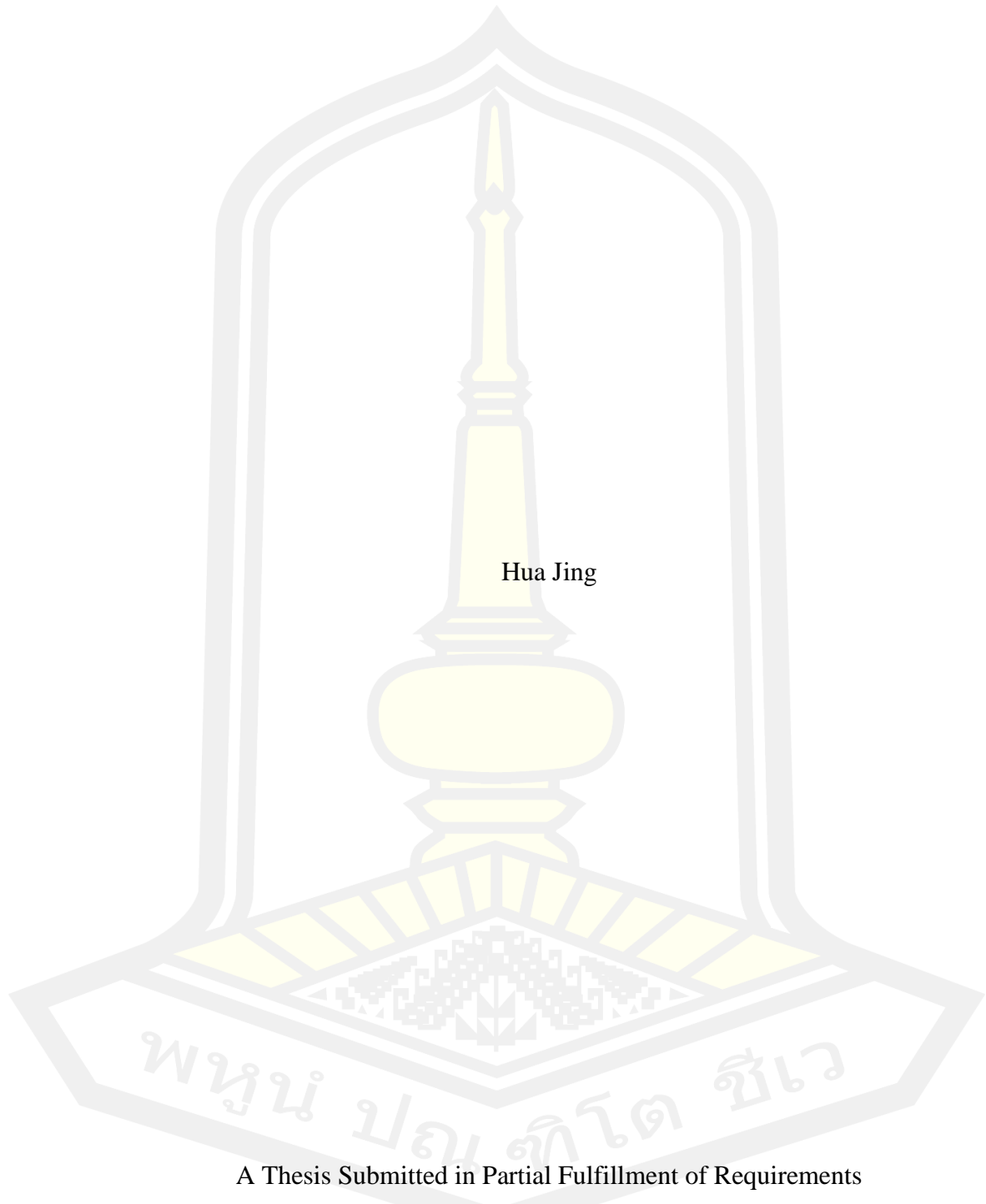
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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November 2022

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ABSTRACT

This research is research in musicology, This study used qualitative research and Ethnomusicology research and field survey research methods. 1) Study the music development history of HeQu Er Ren Tai. 2) Study the musical characteristics of HeQu Er Ren Tai platform. 3) Study the status of HeQu Er Ren Tai in Chinese society. The research data were collected based on field surveys conducted by folk artists, scholars, and professors.

Based on the study findings as follows: 1) HeQu County of Shanxi Province is located at the junction of Shanxi, Shanxi and Inner Meng Gu. It is known as the "Golden Rooster and Ming Three provinces", and it is also a famous "sea of folk songs" in China. "Er Ren Tai". As a kind of folk local drama art, it began with the civil society fire, song and dance, folk songs and so on. Er Ren Tai is a multicultural art that integrates folk literature, music, song and dance and other cultural forms, adds rap music, opera and other artistic factors, and skillfully combines nomadic culture and farming culture. 2) Analyze the musical characteristics of the Er Ren Tai, and specifically analyze the musical characteristics of the Er Ren Tai from the aspect of the music style and in practice. 3) Through the folk activities in the society, people can know more about the important role of HeQu Er Ren Tai in the society. In the future, only by the continuous innovation and improvement in the Er Ren Tai music, can we get a good development and inheritance, and can make people like the traditional Chinese opera and music.

Keyword : Hequ “Er ren tai”, Music Developments, Musical characteristics, Music ontology, Social role

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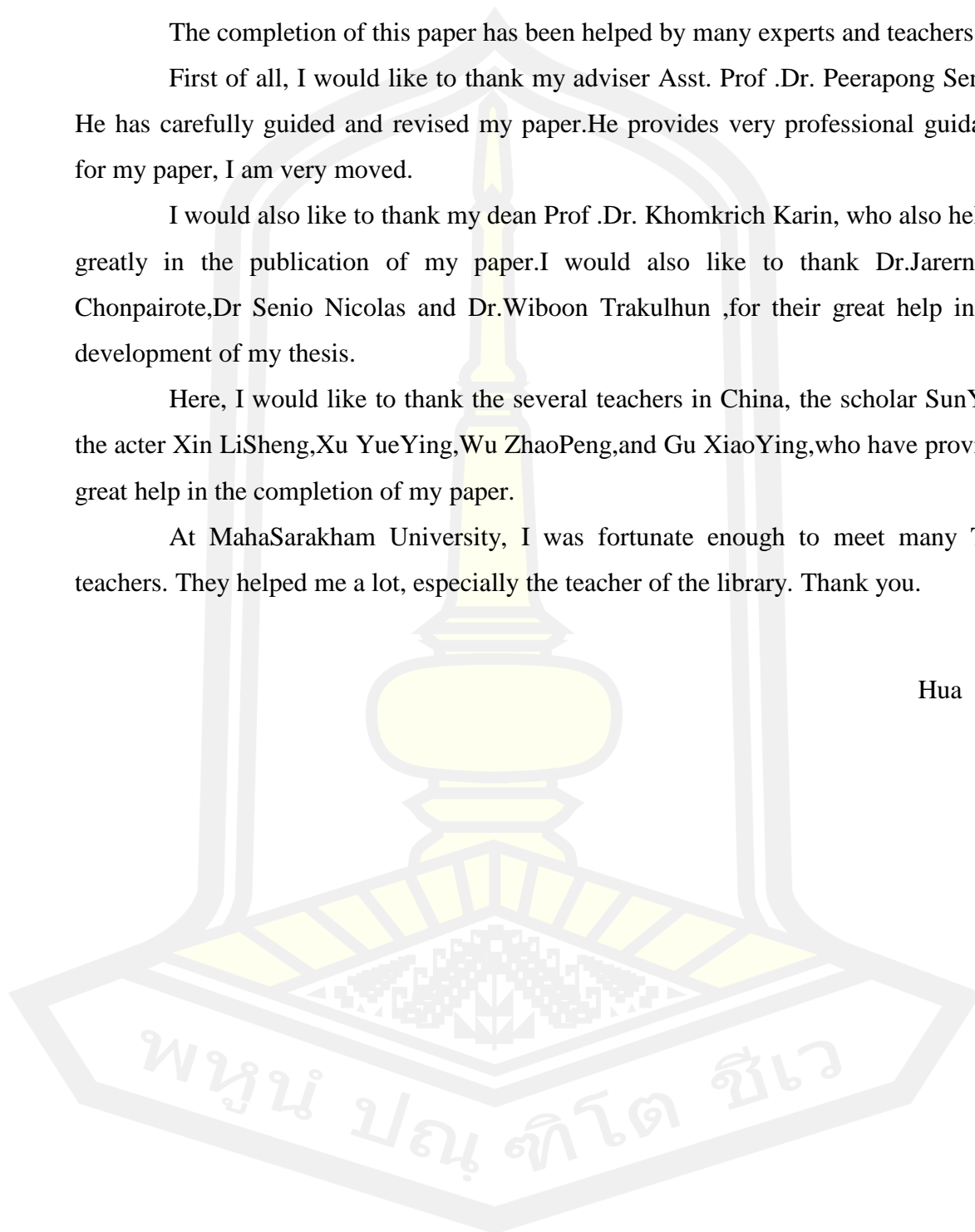
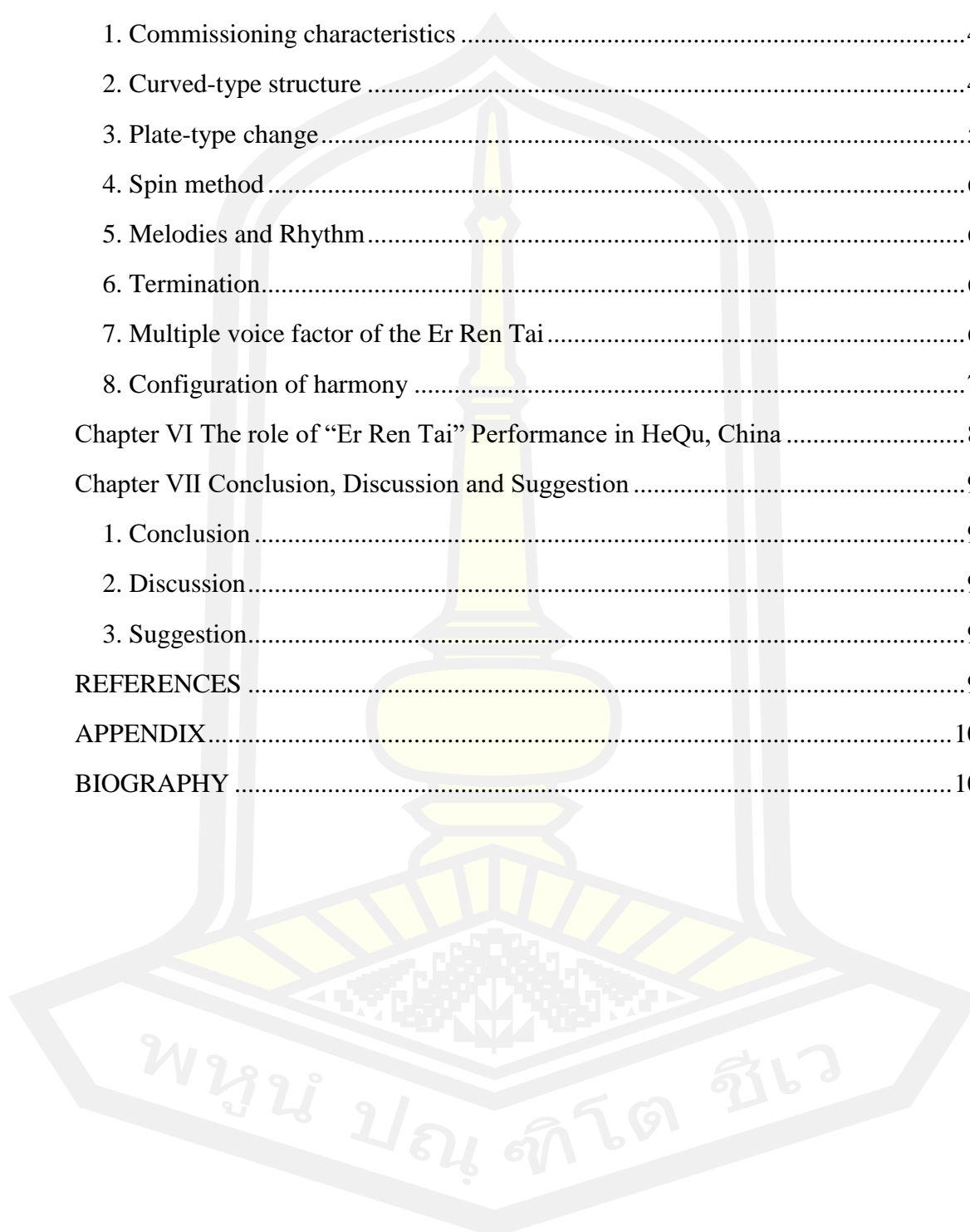


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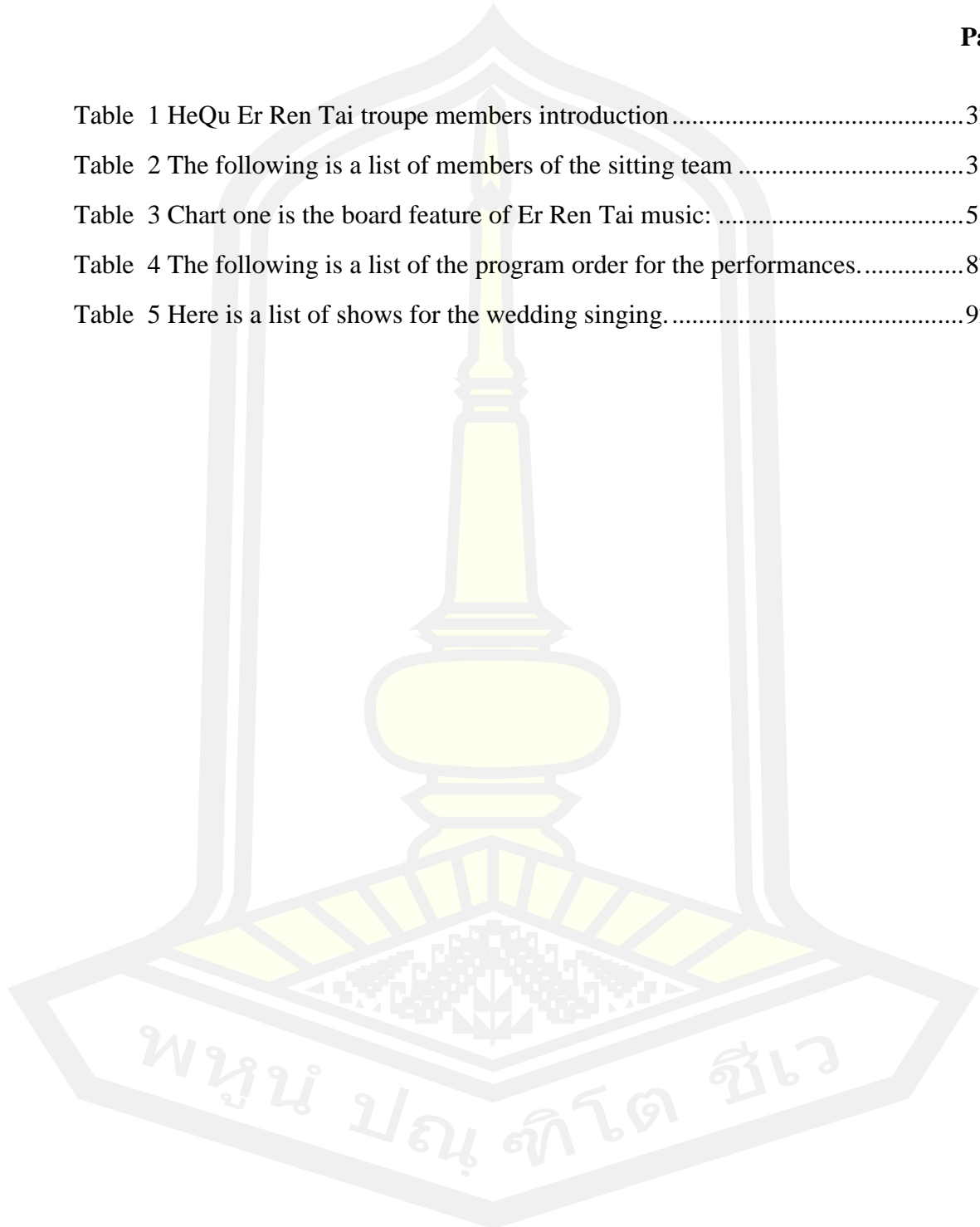
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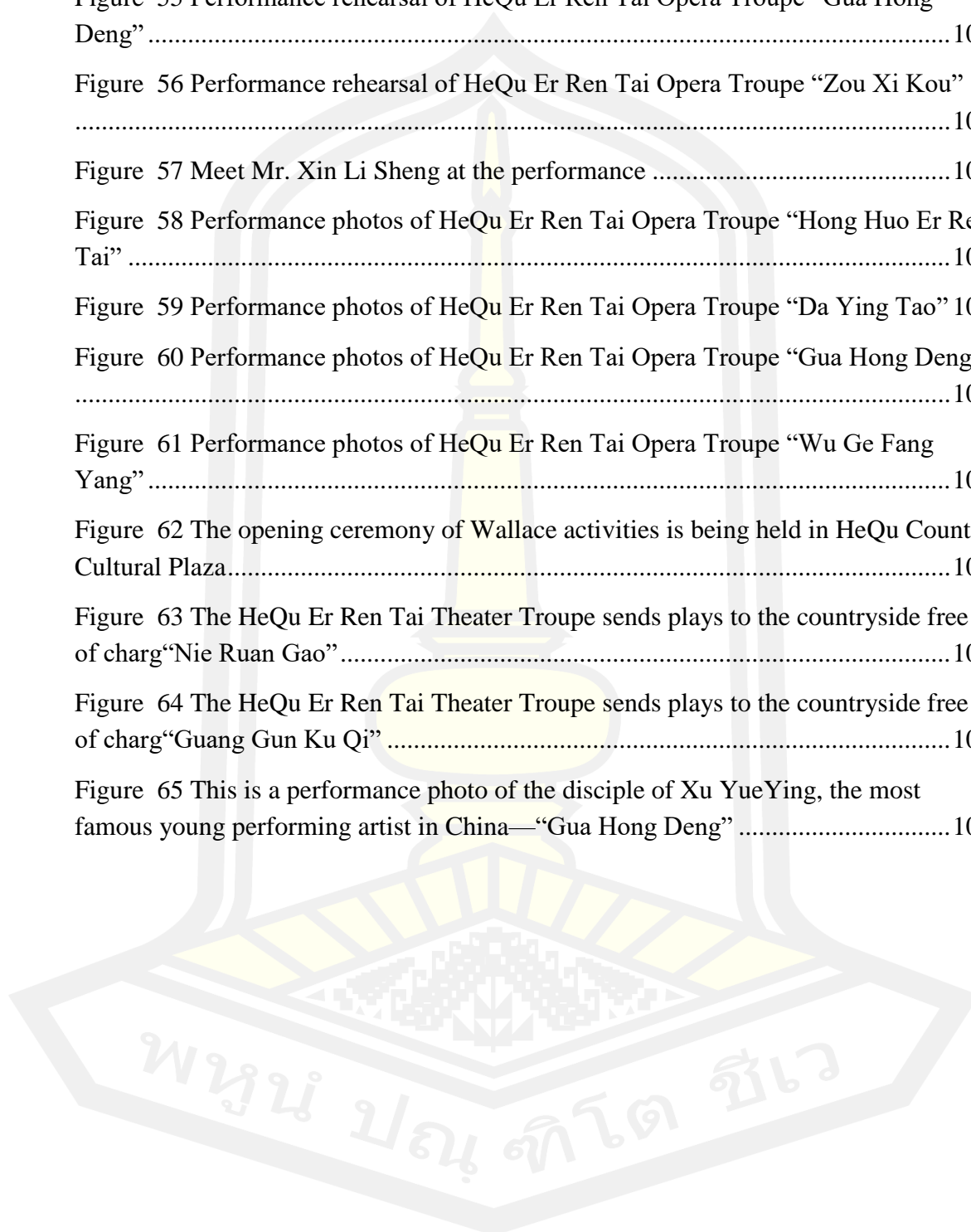


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CHAPTER I

INTRODUCTION

1. Background of research

HeQu County, Shanxi Province, is located at the junction of Shanxi, Shaanxi and Inner Mongolia. It is known as the "Golden JiMing three provinces" and is also a famous "sea of folk songs" in China. Due to the harsh local natural conditions, the working people living here have suffered great disasters and misfortunes. Their only way to express it is to tell the inner depression and sorrow with the melodious folk songs. Over time, singing mountain music has become a way of survival and the content of their life. (Dong YuZhong, 2002)

The "Er Ren Tai", first called "play things", because its plays mostly use an ugly once the form of singing, so called the "Er Ren Tai". As a local drama art born from the folk, it began with folk social fire, folk songs and dances, folk songs, etc. Formed in the late Qing Dynasty a century-old ago, it was mainly a local drama popular in western Inner Mongolia and parts of Shanxi, Hebei and Shaanxi. The singing beauty of the representative play "Go West" can be called the western "aria". In the process of long-term development, "Er Ren Tai" gradually formed different artistic styles. With Hohhot, Inner Mongolia as the boundary, they were divided into east and west. Shortly before the founding of the People's Republic of China, the "Er Ren Tai". The original name of the east road Er Ren Tai was "jumping, fun". The original name of the West Road "Er Ren Tai" was "Mongolian music, fun, gadgets". (Zhuang YongPing, 2001)

The singing of the "Er Ren Tai" gathers the essence of folk music in Mongolia, Shanxi, Shaanxi, Hebei and Ning, which is an important factor to distinguish the characteristics of other operas and also the soul of a different opera. The singing of the "Er Ren Tai" originated from the folk songs of northern Shanxi, Shaanxi, western Inner Mongolia and other places, and has greatly absorbed the artistic essence of many regional sisters. Through centuries of repeated circulation and continuous refining of artists and experts, she has become a unique wonderful art work among local operas in China. The source of "Er Ren Tai" music is inseparable

from local folk songs, which is gradually developed and formed on the basis of local dance, bad movies and climbing folk songs. There is a single dedicated for special songs and a folk song in the form of multiple songs. The structure is mostly composed of two sentences or four sentences, which is graceful and meticulous, and can accurately express the lyrics and express the thoughts and feelings of the characters. In recent years, with the death of old artists, many traditional repertoire and plays are on the verge of being lost. Pay attention to the accumulation of the “Er Ren Tai” cultural knowledge and cultivate new ideas and new ideas, which can contribute to the research and revitalization of the “Er Ren Tai”. (Lu Yong, 2004a)

In short, the “Er Ren Tai” is a multi-cultural art that integrates folk literature, music, song and dance and other cultural forms, ShuoChang music and opera art factors, and skillfully combines nomadic culture and farming culture. “Er Ren Tai” it is a folk-art variety jointly founded and hard cultivated by the Mongolian and Han people in Shanxi, Shaanxi, Mongolia and Hebei regions in the long survival years. It is the treasure of the national folk art of the motherland. Since the 1950s, the majority of workers engaged in folk art and music theory have made a lot of hard work on the inheritance, development and innovation of “Er Ren Tai”, a treasure of folk art, and achieved fruitful results. (Jia DeYi, 2006)

From the study of preliminary data, the researcher found that, “Er Ren Tai” roughly can be classified into two different styles. The one popular in the region to the west of Hohhot, the capital of Inner Mongolia, is usually called “Western Style”, and the other, popular in the region to the east of Hohhot is called the “Eastern Style”. The traditional plays mainly depict the hardships of rural life at that time or praise true love. Some of them are based on myths or historical stories.

In recent years, “Er Ren Tai” The status of these performances is in the danger of dying out as many practitioners are aging or are passing away. Inconvenient transportation to the rural area where the art form is still popular makes it difficult to do research and collect more information on it. Therefor it needs to be protected. From the description above; the researcher therefore wants to study the developments of “Er Ren Tai” and analyze the characteristic of “Er Ren Tai” in order to be able to understand the identity of the performance as well as to examine the role of “Er Ren Tai” Performance in HeQu, China.

2. Research Objectives

- 2.1. To investigate the Developments of “Er Ren Tai” Performance in HeQu, China.
- 2.2. To analyze the characteristic of “Er Ren Tai” Performance in HeQu, China.
- 2.3. To examine the role of “Er Ren Tai” Performance in HeQu,China.

3. Research Questions

- 3.1. What is the investigate the Developments of “Er Ren Tai” Performance in HeQu, China?
- 3.2. What is the characteristic of “Er Ren Tai” Performance in HeQu, China?
- 3.3. What is the role of “Er Ren Tai” Performance in HeQu, China?

4. Importance of Research

- 4.1 We can understand theDevelopments of “Er Ren Tai” Performance in HeQu, China.
- 4.2 We can learn about the characteristic of “Er Ren Tai” Performance in HeQu, China.
- 4.3 We can understand the role of “Er Ren Tai” Performance in HeQu,China.

5. Scope of research

- 5.1 HeQu "Er Ren Tai" is mainly distributed in the northwest of Shanxi Province, China, but the research scope of this paper is limited to HeQu County, XinZhou City.
- 5.2 This paper will explore and analyze the development of "Er Ren Tai", musical performance and role in society.
- 5.3 The time range of this paper is from the HeQu "Er Ren Tai" from the 1950s to the year 2021.

6. Definition of Terms

- 6.1 HeQu Er Ren Tai refers to the traditional small opera developed in HeQu County in Shanxi Province from 936 AD to the middle and late Ming Dynasty.

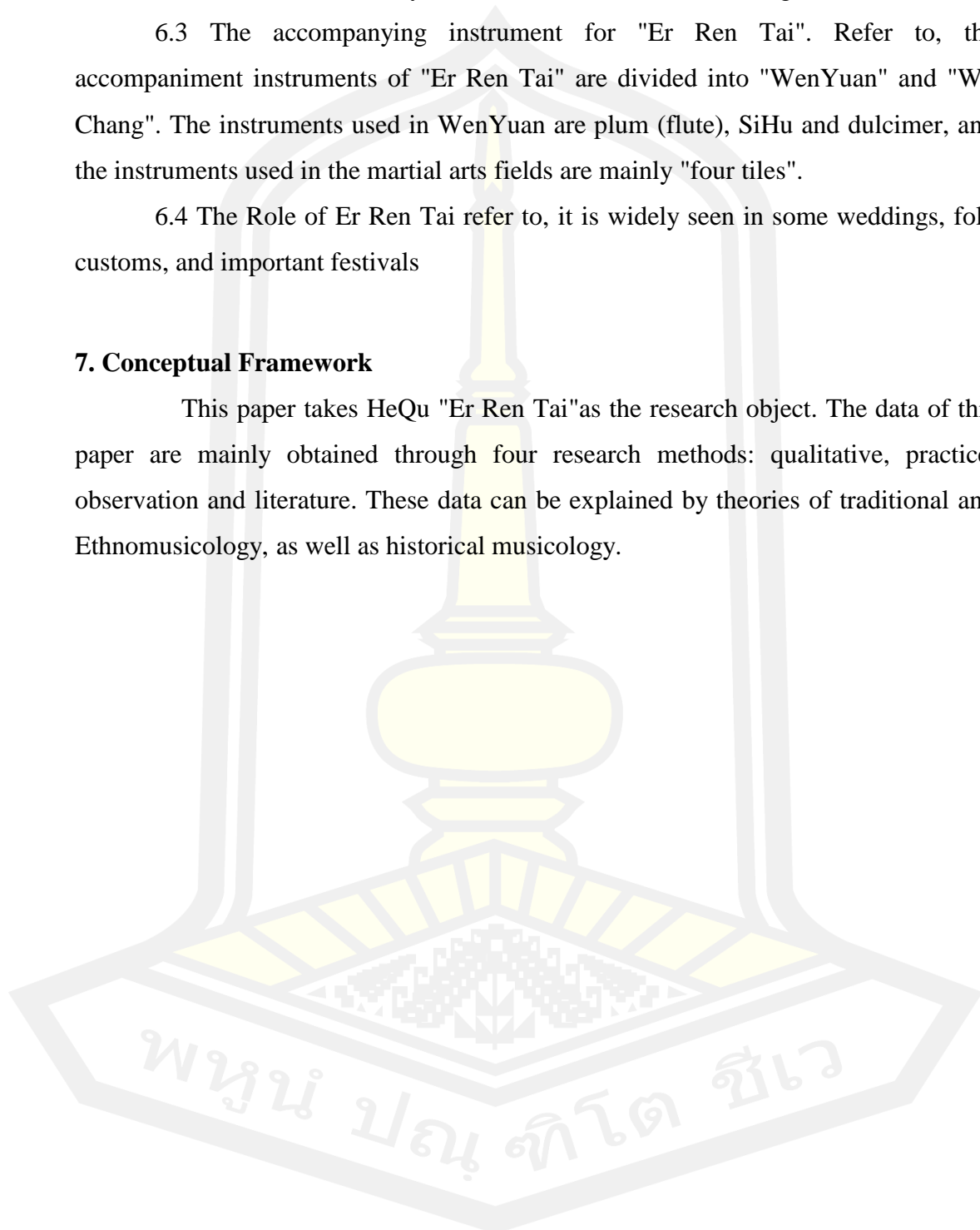
6.2 The music of HeQu duet is divided into two parts: cavity music and brand music, which is characterized by beautiful, fresh, beautiful and bright.

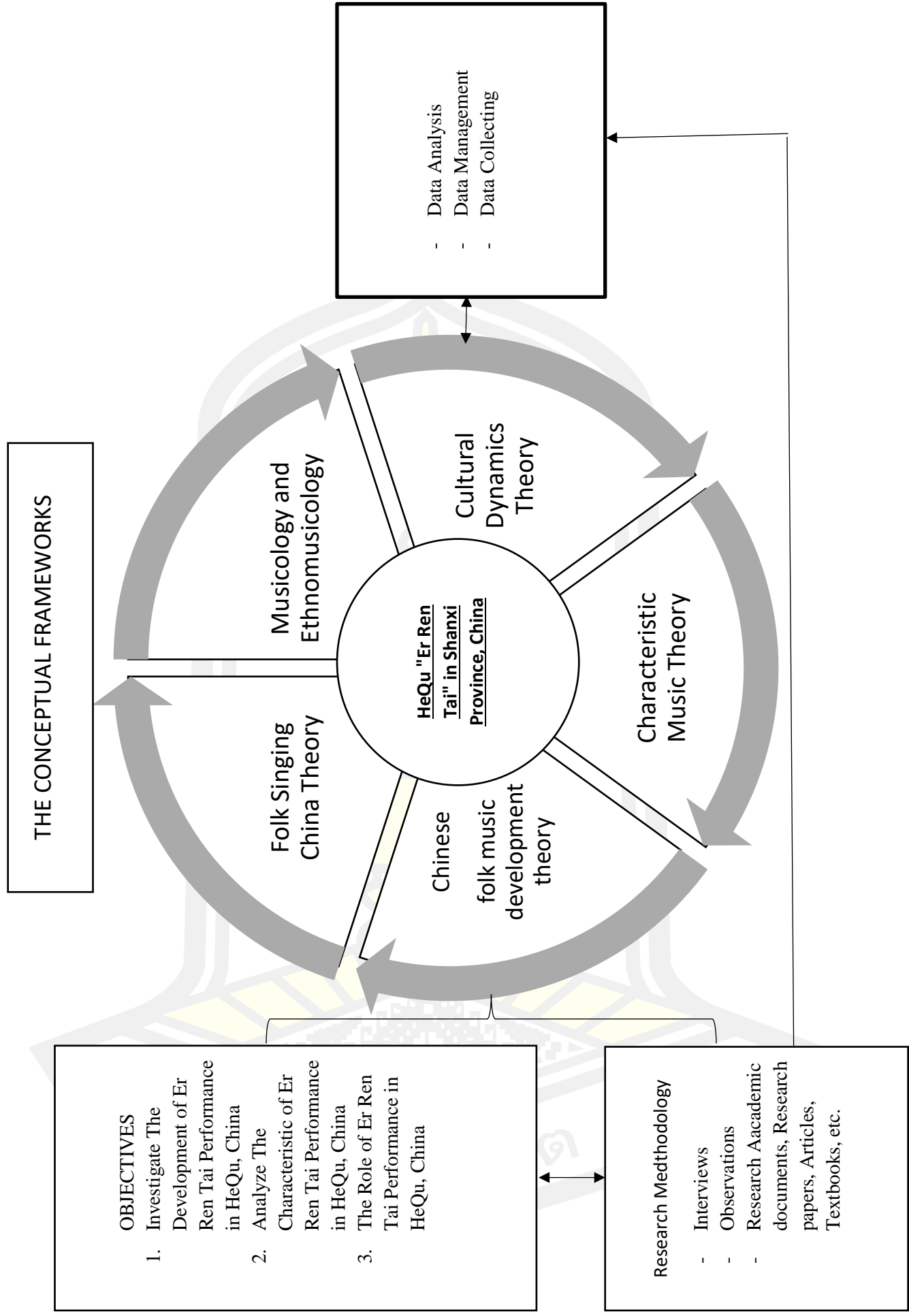
6.3 The accompanying instrument for "Er Ren Tai". Refer to, the accompaniment instruments of "Er Ren Tai" are divided into "WenYuan" and "Wu Chang". The instruments used in WenYuan are plum (flute), SiHu and dulcimer, and the instruments used in the martial arts fields are mainly "four tiles".

6.4 The Role of Er Ren Tai refer to, it is widely seen in some weddings, folk customs, and important festivals

7. Conceptual Framework

This paper takes HeQu "Er Ren Tai" as the research object. The data of this paper are mainly obtained through four research methods: qualitative, practice, observation and literature. These data can be explained by theories of traditional and Ethnomusicology, as well as historical musicology.





CHAPTER II

LITERATURE REVIEWS

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 HeQu “Er Ren Tai”
2. Society and Culture of people
3. Musical elements of Shanxi HeQu “Er Ren Tai”
4. Theories Used in this Research
5. Documents and Research Related to HeQu “Er Ren Tai”.

1. The General Knowledge of Shanxi “Er Ren Tai” in HeQu County, Shanxi Province, China

HeQu County, Shanxi Province, located at the junction of Shanxi, Shaanxi and Inner Mongolia, is known as the "three provinces of golden rooster singing", and is also a famous "sea of folk songs" in China. Er Ren Tai " is originated in HeQu, spread in northern Shanxi, western Inner Mongolia, northern Shaanxi, Hebei ZhangJiaKou and other places of the local drama. It belongs to the "two small" plays in the performance program. The role of only clown small Dan or small life, small Dan two people, lively performance, free and unrestrained, euphemistic smooth, deep for the masses. The duet was originally developed based on folk songs. At the end of the Ming Dynasty, some popular people gathered together to sing at stalls in houses, courtyards, village heads and squares, all of which are commonly known as "sitting cavity". In the early years of XianFeng in the Qing Dynasty, this kind of "sitting cavity" absorbed the artistic nutrition of Yangko dance, stilts, land boat and Taoist romance, and developed into some dance movements, with the two characters of Dan Chou entering and retreating from the performances. People gathered around the fire dragon (WangHuo), and the actors and a band performed in the venue, with the locals called them "turn the fire dragon". During the reign of Emperor TongZhi of the Qing Dynasty (1862 to 1864 AD), because the vast number of hard-working people in

HeQu were forced to "go to the west", they brought this art form outside the mouth and absorbed and melted the musical language and drama makeup of Inner Mongolia folk songs, which made it have a new development and became a local opera with the embryonic form of opera. (Liu GuangYi, 2008)

HeQu County is located in northwest Shanxi Province, between $111^{\circ} 9'$ and $111:37' N E$ and $38^{\circ} 55' N$ and $39^{\circ} 25' NE$. In the northwest is near the Yellow River, it is adjacent to FuGu County of Shaanxi Province and Junger Banner of Inner MongGu Autonomous Region, iguan in the east, WuZhai, BaoDe and XiaoLan in the south. The Yellow River flows from west to south through the north ring for 74 kilometers, so it gets its name HeQu. The county is 56 kilometers long from north to south and 35 kilometers wide from east to west. The total area is 1,323 square kilometers. There are 4 towns, 17 townships and 410 natural villages, totaling 121,113 people. (Yang Hong, 2006a)

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 $34^{\circ} 34'$ - $40^{\circ} 44'$, 110° degrees east longitude between $114^{\circ} 33'$ - 110° degrees, a total area of 15.67 million square kilometers. (Yang Hong, 2006b)

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. (Yang RuiQing, 2002)

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 HeQu County, Shanxi Province, China

HeQu County is located in the northwest of Shanxi Province, located in XinZhou City, located at the junction of Shanxi, Shaanxi and Inner Mongolia provinces, about 10 kilometers away from 300 kilometers northwest of the provincial capital Taiyuan city, In the northwest is near the Yellow River, it is adjacent to FuGu County of Shaanxi Province and Junger Banner of Inner Mongolia Autonomous Region, iguan in the east, WuZhai, BaoDe and XiaoLan in the south. The Yellow River flows from west to south through the north ring for 74 kilometers, so it gets its name HeQu. (Gortan-Carlin, I. P., & Jadan, E. 2021)

Historically, Shanxi and Shanxi, located on the Loess Plateau, are one of the cradles of Chinese civilization and the earliest area developed in mainland China. Agricultural civilization has a history of thousands of years. "According to the stone tablet of Hohhot, Han people farming outside the mouth began in the 3-first year of KangXi. According to the record of ZhiQing TongZhi edition in the 36th year of KangXi, Emperor KangXi approved the request of the Ordos Department to open up Han and Mongolian transactions in the "river protection camp", and "quasi Han people to cultivate Mongolian land, years old and rent seeds". This is the way the "westward" economic lifestyle began. After the whole Kangxi Year of China, from Shandong, Hebei, Shanxi, Shaanxi carrying families to hundreds of thousands of Han people. "Mongolian file" recorded on August 25, 56 years of QianLong, the governor of the yamen, urged to report to the domestic farming Han people, in order to report to Taiyuan Prefecture.... According to the example of the Qing Dynasty, the emperor scolded, " In recent years, Mongolia has gradually infected the bad habits of the Han people, and there were building houses and listening to music." (Zhai Juan, 2008)

The second climax of the west was "YiJin Reclamation", after the Boxer Reparations in 1900. At that time, the Qing Dynasty was financially delayed, so it came up with a way to reclaim the wasteland, so that it could increase its fiscal revenue and fill the state Treasury. YiJun, the assistant minister of the military department, was appointed as "Minister of Reclamation of Mongolian Banner", so that to have the famous period of "YiJun reclamation" in modern history. The land "outside the border" of the Ming Dynasty was only adjacent to the Shanxi and northern Shaanxi departments in western Inner Mongolia today. The land here was

rich, rich in resources and extensive people. With the policy of that time, it was logical to form a broad agricultural labor market. The Mongolian people were honest and honest and were not good at farming, so they gave the land to the farmers at that time for farming. The labor paid in their mouth was not more profitable. In this way, most of the farmers came here, and the so-called "XiKou Road" survived.(Chang Zheng, 2008) (Chang Zheng, 2008)

"XiKou Road" is geographically analyzed and can be divided into the following branches. One in the west is from the FuGu in northern Shaanxi, ShenMu, YuLin, HengShan, JingBian, DingBian six counties out of the Great Wall, walking up to the west. The east is from YanQi North Shuo County, PingLu, Zuo Yun, Right Yu, ShanYin five counties out of the Great Wall, many of them are the caravan, pull camels, as porters. JinZhong, southwest Shanxi merchants are the organizers of these freight goods. One of the middle is from northwest Shanxi. BaoDe and polarized out of the Great Wall, most of them walked through the Junger Banner, DaLaTe Banner and the Yellow River to Baotou. A few were boatmen, pulling boats up against the water and tracing Baotou through Toktor County. (Yang Hong, 2006a)

In the late Ming and early Qing Dynasty, Shandong, northern Shaanxi, northern Hebei and northwest Shanxi, the people because of the natural disaster, crop grain, coupled with the instability of the time, years of war, so in order to survive, many people left their hometown, went out to escape, when most of the people fled to the western region of Inner Mongolia."According to historical records, in the Qing dynasty from shanDong, shanXi, ShanXi, with family to" mouth "reclamation to hundreds of thousands of Han people," west "is one of our history several famous mass immigration activities," west " Han farmers can be roughly divided into three parts, one by one flow to Inner Mongolia, AoErDuoSi and WulanChaBu. In their mouth.

"Historical records record that by the year of the Republic of China, farmers had established more than 800 villages in Tumet, WuChuan and Toktor, Inner Mongolia."" At that time, many people stayed in their mouth, got married and established their own villages, and lived here for a long time, similar to the lifestyle of farmers when they "entered the East". Some farmers cultivated in their mouth in spring and carried the grain home until the autumn harvest. Many farmers also took

root, lived here for a long time, and married local Mongolian girls, and formed the form of ethnic integration and mixed residence. Therefore, the compatible lifestyle of life and the coexistence of agriculture and animal husbandry economy promoted a good situation of absorption, integration and common development of folk ethnic music culture in the region. (Chang Zheng, 2008)

According to Shanxi government records, "HeTao in the east to the west to NingXia Town in the west, 200 miles away from the south is limited to the border wall. The Yellow River is 8 or 900 miles away, 6 or 700 miles away, and nearly 2 or 300 miles away". Due to the flow, integration and migration of a large population, YuLin BeiBei has promoted the communication and exchange of a variety of folk culture and art. The most abundant folk art and the most frequent exchange place is the most concentrated population and the most prosperous area. Many artists gather here, and some artists are folk songs, operas and various forms of "social fire" brought around and fled. There are many kinds of forms and rich in content. Among them, social fire activities such as PingShu and DaGu include stilts, small cars, single dragon bar, nine curve, dry boat, bamboo horse and other folk songs such as QinQiang opera, Taoist love, Jin opera, Du and Hubei, which are also very rich, including day tour, mountain climbing, silk string tone, mountain music, and wharf tune, etc. These foreign folk music cultures enrich the development and content of "Er Ren Tai" art, promote the development of "Er Ren Tai" art, and play an indelible role in the growth of "Er Ren Tai" art. The development of "Er Ren Tai" art is developed under the conditions of the above narrative. Because of the influence of history, so the Er Ren Tai content is always around the life of the bottom of the public survival and miserable fate, the Er Ren Tai always unchanged to the remote rural farmers, has been to the poor people's ideological feelings and spiritual yearning as the goal, everywhere shows the period in the modern history of northern China, every corner of social life, has also laid the Er Ren Tai aesthetic direction is thick and desolate. (Xing Ye, 2005)

The "Er Ren Tai" stage has developed from the clear singing stage of the folk song "sitting cavity" to the makeup singing stage of singing and dance, and has experienced a long historical development process. On the one hand, "sitting cavity" is the art of the people living at the bottom of the society, to bring happiness and steal joy to them. Its the me content is always concerned about the living conditions and

fate of the hardworking people who live at the bottom of the society. We have always focused on the farmers in remote rural areas, always expressed and expressed the thoughts, feelings and spiritual pursuit of the poor people, everywhere reflecting the marks of social life in every corner of the north in all periods in modern Chinese history. "This way of self-entertainment has won the love of the common people. In the second hand, the content of "sitting cavity" is constantly rich, with the integration of various folk cultures, folk songs in Mongolia, Shaanxi, Shanxi, Hebei and other regions, which promotes the development of the duo tai. In the development of the society, the level of appreciation of the common people is also constantly improving, especially reflected in the inner level. Influenced by the folk "opera" and "social fire" song and dance activities, the duo has gradually developed from the previous single "sitting singing" to makeup singing. In the process of development, inspired by the story makeup of social fire activities, holding props, action performance and echoing the form of Er Ren Tai, the artists changed "sitting singing" to two singing, by this time the ugly role has appeared. Self-playing and singing, self-singing to professional small band accompaniment singing. Two people sang and danced, talking and singing, and were accompanied by "three pieces", clappers or four tiles. Has "touch hat play" began to form, slowly, touch the production of hat play is actually performing some with the plot play, because the characters in the play is by ugly, Dan roles play a variety of roles, on role change, temporary change a hat or cloth, in this form to distinguish between old and young, the reason for hat play is its name. (Zhang CunLiang, 1993)

3. Musical elements of ShanXi HeQu “Er Ren Tai”

The stage of the duo has developed from the singing stage of the folk song "sitting empty" to the makeup singing stage of singing and dancing, which has experienced a long process of history and historical development. On the one hand, "sitting cavity" is the art of people living at the bottom of society, which can bring them happiness and steal happiness. Its theme content always focuses on the living conditions and destiny of the hard-working people living at the bottom of the society. We have been paying close attention to the farmers in the remote rural areas, constantly expressing the thoughts, feelings and spiritual pursuits of the poor, and

everywhere reflecting the signs of social life in every corner of the north in the modern Chinese history. "This way of self-entertainment has won the love of ordinary people. Second, the content of "sitting cavity" is constantly enriched. With the integration of various folk cultures and folk songs in Mongolia, Shaanxi, Shanxi, Hebei and other regions, the development of the Er Ren Tai has been promoted. In the process of social development, the level of appreciation for ordinary people is also constantly improving, especially at the internal level. Influenced by the folk "opera" and "social fire" song and dance activities, the duo gradually evolved from the previous single "Sitting singing" to make-up singing. In the course of development, inspired by the story composition of social fire activities, holding props, action performances, and echo duet forms, the artists changed the "sitting and singing" to two songs, when the ugly characters had already appeared. He plays and sings from himself, accompanied by a professional small band. Two can sing and dance, and sing, with "three", debris or four tiles. "Touch Hat Play" begins to form, and slowly, Touch Hat Play production is actually executing some plot as the characters are ugly, Dan character plays various characters, character changes, temporary changes of hat or cloth in this form distinguishing between old and young, the reason why Hat Play is its name. (Lu Yong, 2004a)

The 19th century, Ertai has made a breakthrough in performance. The original performance is just a relatively simple "two" on the "Er Ren Tai" performance gradually developed into the Dan corner in the hands of a broom into the clown in the hands of a fan and a stick. From singing to makeup performance, the Mongolian artist Yun ShuangYang has made important contributions. This form of singing and dancing with make-up singing was slowly known as "entertainment". People call this artistic activity a "fun activity". The development from "sitting cavity" to "playing art" is only the initial stage of the duo's development. With the development of urban and rural economic commodities, folk cultural activities in Shanxi and western Shanxi provinces are no longer a kind of Inner MengGu. Many folk artists have turned this cultural activities into commercial performances as a means to maintain their life. They formed different performance groups, with less than five people, and over 10 people of professional or semi-professional performance teams, known as the "art team" by the local people, to make money throughout the year. Sales places are

selected in relatively prosperous areas, such as ferry crossings, market fairs, temple fairs, mules, horse fairs, "business banquets", "season" smoke interception, granary jumping, chamber of commerce, car, horse farms, courtyards, halls, etc., which can be seen everywhere. In the process of selling art, some people later became famous. In MonGo, cloud double sheep is known as "plum" Zhao four, "collapse", weeks, "blow" and Liu YingWei, Ming, jade, fan, snail, class of performance arts achievements, from singing, music, dance, singing, performance, reform, innovation, etc., added a lot of new narrative and rap content, from all aspects, for the establishment of the Er Ren Tai and development has made great contributions. (Cheng Yun, 2002)

4. Theories Used in this Research

4.1 Musicology

Musicology, as a discipline, is the general term for all theoretical disciplines in the study of music. The general task of musicology is to clarify their nature and its laws through various phenomena related to music. The subjects and focus of musicology in different periods. It is the study of everything related to music, and the study of human history and all modern musical works and behaviors. First of all, he studies on all the human music created in all times, from primitive times to the present. It should also study all the historical and modern musical behaviors of individuals and nations, namely, the physiological, creative, performance, aesthetic, acceptance, and learning behaviors of music. Therefore, it occupies an important social science position throughout the humanities. (Qiao QuanSheng, 2000)

Musicology can traditionally be divided into three categories: historical musicology, traditional musicology and Ethnomusicology. Ethnomusicology is a nearly one hundred years history of the edge discipline, in its birthplace in Europe and many later introduced countries, although the definition of the subject, research object, category and method concept still vary, but for it and originated in musicology and ethnology (cultural anthropology) the two disciplines, and both have very close relationship to this point, there is no objection. The American Ethnomusicologist Alan P. Merriam (1923,1923-1980) is somewhat representative. He said: "Ethnomusicology is usually composed of two different parts, musicology and ethnology. It can be considered that its task is not to emphasize either party, but to

integrate the characteristic method of taking both sides into account.” (Zhang CunLiang, 1993)

Therefore, 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. (Gao JiCheng, 2005)

4.2 Ethnomusicological

Music ethnology is a science of investigating and studying the folk music of various countries and regions with different social systems and different development levels, and how to find out all the various laws related to music. It belongs to a category of musicology, and it is closely related to ethnology and folklore. It was originally called comparative musicology, also known as musical anthropology, but its connotation and emphasis are slightly different. It includes investigating the characteristics of music of different nationalities, countries and regions; exploring the connection of these music with geography, history and other cultures; compiling the records of folk music or regional music records, and drawing several music-related conclusions. In addition, such as comparative Musical Instruments, comparative music history are the research topics of this discipline. (Zhang Xi, 2005)

The methods of Ethnomusicology are both empirical and speculative. It is generally divided into two stages: collecting, sorting out data and analyzing research data. The previous stage of the work content in addition to the recording, recording, video, also includes investigation, collection, record a variety of cultural phenomena related to music, including investigation and research music and social and cultural background, and other art, singing, players of music consciousness and they use the meaning of the music language, etc. The latter stage was used for laboratory and desk work. It includes: the collected audio data for accurate recorded music; in order to ensure the scientificity and reliability of the data, using the measurement and music; from the various aspects of music expression, such as the sound system, music structure, singing and playing method, and then summarized into folk music. (Lu Yong, 2004b)

I will use the knowledge of Ethnomusicology to study the customs and folk activities of the people in HeQu County and Shanxi Province. The Shanxi HeQu duet is widely used in folk weddings, funerals, Chinese New Year, and festivals. Various folk events, such as the temple fair, church assembly, market fairs, celebrating a bumper harvest, as well as celebrating the opening ceremony, are combined with various folk events.

4.3 Field research

Field research method, also known as field research method, refers to the comprehensive use of observation, interview and experimental methods to collect data, in order to explore the objective, close to the natural and real laws of psychological activities. (Amara P, 2006)

1) Deep observation and participation in events, and interviews with the parties involving only others and past events; both investigation and observation, not validation theory.

2) Role transformation, from the beginning of participating in the whole activity, researchers should enter the role as soon as possible, and observe the language, behavior and lifestyle, so as to get their own understanding.

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. (Shao XiaoMeng, 2006)

First of all, I want to interview Xin LiSheng, born in 1938 in HeQu County, XinZhou City, Shanxi Province, who is a representative inheritor of the national intangible cultural heritage. Xin LiSheng, HeQu county XinJiaPing village people, poor family, five brothers, his eldest brother, is thriving, he was influenced by his mother to sing folk songs, duet, to his teens, it is just liberation, the village people often around together, pull on the roof ErHu, play the flute, sing folk songs, at that time is the most hot people sing folk songs, Xin LiSheng at that time learned a lot of things. However, in that era of famine, human prosperity became a disaster, all day is to sleep at night, get up in the morning did not eat the days. Since childhood, he has

had a special liking for HeQu folk songs and duet. His bold, bold and lofty singing voice came from the small mountain village of HeQu to the international stage. He is Xin LiSheng, the national intangible cultural heritage of HeQu folk songs and the representative inheritor of duet. Xin LiSheng is his singing style, with ease, in Shanxi and even the national folk singers is unique, it is because of this, in his life on the road of life, created many legends. Now 76 years old, Xin LiSheng is singing all the time in his life. Sometimes when he sleeps and dreams, he thinks about the mountain music and duet that he loves. In his words, folk songs and duet are the foundation of his family support and his whole life. Because of such years of persistence and practice, I have gradually figured out a set of special singing style and performance mode. (Chang JingZhi, 2004)

Interview, namely, a research conversation, is a verbal way to collect objective and unbiased factual materials based on the answers of the interviewees to accurately explain the overall situation that the sample should represent. The interview method can be divided into structured interviews and unstructured interviews, which are characterized by targeted standard procedures, usually by questionnaire or questionnaire; the latter has no free conversation without oriented standardized procedures, mainly used by researchers in sociology and psychology. (Chen KeXiu & Wang Yuan, 1983)

5. Documents and Research Related to Shanxi HeQu “Er Ren Tai”.

The study of Er Ren Tai stations active in Shanxi, Shanxi, Inner MengGu and HeBei provinces began in the 1950s. This chapter summarizes the current information in three time periods:

1. was early liberation to the 1970s

Before liberation, the "Er Ren Tai" were discriminated against, repeatedly banned, on the verge of extinction. In the late 1950s to the early 1960s, the Inner Mongolia Autonomous Region carried out activities to rescue, excavate and inherit the heritage of national opera. After the establishment of the "Er Ren Tai" Art Investigation and Research Committee, dozens of old artists excavated and copied 114 traditional dramas and 100 traditional dramas on East Road. Articles and monographs published during this period are not many. Written by CaoDa, "Er Ren

Tai" introduced the generation and development process of the "Er Ren Tai", "Er Ren Tai" script, "Er Ren Tai" music, Er Ren Tai performance and other content. The Inner Mongolia Autonomous Region Cultural Bureau "'Er Ren Tai" Brand Collection" selected 80 brand scores. The Compilation of Er Ren Tai Traditional plays, compiled by the Inner Mongolia Er Ren Tai Art Investigation Committee, collected 255 traditional plays such as "Walking West", "Grasping Ding", "Beat", "Growing Smoke" and "Beat Money". In the book "Er Ren Tai Data Compilation" compiled by the Inner Mongolia Autonomous Region Cultural Bureau, the traditional dramas are divided into silk strings (divided into hard code drama and whip drama), wharf and transplant drama, listing 123 repertoire indexes, mainly introducing the characters and plots of each drama, most of which have character industry instructions. In addition, there is Lu Lie's "Er Ren Tai Music", which includes 60 traditional Er Ren Tai tunes, some of which has lyrics. The preface and monograph introduce the source and composition of the Er Ren Tai music, and discuss the characteristics of the change process, form of expression, tone, rhythm, and the melody of the "Er Ren Tai" from folk music, as well as the relationship between singing and opera.

The duo came to a miserable halt in the Cultural Revolution of the mid-1960s, 1970s and 1970s.

2. The 1980s to the late 10th century

With the convening of the Third Plenary Session of the 11th CPC Central Committee, the art began to revive, and the study of "Er Ren Tai" began to enter a glorious period. The articles and monographs on "Er Ren Tai" music and repertoire were widely published and published. HeQu "Er Ren Tai" compiled by Xin County Regional Culture Bureau, HeQu County Culture Bureau and compiled 83 ` singing and 58 brand songs by Shanxi Provincial Mass Art Museum. The Er Ren Tai Music compiled by YuLin Regional Cultural Bureau and collected by Li Shibin includes 300 Er Ren Tai singing songs and 103 brand songs popular in Shanxi, Shaanxi and Inner Mongolia provinces."Er Ren Tai" compiled by Chen KeXiu and Wang Yuan includes 98 Er Ren Tai music singing, 41 Er Ren Tai songs and 13 Er Ren Tai traditional plays.Lu HongZhou recorded "Liu YingWei Singing Collection" arranged 70 singing songs, and introduced the melody characteristics of Liu YingWei's singing from four aspects: decorative sound, rhythm, scale and lyrics. In addition, it is accompanied by a

life introduction of Liu YongWei and the introduction of the Er Ren Tai.Zhang ChunXi and Li ZiRong, Inner Mongolia West Road collected by "Er Ren Tai"Music, collected, collated and recorded 210 singing methods of various genres, 304 fast and slow brand songs, and compiled 80 traditional plays of Inner Mongolia West Road Er Ren Tai.

Song Jian-Dong "'Er Ren Tai" music melody development method", the Er Ren Tai music in the song and dance, opera music development process, adopted the "fast and slow complex" will be a tone changes, form a variation, the principle of spin, and from the "singing board cavity", "tone structure complex" and "melody line complex" three aspects to analyze the "fast and slow" this principle.Zhao JinHu's "the same palace tuning system of the music of the duo" and the scale of the duo quote the principle of "the same three palace" and discusses the deep connection between the "Er Ren Tai" and traditional Chinese music science. Mr.Huang XiangPeng's "Treasures buried in Er Ren Tai Music" reflects Mr.Huang's academic thought that "ancient music has not completely died out, ancient music exists in today's music, and the tradition is present". The author analyzed the instrumental brand song "Drum" from several aspects of palace tune analysis, song structure, sound level essential nature of neutral sound, and music notation. The Outline of the Er Ren Tai is written by Wang ShiYi and Li Ye for the book An Introduction to the Er Ren Tai. The outline includes the introduction and three chapters. The introduction shows that the purpose of writing the book "Introduction to the Er Ren Tai" is to "talk about some views on the correct understanding and revitalization of the Er Ren Tai, so as to obtain a scientific understanding of the unique art variety of the "Er Ren Tai". The contents of the three chapters are the generation and ownership of the "Er Ren Tai", the treasure house of folk art in western Inner Mongolia, and the reform and revitalization of the Er Ren Tai.In addition to the above monograph, "Chinese opera Inner Mongolia volume", "Chinese folk music integration ah north volume", "Chinese folk music integration Inner Mongolia volume", "Chinese folk music integration shanXi volume", "Chinese opera music integration Inner Mongolia volume", "Chinese opera music integration shanXi volume", "Chinese opera music integration gorge west volume" "Er Ren Tai" album, research.

3. At the beginning of the new century

In the 21st century, there are still many works on the Er Ren Tai ontology research. The Solcimer in the Er Ren Tai music, co-written by Qiu HuaiSheng and Han XiaoLi, believes that the organ entered the era of the duo and may have taken place in the late Qing Dynasty. The author focuses on and comparing the techniques of dulcimer in the band before the 1970s and after the 1970s. In addition, it also briefly introduces the three stages of the dulcimer used in the performance of the "Er Ren Tai", namely "two row of code dulcimer", "three row of code dulcimer" and "four row of code dulcimer". Liu YuLin's "Three Questions of the Five Brother Playing the Sheep" discusses the popular range of the folk Song "Five Brothers" and the development from the folk Song "Five Brother Sheep" to the cavity "Five Brother Sheep" to "Five Brother Sheep". Lei Zhen's small drama "Selling vegetables" as an example, briefly discusses the artistic characteristics of northern Shaanxi Er Ren Tai, namely, simple story, concentrated plot, rich language, humor, etc.

In addition to the study of Er Ren Tai ontology, many researchers and scholars began to pay attention to the relationship between Er Ren Tai and culture. On the Western Er Ren Tai of Inner Mongolia is a dissertation written by Jiang XiaoFang, a master's degree from Inner Mongolia Normal University. The first article is divided into Inner Mongolia west road Er Ren Tai music overview, including the production and development of the Er Ren Tai, the language characteristics of the script, Er Ren Tai melody of form, the relationship between "Er Ren Tai" and other folk music, "Er Ren Tai" reform and revitalization of the second part discusses the cultural connotation of Er Ren Tai music, respectively from "Er Ren Tai" background, Er Ren Tai artists singing purpose and the role of the status of Er Ren Tai music, and make prospects. Gao ZhongYan, the author of "HeQu "Er Ren Tai" in the Vision of Literature and Art Ecology", took ShanXi HeQu "Er Ren Tai" as an example, emphasized its surviving ecological environment, and discussed the root cause and ideological connotation of the generation, development and inheritance with the theory of literature and art ecology. Research on Er Ren Tai Culture and Art, edited by Ma ChunSheng and Li HongMei, is a monograph completed by the research group of "YinShan Music Culture" of the Conservatory of Music of Baotou Normal University in Inner Mongolia. In the research, the editor explores the social and

historical roots of the "Er Ren Tai" platform and the deep cultural connection of the Er Ren Tai with the loess farming culture and the grassland nomadic culture, and explains its aesthetic value. As Mr. Wang YaoHua said in the preface to ""Er Ren Tai" Culture and Art Research", " This is a highly informative and fully discussed treatise on "Er Ren Tai" culture and art research. "The book is divided into two upper and lower parts. It is compiled as the study of Er Ren Tai culture. On the basis of the overview of the national folk art in the "preliminary examination of this discipline", more than 80 plays of "Er Ren Tai" are elaborated. About the script of the Er Ren Tai, the manuscript is analyzed from the text structure and language characteristics of the script. The third chapter is a discussion on the ethnic, folk and religious characteristics of the Er Ren Tai. It is composed as Er Ren Tai music, collecting a total of 88 singing songs and 74 brand songs. The uniqueness of this monograph lies in that from the aesthetic perspective of "Er Ren Tai" art, the existence characteristics, the aesthetic value of the existence way of "Er Ren Tai" art, the aesthetic consciousness and beauty, aesthetic activities, aesthetic consciousness and the dissemination of "Er Ren Tai" art. ""Er Ren Tai" Research in Contemporary Social Changes- -The Interaction between HeQu Folk Opera Class and Regional Culture" is the doctoral thesis of Yang Hong, an associate professor in the Department of Musicology of Chinese Conservatory of Music. Based on the theoretical architecture of Ethnomusicology, the author draws the theories and methods of sociology and anthropology, and discusses from the three research levels of "macro level", "micro level" and "interactive level". The article is divided into three parts: last, middle and next. The last article is divided into two chapters to trace the Er Ren Tai popular region and its cultural context, Show the today's ecological environment of Er Ren Tai field census results in two chapters, mainly for two different types of river qu folk opera composition and survival of case investigation and specific micro comparison study in two chapters, through the case study of cultural events, discuss river qu folk opera and different regions of western customs etiquette life interaction and relationship. The origin of the "Er Ren Tai" has been a topic of debate for many years. According to the field investigation and literature analysis, the author believes that the source of the "Er Ren Tai" should be in HeQu, while western Inner Mongolia is the flow of the "Er Ren Tai". They are indispensable to form the source flow of the "Er Ren Tai" together. The shining point

of the article is that the author identified the "Er Ren Tai" as the crystallization of the economic and cultural life formed by the geographical integration of the western edge of the east of the Yellow River, the western part of the Yellow River and the cultural plate of the Mongolian Ordos department, and established the concept of "road culture".

The collection and sorting of their audio and visual publications will also help us study the "Er Ren Tai". The audio and visual publications collected by the author are published in the late 20th and early 2000s. The distribution situation of each publisher is as follows:

1. Shanxi Audio and Video Press

In 1999, the traditional plays "Five Brother Sheep", "Little Widow Tomb", "Hanging Red Light", "Selling vegetables", "Stick Cry Wife"; in 2002, the modern small plays "Pull Donkey", "Live Treasure Wife", "Genwang Blind Date", "Sell sugar".

2. China International Radio, Audio and Video Press

Audiovisual materials published in 2002 include "Growing Foreign Smoke", "Roll Box", "Beat the Swing", "Listen to the More", "Beat the Cherry", "Xiu Yu", The duo's selected albums include 10 tracks including "Jing More", "Jing Wu", "Cut Xiao Mai", "Pull Camel", "Pearl Roll Curtain", "Go West Kou" and "Water Scrares West Baotou", Based on the modern small drama "GenWang blind date" adapted from the "silly young man phase daughter-in-law"; In 2004, the program released four episodes of the first Inner Mongolia Er Ren Tai Art TV Competition, There are traditional plays "Hanging the Red Light", "Fight Money", "Five Brother Put the Sheep", Er Ren Tai brand song "Liu Shake Gold" and so on, HuCheng folk song and dance troupe Er Ren Tai costume "dumb girl", BaoTou JiuYuan district song and dance troupe performance adaptation busy autumn harvest, WuLanChaBu national art school Er Ren Tai "find pepper", LinHe song and dance troupe "river song", HeBei province Kang Bao Er Ren Tai brand "two love", HeBei province zhangJiaKou art troupe performance "overlord whip", BaoTou city soil right flag farmers band Er Ren Tai brand "push", etc.; In 2004, he also released "Go West", "steal Red Shoes", "scrape West Baotou", "Beat Money", "Listen" Room ", " WuShan Top ", " Eight Yin HangGai " and so on, Track "Ugly son-in-law", "Two Brothers", "Sell the Bowl", famous Er

Ren Tai performing artist Wu LiPing Er Ren Tai boutique essence, Content has East Road Er Ren Tai "sell oil", "pick pepper", "xi" and so on; In 2005, "It was released" Auntie ", " Father-in-law Marriage ", " Buy Official ", " and "GenWang Blind Date 3"; In 2006, there was a fourth installment of The GenWang Blind Date.

3. China Academy Audio and Video Publishing House

In 2002 and 2003, the traditional plays "Cattle" and "Box" performed by Linhe Opera Troupe in Inner Mongolia, modern plays "Chicken Fly Egg Beat", traditional plays "Beat money", "Stick" crying wife ", " Wang Po scold Chicken ", and " Watch Girl " performed by GaKou County Song and Dance Troupe in Inner Mongolia.

4. Chinese Musicians Audio & Video Press

In 2004, he published his wives for old and young, performed by LinHe Opera Troupe in Inner Mongolia, in 2005; and in 2006, he published a compilation album of Five Sheep, Jump Powder Wall, Send Four Men and Prairie.

5. Shandong Culture and Video Publishing House

"Bu Xiao Zhi Zi" was released in 2004.

6. Chinese Literary Collection and Sound Image Publishing Company

In 2001, the characters of "Wall Head" and "Five Journey" were Taiyuan, YuLian, and YuLian's father Sun Peng, YuLian Ma and YuLian's second uncle; in 2003, "Five Father-in-law Daughter-in-law" was released in 2003.

7. Inner MonGo Culture, Audio and Video Publishing House

In 2003, the large-scale modern opera "Sinner" was released, and "Go West", "Four Sister Fang", "Watch the Lantern" and "Pull Camel" were performed by the Experimental Troupe of WuLanChaBu League in Inner Mongolia; In 2004, "Beat Money", "Beat Together" and "Ten MilDun".

8. Shaanxi Electronic Audio and Video Press

In 2004, he released local modern dramas "Daughter-in-law Back to Take Cheap", "vernacular Five Brother Let the Sheep", "Kua River sleeve", "New Marriage", etc.

At present, although there are no audio and video publications before 1999, it can be seen from the large number of audio and video products published in recent years that the audio and video market has blossomed everywhere in recent years, showing that the duo has been revived and revived with the needs of the people

Summary of Chapter 2

In the literature review of this chapter, the authors conducted an analysis of articles generated from three different stages on this topic. On the theme of "Er Ren Tai", 15 articles were selected on the theme of HeQu, including six on historical research, four on inheritance and protection, three on music technology analysis, and the last two were about music culture. There are very few cases for the foreign research literature analysis, so there is almost no relevant literature on the music duet music research in the process of research.

In short, the contemporary folk drama and regional cultural interaction of social change is the study of social change, the study of culture and art is the HeQu "Er Ren Tai" culture and art research, most of the HeQu "Er Ren Tai" research focus and direction is "Er Ren Tai" music art, including HeQu "Er Ren Tai" drama, "Er Ren Tai" singing performance, etc. On the basis of field investigation, collection and sorting literature, this paper from three aspects comparison and analysis of HeQu "Er Ren Tai" music, combined with it belongs to the intangible cultural heritage, again, folk art, and folk art must return to the natural growth of fertile soil, only the real folk art can have the real vitality of art. The researchers recognized the importance of folk music called Er Ren Tai, the Chinese folk music performance art. It is important as a local Chinese wisdom that reflects the way of thinking, beliefs, ideologies, and identities of a group of people, which relies on expression in terms of gestures. motion Speaking, singing Dances, instrumentations, lullabies, and skits appear in local traditions, rituals, and festivals. These performances are both beautiful and culturally meaningful because they communicate to community members a sense of commonality and communicate to outsiders how the group's culture differs from other cultures. In music anthropological studies. Since folk music performances are reflections of "social life", in which a person uses the performance as a medium to criticize or reinforce the rules of society, folk performances are also adapted to social changes. We need to understand the social and cultural dynamics inherent in folk performances. Locals may use folk performances under changing contexts, such as those previously performed in religious rituals, and may shift to tourism performances and the promotion of cultural identity.

CHAPTER III

RESEARCH METHODS

This study is qualitative research, and the author chose HeQu County, Shanxi Province as the research field of "Er Ren Tai" topic. Since the area was the birthplace of the "Er Ren Tai", the authors chose key informants as my research clues. So the procedure that I use is as follows.

1. Research Scope

1.1 Scope of content

The content included the development of "Er Ren Tai" and music from "Er Ren Tai".

1.2 Scope of sites

In this topic, I chose HeQu County, Shanxi Province, China to conduct fieldwork.



Figure 1 Map of HeQu County, Shanxi Province, China

Photo: www.baidu.com (Accessed December 1,2020)

1.3 Scope of time

I will be studying from December 2020 to July 2022.

2. Research process

2.1 Selected research site and information.

Inclusion criteria: Our selection criteria are: areas where Shanxi “Er Ren Tai” is spread, HeQu 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 “Er Ren Tai” in a full set, and are inherited by the family, and their ancestors can play HeQu “Er Ren Tai” .

The reason why I chose Xin LiSheng and Xu YueYing as my key informants is because their ancestors arranged and inherited HeQu “Er Ren Tai”. They were chosen as interviewees because they are both inheritors of the national intangible cultural heritage, The Loess Plateau ecological singer, Shanxi folk song and “Er Ren Tai” artist, has won many awards. He is the king of folk songs along the Yellow River in China.

Mr.Xin LiSheng (died, Mr.Xin LiSheng was alive in the beginning of the study, died in the later interview, and then found his inheritance disciple for an interview and research).

1. Mr. Xin LiSheng



Figure 2 Mr.Xin LiSheng,

Photo:Hua Jing taken in his home in December 2020

Xin LiSheng, born in 1938 in HeQu County, XinZhou City, Shanxi Province, is a representative inheritor of the national intangible cultural heritage. He grew up for river folk songs, duet, his rough, bold, high voice, from the river village singing the motherland great river north and south, sing to the international stage, he was praised as higher than the octave tenor, his life is full of legend and always maintain the essence, he is the national intangible cultural heritage river folk songs, duet representative inheritance Xin LiSheng.

2. Ms. Xu YueYing



Figure 3 Mr.Xu YueYing

Photo: Hua Jing take in Central Conservatory of Music in December 2020

Xu YueYing, female, Han nationality, born on July 12, 1947, is the representative inheritor of the national intangible cultural heritage representative project. Is the river music "Er RenTai" master, clear voice, clear words, euphemism, highly praised by the audience. Representative plays are "Zou Xi kou", "Wa Ku Cai", "Da Jin Qian", etc.

2.2 Research Tools

This paper is studied by qualitative research methods, using research tools mainly using interviews, questions and observations. To obtain the study data, the

researchers designed the questionnaire according to the different study subjects, and designed the corresponding interview tables and observation tables.

Process of making the questionnaire (based on research objective). (1)Bring it to the advisor to examine.(2)Be modified according to advisor editing. (3)Send it to a expert for inspection before using.(4)Modified according to specialist advice before being used in the field work.

HeQu Er Ren Tai's research covers a wide range of areas. It not only requires knowledge of 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 performance instrument and music score of Chinese operas, Therefore, it should be carried out in the following way:

(1) Collect and organize HeQu Er Ren Tai'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) Interview and summarize the annual and very important local folk customs.

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

2.3 Data collecting

The author will collect data through documents analysis and fieldwork. In order to make an in-depth study, researchers refer to literature materials in libraries and cultural centers and use network platforms such as CNKI (China National Knowledge Infrastructure) and other network platforms to complete the documents analysis.

Then the author plans to go to the research site (YuPing county, Guizhou province, China) for fieldwork. The researchers will visit the manufactory and record

the production process of HeQu “Er Ren Tai” through interviews, observations, audio and video recordings.

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 HeQu Er Ren Tai's history, music body, artistic characteristics, and tracks, I will classify these information according to time, music content, and different key information, and help subsequent data analysis.

This study aims to explore the origin and development of HeQu "Er Ren Tai", advocating the artist's living environment and application of HeQu "Er Ren Tai" in folklore in Shanxi Province sort out the different characteristics, and the historical stage of HeQu "Er Ren Tai", and through the field work, further study the development of HeQu "Er Ren Tai", and the role in society, and the prospect and development of HeQu "Er Ren Tai" and music. The main problems are:

1. HeQu "Er Ren Tai" is a folk opera, which plays an irreplaceable role in folk activities. The study of this paper contributes to HeQu "Er Ren Tai" that they show the original form of its music, and its development.

2. From the past academic research, it mainly focuses on music, artistic performance, folk activities, etc., with little analysis from the development of various periods. Based on the history and heritage of the HeQu "Er Ren Tai" in the northwest of the 19th century, this paper examines the characteristics of identity status, activity status and economic income. The development and change of the opera is a HeQu "Er Ren Tai", which has added some artistic power since its development in the north to the inheritance and protection of folk heritage.

I went to some of the scenes and participated as a staff member, thus obtaining detailed records of folk traditional festivals, ceremonies, music, as well as dance and cultural heritage. It is also necessary to arrange for the collection of information during important festivals. This is also some opera scores analyzed in the article, which are performed in these important festivals and folk activities.

2.5 Data analysis

The author analyses data follow up the objectives and the definition of term by using concepts and theories.

In the first objective, the authors will utilize quantitative research methods and field work data to analyze the production techniques. The administrator will go to the HeQu County Cultural Center for field investigation and sampling through observation, and interview my main informants, Mr.Xin LiSheng, Mr.Xu YueYing and Gu XiaoYing, head of the group,and Mr.Wu Zhao Peng,the inheritor of Mr.Xin Lisheng. Experience and related data were obtained from them, respectively.

In the second objective, the author will analyze the playing methods and techniques by using document analysis and Practice method.

In the third objective, the author will collect and organize the data by using document analysis method. The core of data analysis is mainly focused on music cultural diffusion and development and descriptive analysis method will be used in this part.

2.6 Summary of chapters

I presented on 7 chapters.

Chapter I: Introduction HeQu “Er Ren Tai”

Chapter II: Review Literature

Chapter III: Methods of Research

Chapter IV: The developments of HeQu "Er Ren Tai" in China

Chapter V: The music research of HeQu "Er Ren Tai" in China

Chapter VI: The contemporary status of HeQu "Er Ren Tai". in China

Chapter VII: Conclusion, Transmission and Development

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Chapter IV

An investigate the Developments of “Er Ren Tai” Performance in HeQu, China

The earliest form of the Er Ren Tai appeared in the form of "sitting and singing", where people gather together in their leisure time, singing local folk songs and local minor tunes, as well as interesting "crosstalk" to communicate their feelings and entertain themselves. HeQu has always loved songs and dances and Musical Instruments, such as flute, three strings, SiHu, MonGo GuZheng and dulcimer, which are all popular Musical instruments. In the family, each member can sing a few sentences or play an instrument. The form of "sitting and singing" was therefore first appeared at home. HeQu people are hospitable and like to entertain friends at home. They rise while drinking, while singing beautiful folk songs. Can't help but beat the bowl chopsticks, and then dance. This is inseparable from the living habits and cultural traditions of HeQu place. On the other hand, influenced by the mixed residence of the Mongolian and Han people, the folk art form of the Mongolian people gradually infected the Han people, gradually accepted and learned and imitated. The singing form of "wind and snow" is the "Mongolian music" and the "silk string sitting cavity" of the Han nationality. The lyrics combine Mongolian with Chinese and sing together, which is the crystallization of the integration of Mongolian and Chinese folk art. People collectively call this form of sitting and singing as "Mongolian music" and "SuiYuan general draft contains" social family and children's entertainment methods, which are the same as the Han people, often a kind of Mongolian music. Written in Mongolian, with ordinary instruments such as three strings, four Hu, flute and other ensemble songs. Song with the clappers and the fall for the rhythm. The tone is exciting and has a different style. After slightly its tone, easy to use Chinese words, but still in the name of the Mongolian song ". A detailed investigation and analysis of the performances in this form of "sit and sing" is conducted below.

This "sit-singing" troupe was formed in 2004. The current head Gu XiaoYing and the group have 24 members, divided into actors and band, including 11 actors and 13 in the band. The troupe is the only relatively regular and whole Er Ren Tai troupe in HeQu County, and they have their own perfect sound equipment, playing Musical Instruments, bands and costume props. According to head Gu, there are several Er Ren Tai troupes in ChuKou, but their internal structure is not complete, some troupes do not have a band, some have no costumes or stage. If these troupes need to perform, the troupe to score, or borrowed the band directly from the troupe to perform.

The head of the troupe, Gu XiaoYing (Figure 4), was born in YanGuan County, XinZhou City in 1962. Later, he was transferred to HeQu County due to work reasons and sang the Er Ren Tai for about even years. She has loved Musical Instruments since childhood and has played Sihu for about eight years. So in the troupe in addition to acting, mainly as the four hu hand. In addition, he is proficient in musical instruments related to Er Ren Tai music, such as a piece (flute), Rr Hu, dulcimer, and three strings. In terms of singing the Er Ren Tai, she also taught herself completely through some audio and video materials and valuable experience in daily life, and then communicated with other members of the troupe.



Figure 4 Head of China Gu XiaoYing (taken in July 2020)

Photo: Hua Jing

Gu XiaoYing was the head of the troupe in 2007, before four leaders. When he first took over as the leader, the troupe had 6 members, 3 men and three women. Until now, through the unremitting efforts of head Gu XiaoYing and the troupe members, the troupe has grown from 6 people to 24 people now, and the internal economic operation of the troupe has gradually improved.

In the interview with Director Gu XiaoYing, he mentioned two reasons for establishing the troupe: one is that everyone loves and loves Er Ren Tai performances, but also to enrich people's spare time life and improve people's cultural and living standards. Gu XiaoYing said, "People's life is getting better and better, especially after retirement, they stay at home with nothing to do. Building this troupe can not only allow people to play their talents, have a chance to show themselves, but also as a form of entertainment to make people's spare time life more colorful." Second, according to the spirit conveyed by the government, the Er Ren Tai should not be lost. "Let people pay more attention to the Er Ren Tai, so that the Er Ren Tai can better inherit and develop, so the troupe should not only build up, but also constantly develop and expand. Nowadays, few people can sing the Er Ren Tai, especially young people, who advocate everything containing popular elements. The Er Ren Tai is very strange to them. I hope that through such a group way, people can understand the Er Ren Tai, so as to find the charm of the Er Ren Tai."

The troupe consists mainly of 24 people, both actors and band, the oldest of whom is 74 and the youngest is 44, with an average age of sixty-two and a half years.

Table 1 HeQu Er Ren Tai troupe members introduction

Name	Age	Troupe position	Before the position
Liu Jie	forty-four	Actor, host	Individuality
Jin-lan Xu	sixty-six	Actor	WuHai paper mill
Li XiuLian	sixty	Actor	HeQu County teacher
Ding XiuMei	fifty-one	Actor	Hukou County BaLeng Township teacher
Zhang YuZhi	sixty-five	Actor	Kindergarten teachers
Yang XiaoLan	sixty-six	Actor	Unemployed
Jin XiuLan	sixty-two	Actor	HeQu County Art Troupe
He YuLian	fifty-four	ErHu	HeQu County teacher

Table 1 (Continued)

Name	Age	Troupe position	Before the position
Zhang XiaoQiang	sixty-five	DianZiQin	HeQu County teacher
Gu XiaoYing	sixty-six	SiHu	Individuality
Shi WenFang	fifty-one	Actor	Teacher
Gao YongChang	fifty	Xiao	Government staff
Wen YuTing	sixty-nine	YangQin	Excavating-machine operator
Jia ChangWu	sixty-one	ErHu	Government researcher
Zhao YuDe	fifty-one	SanXian	Post office
Liu Jie	seventy-three	Erhu	Red sail factory electrician
Zhang Hu	sixty-four	SiHu	Animal husbandry society
Liu Xiaomei	sixty-four	Actor、 BangZi	Seed company
Zhang GuiMei	sixty-four	Percussion Music	Unemployed
Gao MeiFang	seventy-three	Actor	Teacher
Zhang Jiang	sixty-four	Actor	Fertilizer plant
Dong XiaoQiang	fifty-six	Actor	Individuality

Among these members, 5 were unemployed, 13 retirees, 7 teachers and 4 other workers. Although we were engaged in different industries, but now gathered together in later age, the troupe to recruit so many members, because we have a common hobby Er Ren Tai performance, the hobby like a link to connect people together, it not only enrich their later life, also let these marginalized people have "identity", they are no longer doing nothing after retirement, but have enough time, to do what they want to do, this is for them after retirement once again by the society, recognized by the audience.

The rehearsals of the troupe are: for the actors every Monday, Wednesday and 5 afternoon, and for the band on the afternoon of Tuesday 4. The actors wait longer than the band because the band rehearse and the band goes to the rehearsal ground to

accompany the actors. When the actors do not need the band, the members of the band will organize a rehearsal for a while during this free time, so the normal time for their rehearsal is two days, and the actor is three days. Actor Liu Jie said: " When we actors rehearse, the band is present, and they have to accompany the actors, so we don't have to spend time arranging together. Sometimes when the band rehearse, they need actors to cooperate, for example, some places need to sing, the actors have to sing, so that the band can decide where to stop and where to start, and also help them stabilize their playing speed.

The most important thing is the rehearsal of the actors, where the leader and actor Zhou YuLing are responsible for guiding the performance movements. Colonel Yao said: " Speaking of these things I will have, no master to teach me, I did not officially learn, is through some audio and video things, learn their own grinding, learn to teach others. The duo station is simple, complex and very complex, especially performing this part, on the one hand is the singing of the tune, on the other hand is the action, especially the expression, such as the happy expression will be exaggerated expression, playful smiling face. Singer will say to cry, cry, laugh, can not only stand there with a straight face, it must not sing good, the audience does not like to see." During the rehearsal, Yao will assign the roles to the actors, according to the appearance, character, figure, voice, etc., and not who wants to play. Generally, both the actors and the bands have the music music scores, so the actors can not use them when performing, but the band members still need to use the music scores because of their older age.



Figure 5 (showing some actors) was taken in December 2020

Photo: Hua Jing

The total property of the troupe is worth more than 20,000 yuan, mainly including Musical Instruments, sound equipment, stage, ground, clothing, banners, benches and so on. At present, they only perform in HeQu County. If they perform in the town, one play a day takes three days as the longest and five days; if performing in the countryside, they will play two plays a day in the shortest day and seven days as the longest. Actor Liu Jie said, "The most time we performed was the Wallace Festival, and the least time was from the 15th day of the first lunar month to May. The first performance of this year was on the seventh day of the first lunar month." It can be seen from this paragraph that the troupe usually opens on the fifteenth day of the first lunar month, and first on the seventh day of the first lunar month. The peak season for the show began in June with the least performances in seven months.

There are two economic operation mechanisms of the troupe: performance operation and box office operation.

1. Performance operation. The troupe's performances are divided into voluntary performances and non-obligatory performances. Compulsory performances are usually the most invited by the government, such as the Lantern Festival gala, and the annual Wallace Festival in HeQu County. After such a performance, the troupe will have no income or receive any gifts. In such a kind of performance, the government will invite the members of the troupe to dinner. Compulsory performance has won you more opportunities to perform on the stage, and people love Er Ren Tai and performance, so they will gladly accept it. However, some people will still complain, are some pensioners, to play a scene takes a lot of physical energy and time, and finally get nothing. Even so, we still actively participate in and cherish the opportunity of each performance. Only in this way can we carry forward the art of Er Ren Tai, and make the Er Ren Tai art have a better development in DengKou County. The source of the non-compulsory performance is some businesses or enterprises, as well as the invitation of various towns and townships, which is the basis and guarantee of the economic operation of the troupe. The troupe has about 30 performances a year, and the price of each performance is calculated according to the number of performances. The price of a play is between 700 and 1,000 yuan, and the highest price is 1,000 yuan. If calculated according to the schedule of the performance, each performance is between 1000-3000 yuan. This also leads to the expenses of the

troupe. The troupe has not been paid so far, and all the proceeds go on its expenses. Actor Xu JinLan said: " We have not been paid since the group. The money earned is used in the troupe, such as costumes, props, cosmetics and sound equipment, which is all bought with the money we earn back. Sometimes if we do not have enough money, we will pay for it ourselves. For example, in our rehearsal venue, the rent of the venue is 2,500 yuan a year, which is 100 yuan per person, and more often, we all pay our own money to solve the various problems faced by the troupe." The income of the performance is managed by three people: Gu, Wen YuTing (electronic organ), Jia ChangWu (electrician, actor). The three people summarize the income and expenses every month or months and make accounts, and the final account by Yao is responsible for the custody.

2. Box office operation. In addition, the troupe occasionally operates at the box office. When performing in rural areas, the troupe sometimes sells tickets, without bills, you can pay the money, but the box office earned much less than the scheduled performance, earning 300-500 yuan.

The Er Ren Tai has developed from the singing stage of the folk song "sitting cavity" to the singing stage of singing, singing and dancing, and has experienced a long historical development process. On the one hand, "sitting cavity" is the art of the people living at the bottom of the society, to bring them happiness and steal pleasure. Its " theme content is always concerned about the living conditions and fate of the hardworking people who live at the bottom of the society. We always turned our eyes to farmers in remote rural areas, and always expressed and expressed the thoughts, feelings and spiritual pursuit of the poor people, reflecting the marks of social life in every corner of northern China in all periods of modern Chinese history." This way of entertaining itself has won the love of the common people. In the second hand, the content of "sitting cavity" is constantly rich, with the integration of various folk cultures, folk songs and ballads in Mongolia, Shaanxi, Shanxi, Hebei and other regions, which promotes the development of the Er Ren Tai. As the society is developing, the appreciation level of the common people is also constantly improving, especially reflected in the inner level. Influenced by the folk "Er Ren Tai" and "She Huo" song and dance activities, the Er Ren Tai has gradually developed from the previous single "sitting and singing" to makeup singing. In the process of

development, inspired by the story makeup of social Er Ren Tai activities, holding props, action performance and echo form of Er Ren Tai, the artists changed "sitting singing" to two singing, at this time, the role of ugly Dan has already appeared. The self-playing and singing, self-pulling and singing to a professional small band accompaniment singing. The two men sang and danced, talked, and sang, accompanied by "three big pieces", wooden clappers, or four tiles. Has "touch hat" began to form, slowly, touch the production of the play is actually performing some drama with story plot, because the characters in the play is by ugly, Dan roles play a variety of roles, on role change, temporary change a hat or cloth, in this form to distinguish between old and young, the reason of the hat is the name.

From "sitting and singing" to "sitting and singing". Through the investigation of informants, the team was formed by the masses in 2010, and the actors were mainly by retired and unemployed elderly people. The captain is Wu ZhaoPeng (Figure 3, a local from HeQu County, 63, who is a fan of the Er Ren Tai. In the sitting team, he mainly plays the dulcimer and sometimes the ErHu. The band was formed for a short time, with retired seniors, including six actors and three in the band (1 dulcimer, 1 Sihu, 1 Xiao, Wooden Clappers actor).



Figure 6 Captain Wu ZhaoPeng (taken in January 2021)

Photo: Hua Jing

When asked why he was named after the "sitting team", Captain Wu said, " There are two main reasons, one is the age, in the sitting team are retirees, the

youngest is 63 years old, the oldest is 78 years old, it is impossible to wear clothes and perform like other troupes. Sometimes we will also go to the park to sit around and sing music together, and this form of singing makes me think of the sitting cavity team. Two is the background of the Er Ren Tai, because Er Ren Tai at the earliest is called 'sitting', is a form of folk art performance in the past, mainly sit to drink, rural sing more, to a few people together, is the sentence 'you Hu I whistle, we two make a two water,' people together, fun, we so decided to discuss the name."



Figure 7 "Sitting Team" in rehearsal (taken in October 2021)

Photo: Hua Jing

The team has nine permanent members, all retired, the youngest 63, the oldest 78, and the nine will also perform in other troupes. They have been singing the Er Ren Tai for years and are very familiar with the Er Ren Tai and the roles.

Table 2 The following is a list of members of the sitting team

Name	Gender	Age	Before the occupation	Team position
Qiao PeiLan	Female	seventy-eight	Pharmaceuticals company	Actor、BangZi
Yu-Ying Zhou	Female	sixty-nine	Post office	Actor
Qiao FengLian	Female	sixty-six	Kindergarten teachers	Actor
Zhang Rui	Female	sixty-six	Grain depot	Actor

Table 2 (Continued)

Name	Gender	Age	Before the occupation	Team position
Sun Qiao E	Female	sixty-six	Retired teacher	Actor
Fan AiYing	Female	seventy-two	Agricultural research institute	Actor
Wu ZhaoPeng	Male	sixty-three	Individuality	YangQin
Sun ZhenLin	Male	seventy	Individuality	Xiao
Wei GuangMing	Male	sixty--three	Individuality	SiHu

In HeQu county, the retirees favorite life entertainment form is performance Er Ren Tai, it for the retirees life, life also prosperous, and help the retirees play "heat", let them "old", "learn", enrich the community activities, the old people can experience the feeling of "need", in the spiritual level, to big also help to strengthen the construction of socialist civilization, create a cultural wealth for our society, made a contribution. Moreover, these retirees take an active part in various activities by forming a sitting team, which also show a healthy and optimistic positive image to the society, eliminate their sense of useless and powerlessness, and give full play to and tap their potential talents. And this is why the Er Ren Tai in HeQu County area can develop for a long time, did not decline the important reason.

Since the 19th century, the duo has made a breakthrough in performance. The original performance is just a relatively simple step on the Er Ren Tai performance gradually developed to the hands of the moss broom into a fan and a stick in the hands of the clown. The duo developed from singing to makeup performance, and the contribution of Mongolian artist Yun ShuangYang played an important role. This form of singing is slowly known and called "fun". To call this art activity a "a fun player". The development from "sitting cavity" to "playing art" is only the primary stage of the development of the Er Ren Tai. With the development of urban and rural economic commodities, in the western regions of ShanXi, Shanxi and Inner MonGo, the folk cultural activities of the Er Ren Tai is no longer a simple folk cultural activities, and many folk artists have turned this cultural activities into a commercial performance, to make a means to support their families. They formed different performance groups, at least five people, more than ten professional or semi-professional performance team known by the local "play team", in order to make

money for the year round. Selling places are selected in more prosperous areas, such as ferry crossings, fairs, temple fairs, mule and horse fairs, catch "banquet", "season" to cut smoke, jump granary, chamber of commerce, horse shops, courtyard, halls, etc., they will be seen everywhere. In the process of art, some later became famous. MonGo BaTu, cloud double sheep and known as the "plum" Zhao four, "collapse" Zhou, "blowing" Zhang and achievements in the performing art, more Ming, JiZiYu, fan six, high gold bolt, Ban YuLian, from the Er Ren Tai singing, music, dance, singing and performance reform, innovation, added a lot of narrative and rap new content, from all aspects, for the establishment and development of Er Ren Tai made a very great contribution.

When the "entertainment player" stepped on the stage, it really became the stage performance art, and it is a reform of great significance in the history of the Er Ren Tai development. As early as in the early days of the founding of new China, Su, Jin, ShanXi three provinces has held the folk artists learning, folk club, Er Ren Tai troupe set up a special mining arrangement Er Ren Tai traditional opera approval committee, and a lot of adaptation, innovation, these plays have "money", "exploration", "borrow crown", walk west " adapted plays with new image in front of the audience, got the recognition of the audience's love. Er Ren Tai development is faster and faster, not only got the attention of the central leadership, also invited Liu, high bolt, Zhou home, Ahang E Bin also attended the Chinese people to north Korea, for the Chinese people's volunteer army, the Korean people's army and the Korean people performed the "small cattle", "west", "play money" and other plays, was warmly welcomed by the audience. Chinese record companies and Inner Mongolia film producers also made Er Ren Tai art films in two plays, "Selling the Bowl" and "Go West". Inner Mongolia film studio also shot the Shanxi HeQu county opera with Er Ren Tai singing transplant new opera "Liu HuLan", "small two black marriage", "Wang Gui and li XiangXiang", "Liu QiaoEr complain" and the group of the opera "always harm humanity" plays, in Jin, ShanXi and Inner Mongolia Ke Zhao league, soil flag tour more than 400, fame, the influence is very big. Fifteen artists Ding XiCai, Liu Quan, Liu YingWei, Zhou ManCang, Zhang E Bin and so on were also invited to the Beijing Dance Academy, the Central Conservatory of Music, the Shanghai Conservatory of Music and other universities and professional groups to guide, and

trained many actors. The duo made a great step in this period, and folk cultural exchanges between provinces and cities were very frequent. In order to promote the exchange of culture and art among the provinces, some artists often go to the provinces, autonomous regions and counties to spread their art, enhancing the exchanges and cooperation between the provinces and cities. Fan Liu, a famous artist from Baotou, has gone to Shanxi, ShanXi and other places to guide professional and amateur Er Ren Tai actors. Ding XiLai, a famous artist, has gone to Shanxi HeQu Er Ren Tai Troupe to teach his skills. The above shows that after the 1950s, Er Ren Tai art entered a new period of development. Professional performance troupes have been established in Shanxi, Shaanxi and Inner Mongolia, etc. Er Ren Tai art has become an influential new art variety in northern China. The reform and inheritance of the Er Ren Tai have made remarkable results.



Figure 8 "Fight money" still, provided by HeQu Er Ren Tai Opera Company internally

Photo: Hua Jing

Since the founding of the duo, the development is rapid, Hohhot, Baotou folk opera troupe, the reform of the traditional plays, in the content and form give a person a refreshing feeling, on the basis of retaining the original style characteristics, absorbed some other performances, from all aspects to promote the development of

the duo to mature. In 20 years, many excellent plays and actors appeared in the Er Ren Tai performances held in Inner Mongolia. The "New Money" and "TanLang" performed by Baotou Folk Opera Troupe are all reformed and innovated in traditional plays. This new batch of new works has won everyone's love.



Figure 9 Drama "Lantern Xiao", taken on February 26, 2020 at 8:00 PM

Photo: Hua Jing

From the study of this chapter, since the 19th century, HeQu Er Ren Tai has developed from the original simple duo rap music to a series of innovation and reforms, such as chorus, music, song and dance performance, which has made great contributions to the establishment and development of the Er Ren Tai. The whole change of HeQu Er Ren Tai from singing to song and dance performance cannot be separated from the contribution of the old artists, which played an important role in the later development into the stage performing art, and was also a reform of great significance in the history of Er Ren Tai development.

พหุบัณฑิต ชีวะ

Chapter V

To analyze the characteristic of “Er Ren Tai” Performance in HeQu, China

“Er Ren Tai” is the main body of Er Ren Tai music, which is mainly popular in today's XinZhou City, Hohhot City, Baotou City BaYan Memorial League and IkeZhao League and other places. Its wide popularity range, repertoire types, and the number of practitioners and creators is incomparable to the Er Ren Tai in other places.

The “Er Ren Tai” has a wide range of themes, most of the content is mostly based on the people's real life of the people. It vividly shows the real life of the people in various ways from different levels, reflecting their helplessness and dissatisfaction with the real life and their yearning for a better life in the future. The theme of the Er Ren Tai is roughly divided into the following four aspects:

First, songs that reflect the suffering life of the working people and reveal the darkness of the old society, such as walking west, labor production, social life (including labor life and family life), respectively, reflecting the love of children, young men and women, and singing historical characters or fairy tales to reflect songs of real life, such as The Three Kingdoms and Pearl Curtain.

There are many kinds of Er Ren Tai, which can be divided into three categories: hard code drama, whip drama and dock adjustment. Hard code drama is good at singing, reading and doing. Performers not only need to have good voice conditions, but also need to have certain dance skills. This type of Er Ren Tai more absorbed opera such as love, YangKo, Jin opera performance program, has the characteristics of opera. The representative works of such music are " XiKou ", " acid " and so on. Whip play, also known as "artillery music", mainly focuses on dance performance, this kind of play " absorbed more of the YangKo singing, singing and in the third person, often sung in the form of five more, four seasons, December, the story plot is simple, no or few guest and white and drama stylized action. The representative works of such music are " Fight Money ", " Fight Link ", " Five Brother Let the Sheep " and so on. The dock tone, also known as "Er Ren Tai", is sung by men

and women, with little or no chanting and dance movements. Most of the lyrics have no characters, and the representative works are "Sea Lotus", "Hope WuMore" and "Picking cotton".

1. Commissioning characteristics

The creation and development of folk music has included the most frequent tones of five tones and five tones of seven tones. The so-called five-tone formula is " composed of five sounds, arranged in the order of the sound, that is, constitute the five-tone scale." The order names of the five-voice scales are " Gong ", " Shang ", " Yue ", " Zhi " and " Yu "; The so-called five-tone seven tone is " between the two small three degrees (namely 'horn one sign' and 'feather one palace'), add 'change' or 'clear' horn ', ' change palace 'or' feather' to constitute the five-tone seven tone respectively; The five-tone seven-tone style still has five tones as the backbone tone.

In Er Ren Tai music, the most widely used tones are the characteristic and commercial tones. C characteristic and C commercial tone are the most frequent and characteristic, " Because the main tone is the same, so the characteristics of the same main tone are formed. This feature not only adapts to the performance of traditional accompaniment instruments, but also lays the foundation for the frequent conversion of principal tones between tones."

1.1 Zhi Modest

"The C signature is commonly known as" hard four characters ", according follows the reference of traditional accompaniment instruments." The basic scale of the C signature tone is arranged . The tone is in the melody color, the tone focuses on the performance of festive, bold and unrestrained, kind, sad and angry emotional appeal of music. In this tone, the main tone C is the most stable, often starting with the song and ending with the tone in the melody. Five-level commercial tone G and four-level palace tone F are the pillars of the tone. The most characteristic in the tone is that the third-level tone E does not tend to the fifth-level tone F, but enters the tone main tone C through the secondary tone D downward, thus forming the most characteristic in the tone. In the Er Ren Tai, C levy adjustment type is very widely used, such as: "Sea Lotus", "Five Brother Sheep" and so on.

Note: In the following score For the tone main tone,For characteristic sentences.

Hai Lian Hua —— water version



Figure 10 Hai Lian Hua

Make: Hua Jing

The above score is the running board singing section of "Hai Lian Hua", and the song is a love theme. The C tone "C" is not only used for the beginning and end of the whole song, but also the most frequent sound in the whole song. The tone struts "G" and "F" constantly alternate in the strong beat positions in the song, appearing second only to the tone main voice "C". The features are now in bars 16 and 17 and 25 and 26. The melody of the whole song is prominent, the tune is cheerful and smooth, the rhythm is mainly divided, and the combination of the lyrics more highlights the brother's love for his sister.

"Wu Ge Fang Yang" is C levy five voice seven tone type, the full song feeling deep meaning, in the form of December to express the young woman to the five elder brother thick love honey meaning.

Wu Ge Fang Yang —— water version



Figure 11 Wu Ge Fang Yang

Make: Hua Jing

From the above example, the song chooses the horn tone, although the horn tone is not the tone main tone, but it is the three tone in the main chord function group, and the use of the tone can also play a clear tone role. Meanwhile, the tone lead appears in almost every phrase and ends with the lead tone. The C pillar sounds "G" and "F" constantly appear alternately, and the signature "C" is also used frequently at the end of each sentence to clarify the tonality of the song. Not only that, the features in the signature formula also appears frequently in the song, such as sections 7,8,16 – 18, and the repetition of 16 – 18 in 26 – 28. Although these characteristics have different forms and rhythms, the characteristics of C characteristic modulation are very obvious. In the melody of the whole song, the levy tone color is very rich, the melody is euphemistic, and the combination of the young woman to the lover five elder brother infinite affection depicted lifelike.

In addition to C modulation, F modulation is also much seen in Er Ren Tai music. F The basic scale of the tone. According to the characteristics of the characteristic tone, the five-level tone "C" and the fourth tone "drop B" for the pillar tone A do not tend to drop B, but enter the main tone F through the secondary tone G down, forming the most characteristic music sentence of this tone.

"Play even", also known as "worship the big year" for F levy five voice seven tone type, in the Er Ren Tai traditional repertoire has a certain influence, the audience is not tired of listening to (watching).The song mainly describes the love between young men and young women who pay New Year greetings and watch the lights together during the Spring Festival.

Best Link



Figure 12 Beat Link

Make: Hua Jing

The whole song of "Beat Lian Cheng" starts not only with the tone main tone "F", but also throughout the whole song, the main voice uses the highest frequency. Second only to the tone backbone, "C" and "drop" B " constantly alternate in the strong beat positions in the song. In addition, the characteristic phrases of the tune also appear frequently in the song, such as in sections, Subsections 25 and 26 are arranged in the normal order of characteristic sentences, while in bars 26 and 27 the order of characteristic sentences is changed, but the overall feeling is unchanged, and the tertiary tone A eventually drops to the primary tone F. Characteristic musical phrases are also used in subsections. The song is strong in major color, the tune is cheerful and bright, the singing is simple, the melody ups and downs is orderly, will worship the New Year, watching the lanterns of the lively scene of dripping.

1.2 Shang Modest

"C commercial tone is commonly known as 'full six characters', this name is also in accordance with the reference relationship of the list."The scale of the C quotient tone is arranged .In C, the main tone C is the most stable and is often used at the beginning and end of full music.Five-level tone G and four-level tone F are the tonic pillar sounds, but the actual effect of four-level tone F is often greater than five-level tone G.Although the F sound is not in the main position, but also turbulent flow away, full of anger.Therefore, " C commercial tone on the one hand has a beautiful and slender character, but also has a bright color, brighter and softer than the palace tone, this tone is called 'neutral tone'."

The music "planting foreign smoke" of Er Ren Tai is a typical C commercial five tone seven tone, which is one of the most representative works in the commercial tone.This work mainly describes the labor of a young man by exposing the great harm of young men and women that "foreigners" brought to the Chinese people after introducing opium into China.At the same time, they also described the persecution of the bandits to the working people, and expressed the beautiful love between both men and women through labor.The short melody also narrates the whole process of growing the two cigarettes until they are harvested.

Zhong Yang Yan



Figure 13 Zhong Yang Yan

Make: Hua Jing

In the above example, the main tone C is not only for the starting tune, but also the most frequent sound of the song.Although the trunk sound F appears for a limited number of times, it appears in the strong beat position of section 6 to help to clarify the tonality of the song. Although the main sound G appears in the music, and its actual role is not as obvious as F, it appears more frequently than F, and the melody and rhythm are more flexible, adding a rich color to the whole

music. Throughout the music, the main tone and the subordinate tone jump in four and five degrees, highlighting the lively labor scene.

1.3 Other Modest

The Er Ren Tai also often uses the F, C, and C feather tone styles. For example, the classic song "Beat Money" is five tone seven tone of F Palace, Newspaper Name and Embroidery are seven tone of C Palace, Vinegar and Pearl Roll Curtain are C feather five tone seven tone, etc. These tones have their own characteristics, make the melody of the Er Ren Tai euphemistic, full of angry.

2. Curved-type structure

The musical structure of the Er Ren Tai music is in the basic form of "two heads" and "four heads", on which the rest, such as three legs, multiple heads and supplementary pieces, are extended.

"One of the few forms in Er Ren Tai music, it is composed of the following form above." Growing Foreign Smoke is a typical two-sentence head form. The upper and lower two sentences are symmetrical. In order to make the melodic style of the whole music unified, the development of the next melody changes from the first half after repeating the second half of the melody in the previous sentence.

In the structural form of the two heads, sometimes the rhythm of the melody is pulled open and put fast, thus extending the original two heads to four heads. "Growing Foreign Smoke" is expanded to form the following passages:

Zhong Yang Yan



Figure 14 Zhong Yang Yan

Make: Hua Jing

The extended melody has a unified style and a consistent structure, especially because of singing four sentences in the form of the two heads, thus avoiding the excessive repetition of the music and giving full play to the expressive power of the song.

The music segment structure of four sentences is the most basic and most commonly used in Er Ren Tai music, with various structural forms and the structure is square or basic square whole. These include initiation, corresponding and imitation. The three structural forms are illustrated as examples below.

1. Start

Shi Ai



Figure 15 Shi Ai

Make: Hua Jing

The above example is starting, bearing, turning, closing four sentences, four sections for one sentence, the structure is whole. The song is F signature tone, the end tone is C-G-F-C, with the main, subordinate, subordinate, main function, so the song is a typical four-sentence head section, the structure is shown as follows:

a + b + c + d

4 4 4 4

T D S T

Start carry turn close

There are many four sentences of this type in the Er Ren Tai singing music. Although the structure is not absolutely square, and each sentence has different lengths, the whole belongs to this type, such as "Full calculation", and the structure is shown as follows:

$$a + a + b + a$$

$$2+4 \quad 2+3 \quad 2+2 \quad 2+4$$

$$T \quad D \quad S \quad T$$

Start carry turn close

2. Corresponding formula

18 Nian



Figure 16 18 Nian

Make: Hua Jing

The previous example is the corresponding four-sentence first paragraph, two sections for one sentence, the structure is basically square. The first two sentences in the song are the correspondence, the last two sentences are also the correspondence, and between the first and after the two sentences. This structure follows before and after, natural paired, is a typical complex corresponding structure, shown as follows:

$$(a + b) + (c + d)$$

$$(2 + 2) + (2 + 3)$$

The corresponding four-sentence head music section is not difficult to find in the Er Ren Tai singing music, such as "pregnant", "Fan meter", etc., all belong to this kind of music section. The structure diagram is shown as follows:

$$(a + b) + (c + d)$$

$$(4 + 4) + (4 + 4)$$

The above figure is "pregnant", which can be obtained from the figure is a typical corresponding four-sentence head. In this song, the first two sentences and the latter two sentences correspond respectively, and between the first and after two sentences.

$$(a + b) + (c + d)$$

$$(10 + 6) + (8 + 13)$$

The above figure is "Fan Ji". It can be seen from the diagram, although the structure is uneven and the length of each sentence is different, the whole also belongs to the corresponding relationship. Imitation Type,

Da JingQian



Figure 17 Da JingQian

Make: Hua Jing

The above example is the imitation four-sentence head paragraph, four sections for one sentence, the structure is whole. In the song, the third sentence is exactly the same as the first sentence, and the fourth sentence is generally similar to the second sentence. The same tune and generally similar rhythm type throughout the beginning and end, making the whole song style unified, the melody is unique, its structure is shown as follows:

$$a + b + a + c$$

$$4 \quad 4 \quad 4 \quad 4$$

Imitative four-sentence passages also appear frequently in Er Ren Tai music, such as Ten Pairs of Flowers, whose structure is shown as follows:

$$a + a + b + a$$

$$4+4 \quad 4+4 \quad 2+2+2+2 \quad 2+2+3$$

In the music of "Ten Pairs of Flowers", the whole song is unified with a specific eight-minute note rhythm type, and the melody is enthusiastic and unique.

3. Plate-type change

In Er Ren Tai, the change of plate is also very important, " in order to adapt to the development of the plot and strengthen the Er Ren Tai music drama color, some traditional tunes (usually water board) to each speed change, form a variety of plate now, namely bright, slow, slow two water board (fast three eyes), water board, fast water board, allegro (pinch plate) and other six kinds of plate."In the duo, the beat changes are closely combined with the board changes.In the duo, the most commonly used beats are two and four beats.Water board and Allegro are mainly two beats, adagboard or slow two water board are mainly four beats; three beats only appear in the change beat; and some few Allegro use one beat.

Table 3 Chart one is the board feature of Er Ren Tai music:

Plate number	Board name	Beat	Speed change	Use
1	High light	Scatter, no beat	free alternation	Excited, sad and angry
2	Lento	4/4	♩ = 48-63	Talk to, recall
3	Slow two water board	4/4	♩ = 63-72	Emotional relief
4	Drain board	2/4	♩ = 72-88	All have
5	Fast two water board	2/4	♩ = 88-112	Happy and warm
6	Hold the word board	2/4或 1/4	♩ = 112-160	Emotional orgasm

1. Bright tone

"The formation of bright tone is greatly influenced by the Mongolian tone, Han mountain climbing and the dispersion of plate cavity drama." Most of the opera performances of the duo duo are in the form of stalls, so the actors are often used to attract the audience before the official repertoire, etc. Bright tone is often used for emotional excitement or anger in opera, so it is one of the important expression means to shaping tragic color in dramatic music. Bright tone can be roughly divided into two forms, it is in singing as long as the certain law of the first and second sentences of the water board into a loose board. The first two sentences are the second tone, then the third sentence, the first sentence, and the second sentence. The other bright tone " that is, instead of sing the first sentence or the second sentence, but rearrange a bright tone added to the adagio or slow two water board, become a structural form similar to the lead in the composition." For this form, when the author or performer creates it, the music can be long or short, big or small, according to the specific needs of the plot at that time. Bright tone is rarely used independently in Er Ren Tai music, and is often close to slow board, slow water board and water board.

Wu Ge Fang Yang —— Bright tone



Figure 18 Wu Ge Fang Yang

Make: Hua Jing

The above example is the bright tone part of the Er Ren Tai's music "Five Brother Let the Sheep", which belongs to the big bright tone in the first form. In the score shows that the performers need to sing the first and two sentences, followed by the adagio, which is suitable for the performers to develop emotions.

Da Lian Cheng —— Bright tone



Figure 19 Da Lian Cheng

Make: Hua Jing

The bright tone of "Beat Link" belongs to a combination of the first and the second form. As can be seen from the sample, the bright tone here is the processing and development of the first and second sentences of the song, which should be followed adagio to introduce the audience directly to the storyline. However, the big bright tone in the song, instead of directly singing the back adagio, directly created a new part added to the adagio, so the bright tone at this time becomes the structural form of the lead in the music.

2. Adagio

In singing, the adagio is mostly used for memories, talk and other narrative plots. Adagio uses four beats, in the singing can be fully opened, the performers have full time to give play to the vocal conditions and singing skills, such as adding words, embellish accent, etc. Therefore, during the whole performance, the adagio singing is usually an important sign to measure the singing level of the actors. A good singer in the performance process can not only achieve the word positive cavity circle, neat words, but also in the flat take strange.

The adagio parts of the Er Ren Tai music "Five Brother Sheep" and "Link" change roughly the same way. First of all, the content is mainly the beginning of the story, with only a few sentences to bring the audience into the storyline. For example, the adagio part of the heroine is waiting for her lover's fifth brother to work; the adagio part describes the scene of the hero and the heroine paying New Year greetings to each other. Secondly, in terms of changes, we add a lot of ordinary and colorful words to the lyrics, which makes the audience feel more interesting when listening to

them. For example, in the first sentence of "Five Brother Sheep", the song itself is very short for "red light hanging in the big door hole", in the adagio, the simple lyrics added "that", "big ah" and other words will show the beaming scene and the woman's eagerness for the lover in front of the audience. Another example is the second sentence of "hit together", "bend at the door", the short six words added "that", ho cough " and other words and tone, making the bending action of the door more vivid, the funny scene of men and women lifelike. Thirdly, the singing performers will play the individual performance level, to bring perfect auditory enjoyment to the audience.

3. Slow two water plate

Slow two water plate is also known as fast three eyes, the plate type and adagio are mainly four beats, the difference between the former and the latter is that the singing speed is slightly faster and the melody changes less.

Zhong Yang Yan — lento



Figure 20 Zhong Yang Yan

Make: Hua Jing

Zhong Yang Yan — Fast three eyes



Figure 21 Zhong Yang Yan

Make: Hua Jing

The last example is the adagio and fast three eyes of "A kind of Smoke". From the last example, we can see that the music beats in the music are four beats. In the melody part, the adagio is significantly widened and complicated compared with the fast three eyes, and the term in the adagio is complex and lengthy. According to the

principle of fast reduction and slow complexity, the fast three eyes sing faster than the adagio.

4. Running water version

Waterboard is the traditional board style of Er Ren Tai music, the most widely used, as is found in most songs in Er Ren Tai music. The plate style is characterized by doubling the adagio.

Da Xiang Lian —— lento



Figure 22 Da Xiang Lian

Make: Hua Jing

Da Xiang Lian —— Water version



Figure 23 Da Xiang Lian

Make: Hua Jing

Qing shou ——lento



Figure 24 Qing Shou

Make: Hua Jing

Qing shou ——Water version



Figure 25 Qing Shou

Make: Hua Jing

The above are the water board of music, the plate is the original model of Er Ren Tai music, as shown in the score example, the water plate of the two pieces are mainly two beats, the basic form of the melody part is basically the same as the adagio, double the adagio, but there is no complex rhythm of the adagio, undulating melody.

5.Quick two flowing water version

Fast two water board is very suitable for the cheerful and warm mood. The biggest characteristic of the board is that the development of melody is to reduce the notes of the water board.

Kua Nu Xu ——Water version



Figure 26 Kua Nu Xu

Make: Hua Jing

Kua Nu Xu ——Fast two water version



Figure 27 Kua Nu Xu

Make: Hua Jing

In the above example, the water note is the control of the water board and the fast two water board. From the above example, the main notes determining the melody direction used in the melody of the water board are basically the same, but some decorative melody over is omitted in the fast two water board.

6. Allegro

Allegro mostly appears in very intense emotional situations. This board is often used to cause the climax of the whole game, suddenly stopping at the end, and then slow down to the end of the whole song. The beat of allegro is mainly two beats, and a few use one beat; the rhythm is double, a quarter or two-quarter.

Wu Ge Fang Yang——allegro



Figure 28 Wu Ge Fang Yang

Make: Hua Jing

Kua Hong Deng——allegro



Figure 29 Kua Hong Deng

Make: Hua Jing

The top score is the allegro part of the Er Ren Tai music "Five Brother Let Sheep" and "Hanging Red Light" respectively, among which "Five Brother Let Sheep" is mainly a shot. From the change of the beat, we can see that this is the climax of the whole song, and the melody in the board is less simple than that in the flowing board. In "Hanging the Red Light", although the allegro is mainly on two beats, it is difficult to see that the song is the climax of the whole song, but the

melody score in the song is obviously simple and straightforward than that in the water board.

Not all Er Ren Tai music includes these six boards, such as bright tone, adagio, slow water board, water board and Allegro, bright tone, slow board, water board and Allegro; Smoke starts from adagio, followed by fast three eyes (slow water board), water board, Allegro, etc.

4. Spin method

Spin method is the development method of melody, is one of the basic factors constituting melody. In the Er Ren Tai, the development of the melody takes various forms and has rich changes. Three representative Er Ren Tai works are analyzed as specific study objects below.

1. "Five Brother Sheep" spin range big jump, melody of substantial rise and fall, repetition

The interval in the melody, with the north of the people of the kind of free and unrestrained, warm and cheerful character characteristics. These intervals not only add character and color to the music, but also often form the special tone of the music.

Er Ren Tai music "five brother sheep" appeared a lot of range jump, such as five degrees, six degrees, seven degrees, octave range jump, so that the melody is euphemistic, the heroine looking forward to the lover five brother arrival of the eager complex mood to give a very good description.

The dramatic rise and fall of the melody reflects the extensive and magnificent natural scenery of high mountains, mining fields, big rivers, and the bold and straightforward national character. This means is very common in singing, and at the same time also has the performance of singing in singing, so it is more profound and obvious.

In the Er Ren Tai music "Five Brother Sheep", the melody rises and falls frequently, only the first two sentences appeared twice, and almost each of the next four sentences appeared at least once. This method is combined with the range dance, the woman's eager mood more vivid image, leaving a deep impression on the audience.

Repeating is to present the previous melody again. "Repeat use is a simple and easy way to achieve better results. "Duplicate is mostly used for the correspondence between upper and lower sentences, which can be divided into multiple repeated forms such as strict and changing repeats.

The supplementary part in the music of "Five Brother Let the Sheep" is to repeat the changes of the three and four songs, and the main purpose of using this method is to make the end of the whole piece sound more complete and serve as a supplementary termination.

2. "Connecting Link" spin method Theme tone throughout the use, repetition, the melody of a substantial rise and fall

"The use of theme tone is an effective technique to unify melody style and image. "In the Er Ren Tai music," the theme tone is generally between 1-3 bars, and the presentation of the theme music often adopts the unique technique, in which the music appears in front of the audience at the very beginning. "Because the theme is short in tone, it can easily live in any musical sentence.

In the Er Ren Tai music "Beat together", the first two bars of the melody are the theme tone, which is in line with the characteristics of the theme tone itself. The first two bars in the a sentence are the theme tone, while the latter six bars are the development and extension of the theme tone. Although it is not in the same vocal area as the first two bars, the style characteristics of the overall signature tone is still very prominent. The last six sections of the b and c and the a take the same way. The whole a1 sentence seems to repeat a, but in order to avoid too much copying of the theme tone, from the beginning of the fifth section in a1 sentence to the end of the music sentence. Although the same, it is different, so that the theme tone melody contrasts and highlights the theme tone. The c1 and a2 sentences of the supplementary part, basically the same as the second half of the whole piece, act as repeating the theme tone and supplementary termination. At this point, the song will theme tone with a variety of techniques to repeat, change, melody development words Seiko, meticulous, before and after care without stereotypes.

In the music of "Link", a and b sentences are their own strict repetition. The c sentence plays only the role in causing the following and expanding the structure here. The a1 sentence is the repetition of a sentence, c1 and a2 sentences are the repetition

of c sentence and a1 sentence. Although the melody has changed here, but the whole song style is roughly unified, and forms a full termination. A strict correspondence is formed between the sentences and sentences of the whole song, and new music components are introduced to obtain the development of musical melody.

In the Er Ren Tai singing "Beat together", the melody in a sentence alone made two large ups and downs. The first is an ascending octave bump in sections 1 and 2 in a, and the second is a descending octave drop in sections 5-8 in a. The connection of the a sentence and the b sentence is also an upward octave bump, and then the b sentence makes a downward octave drop. The back part of the track changes from the front, but the rise and fall technique is roughly the same as the front. This technique for the performance of the bustling Spring Festival and a pair of lovers know hot feelings to give a very good portrayal.

The dramatic rise and fall of the melody in the Er Ren Tai music gives the art a unique style, and also makes the Er Ren Tai popular between the central and western Inner Mongolia and other provinces and regions (ShanXi, northern Shanxi, ZhangJiaKou and other places).

3. "Growing Foreign Smoke" spin method Deliver, the melody to rise and fall substantially

Recursion is a technique of expression of melody development. The use principle is that the beginning of the next sentence uses the end of the previous sentence as the material, so that the development of the melody extends like a chain ring, and the structure is tight and complete. In the Er Ren Tai music "Growing Smoke", The melody at the end of the last sentence, The initial melody of the next sentence is based on this and changes the subsequent melody, so that the original short melody has the effect of continuous initiation and secondary extension. A strict relationship between the sentences and sentences, and introducing new musical components becomes the motivation for the melody to develop the music forward to the end.

Although the Er Ren Tai music "foreign smoke" melody is short, only up and down two sentences, but in the melody of the melody but play to the glass. The first two bars of the first sentence proceed smoothly, and the latter two bars descend from the highest pitch of the song to the bass. The first two bars in the second sentence are

recurrent with the latter two bars in the first sentence, and the melody is roughly the same, also descending from the highest pitch la to the bass sol. The second melody of the last two bars goes too straight to the highest sound la and then goes down to the bass sol, where the whole song ends. The use of this technique will be young men and women when the thriving labor scene portrayed lifelike. As can be seen from the above analysis, in the Er Ren Tai music works, the most frequently and widely used spin feature is the large rise and fall of the melody, and almost every work contains this spin feature. This feature will not only be the characteristics of bold and straightforward performance of the music, but also its delicate twists and turns, graceful and low characteristics play to the extreme.

5. Melodies and Rhythm

1. Jump forward and progression of the melody

Although the big jumps and the dramatic rise and downs in the Er Ren Tai music are very common, these big jumps and downs are not used casually, but have a certain regularity. In the melody of the Er Ren Tai music, after the long same step moves, the reverse jumps after the same step jumps. The Er Ren Tai music itself is short and lean, with the "longer time" sometimes varying in two, sometimes four, but not beyond four. The "step in" and "jump in" are mainly based on the relationship between this range and the other intervals placed around it. "In general, the reverse movement will not wait about until the original movement is over. For example, "Ten sighs".

The above example is a musical sentence of the Er Ren Tai music "Ten sighs". Although the first two melodies have the reverse progression in the middle, the whole process is conducted downward. After the first two bars, the reverse jump appears, and then the end. In Er Ren Tai music, if the jump degree is large, the three and even four degrees are advanced, such as the second and third bars after the second and third degrees; if the jump degree is small, the reverse movement must be only two degrees, as in the first section above, if A and E are regarded as jumping, and the step followed after E is only second progression. Another example is "Picking beans".

The last example is a musical sentence in "Picking beans". The overall melody of the first two bars goes down. After the end of the downturn, the big jump in the

opposite direction. After the big jump follows the reverse progression of the melody in order to maintain the balanced development of melodic progression and progression.

2. The rhythm of the melody

In Er Ren Tai music, the rhythm is flexible with the jump and the progression. In general, notes with longer phonemes are in principle suitable for jumping into motion, while notes with shorter phones are more suitable for progressive motion. The "length of the pitch" mentioned here is a relative concept rather than an absolute concept. If the whole song is based on the octave note, the quartet and second notes; if the whole song is remembered on the sixteenth note, the octave note also belong to the notes with longer notes. For example, in the example "Ten sighs", the attached octave and sixteenth characters are mainly advanced, while the four notes are long, then jump after the octave. For example, in the example "Picking beans", the attached point eight notes and eight notes are both advanced, while the second notes are followed by the octave jump.

There are many other examples in Er Ren Tai music. From the above analysis, we can know that rhythm and melody are integral organic whole, and the development and change of melody will inevitably change the rhythm, the rhythm will change while the rhythm also changes.

6. Termination

GaoYun and bold and unrestrained do not lose low back and graceful, rough and straightforward and show delicate and twists and turns, Er Ren Tai music in these characteristics are also reflected in the termination.

1. Top and lower four degrees of the main

The range dance is widely used in Er Ren Tai music. Four-degree dance is a very typical and frequently used type of interval dance. Therefore, at the end of the Er Ren Tai dance, the main dance reflects the characteristics of the Er Ren Tai music dance.

Zou Xi Kou



Figure 30 Zou Xi Kou

Make: Hua Jing

Zhong Yang Yan



Figure 31 Zhong Yang Yan

Make: Hua Jing

The last example is the end of the slow board of "XiKou" and "Growing Smoke" respectively. The similarity between the two pieces ends by jumping down four degrees to the end of the lead sound, which is very common in Er Ren Tai music and can reflect the characteristics of the big interval dance in Er Ren Tai music.

2. C grade up or down

In Er Ren Tai music, the termination form of the ascending or descending scale is also very common, most of the tunes, the end of the sentence are mainly above and descending, it is all in this form of termination.

3.Round way

On the basis of maintaining the basic sound level upward or downward level, there is another reverse, forming a small "." - -The ups and downs of fog, such as the termination of Disease and Termination of this roundabout way of termination also reflects the euphemistic and implicit side of the duo's music.

7. Multiple voice factor of the Er Ren Tai

A variety of Er Ren Tai stations, different forms of expression, the actors naturally choose different forms of performance in the process of performance. Although the melody is mainly in the mono-part form, different

multiacoustics phenomena are formed due to its different performance forms and various accompaniment forms.

Traditional Er Ren Tai music is mainly performed in the form of men and women singing, so it is easy to produce multiple sound phenomenon in the combination of men and women receiving, staggered and overlapping vocal parts.

The score "Beat Money" is one of the most representative works in Er Ren Tai music. From the dramatic rise and fall and the big jump between intervals, we can see that the song is based on two different vocal ranges. From the structure of the melody, the song is a contrasting segment structure. In the process of the performance, the actors and actresses sing in the form of singing, the complete narrative of the two plot. The alternating singing of male and female voices forms a comparative multi-vocal factor.



Figure 32 Da Jin Qian

Make: Hua Jing



Figure 33 Fight Into A Link

Make: Hua Jing

The last example is "Fight into a Link". The actors and actresses complete the story in the form of questions and answers, and the men and women sing

together. Original spectrum only single melody such as spectrum 1, but in the actual performance process, although the actors and actresses use the same melody to sing, but male and female vocal tone is different, pitch (female is actually high octave), different singing tone such as spectrum 2, thus forming the reception and staggered mixed multiple factors.

In the Er Ren Tai music, such multi-vocal factors are very common, such as "Five Brother Let the Sheep", "Growing Smoke", "Allah Ben Flower", "Jing Wu Geng" are the different timbre, pitch and singing tone caused by men and women, the formation of multi-vocal factors.

In addition to the form of male and female Er Ren Tai, the Er Ren Tai music also has the form of male and female Er Ren Tai. Although men and women use the same melody in their singing, they overlap with multiple sound factors due to the different pitch of men and women. Although the Er Ren Tai parts of some songs are recorded as the same melody between men and women, actors use different tones in the actual performance, boys generally use the descending tone while girls generally use the rising tone, which also forms overlapping multi-acoustic factors. Spectrum for example below:



Figure 34 Zhong Yang Yan

Make: Hua Jing

In the singing of the above example, the actors start in the form of men and women (such as before), from the beginning of the lyrics, to the end of the beginning to sing together, but there is no lack of alternating singing between men and women. The joint singing part of the song is "a difficult one", because the vocal areas of the men and women are different, the actual pitch of the male singing is the low

octave, forming the octave overlapping multi-factor of the men and women. In the receiving part of the song, although the male singer "Jin Young" has only two words, its tone did not stop because of the end of the singing, but delayed until the female voice sang "cough cough" and directly into the next sentence of the male voice "Qian Young", thus forming an overlapping multi-voice factors. At the end of most Er Ren Tai music, male vocals usually sing in decline, while girls sing in up ways. The ending "Cough, Flowers" also uses this singing form, forming an octave overlapping multiple factor at the end.

Although most of the overlapping multiacoustics factors formed by the Er Ren Tai form are octave stacked sound, but for the needs of the plot, plot and sound, some Er Ren Tai songs will also use the third and four degrees as the end of the whole music, the specific form is as follows:



Figure 35 Da Jin Qian

Make: Hua Jing

The above score is the end of the Er Ren Tai music "Hanging up the Red Light", where the men and women sing together. The original score only has the word "you", and the actors use different titles in the actual performance. The original score has only one melodic singing mode, but in the actual performance of the actors, eight and three degrees overlap the multiple sound actors.

There is also the ending section of the Er Ren Tai music "Ten Pairs of Flowers", where the male and female voices sing alternately first and the last two bars together. There is only one melodic singing mode in the score, but in the actual performance of four degree, five degree overlap in the actual performance of multiple parts factors.

In the Er Ren Tai singing music, there are many overlapping multi-vocal songs between men and women, such as "Bad Doll", "Painting Fan", "Disease

Exploration", "May Free Flower" and "Four Sister Fang" all include such multi-voice factors.

In folk music, especially in folk art music, the accompaniment music of most singing songs is basically the same as the singing melody and rhythm, but the sound range and pitch of each musical instrument are different. We can see the existence of multiple vocal factors from the relationship between singing and accompaniment. In the accompaniment music, the combination of musical instruments with different performance characteristics will also form the multi-sound factors in the Er Ren Tai music. The melody of the accompaniment part is not a random change without rules, but to make orderly and regular changes according to the needs of the development of the music melody. For example,

Da Ying Tao——Adagio

The musical score for 'Da Ying Tao' is presented in two systems. The first system consists of four staves: the top staff is the vocal melody, and the three staves below are instrumental accompaniment. The second system also consists of four staves, with the top staff continuing the vocal melody and the three lower staves providing accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo is marked 'Adagio'. The score includes various musical notations such as notes, rests, and dynamic markings.

Figure 36 Da Ying Tao

Make: Hua Jing

As shown in the spectrum, the original music only singing part of the single melody, but in the actual performance, the melody of singing music only as a main prominent part, accompaniment instrument melody on the premise of highlighting the characteristics of each instrument, so as to achieve with singing melody complex

simple effect. The combination of accompaniment music and singing music formed another multi-vocal factor in the Er Ren Tai singing music.

The melody of the accompaniment part is sometimes not consistent with the singing melody, but simplifies the melody, or sometimes forms a combination of intervals, so that a rhythmic contrast between the singing and the accompaniment. This method is not only conducive to the prominence of the singing melody, but also conducive to the formation of another multi-acoustic factor combining the Er Ren Tai singing music and the accompaniment music. (See above for example)

In the Er Ren Tai music, the melody of the accompaniment instrument not only needs to be basically consistent with the singing music, but also follows the principle of "tight and slow singing" (that is, if the singing part is slow and varied, the accompaniment part should be complex and changeable). This expression method more shows the close connection between the vocal part and the accompaniment part in the music content. The actual singing is adagio, and the accompaniment is shelter. The relationship between the two is the combination of free rhythm and isometric rhythm, so the multi-acoustic factors of the Er Ren Tai singing music are very clear.

For example, the Er Ren Tai music "Five Brother Sheep", the adagio part and the accompaniment part formed the form of tight and slow singing, which perfectly expressed the young woman's eager mood for the arrival of the lover five brother. Another example is "Beat Money", where the adagio part and accompaniment part of the singing also form the form of tight and slow singing, which vividly expresses the dissatisfaction of the artists of the old society with the difficult life. Because this kind of technique is easy to cause a strong contrast in the rhythm, so it is commonly used to express the special content with a high emotional degree and more obvious conflicts.

In Er Ren Tai music, when the singing does not begin, the accompaniment part usually has a door through the door to guide the singing; when a sentence, the melody of the accompaniment part continues, this method of expression easily leads to the close consistency and unity of the whole music in the structure and sound. In the whole music, the tangential effect of the accompaniment melody formed in the beginning makes the singing enter with an obvious and prominent effect, and the continuation of the accompaniment melody in the falling cavity makes the music

melody have the power to constantly move forward. In addition, because the vertical relationship between the accompaniment melody and the singing melody is not completely played together, so the combination of the sound range is produced, resulting in the combination of singing and accompaniment of multiple factors.

The main instruments accompanying the singing music of the Er Ren Tai are one, SiHu and dulcimer, collectively known as the "three big pieces" of the Er Ren Tai instrument. The melody of the accompaniment part is not exactly the same as the singing melody, but shows its own performance characteristics on the premise of maintaining basically the same as the singing melody, so that the combination of different instruments will also produce the multiple factors in the Er Ren Tai music.

The main instruments accompanying the duo's singing music are Xiao, SiHu and dulcimer, collectively known as the "three big pieces" of the duo's musical instrument. The melody of the accompaniment part is not exactly the same as the singing melody, but shows its own performance characteristics on the premise of maintaining basically the same as the singing melody, so that the combination of different instruments will also produce the multiple factors in the Er Ren Tai music.

ZhuDi is a blowing instrument in the "three big pieces" of Er Ren Tai instruments. The wiping, sliding, pushing, rubbing and other playing methods used by the performers can best reflect the local characteristics of Er Ren Tai music. He is also the leader of the full union in the whole band. The melody played with it is mellow, dignified, euphemistic and pure. The best performance of the instrument is to plug the needle and fill the gap in the singing music, making the accompaniment and the singing melody better integrated together.

SiHu, also known as "four shares", is a pull string instrument in the three large pieces of two musical instruments. The instrument has a higher volume and a crisp sound than the ErHu, and its tone is very coordinated with the tone of the other two instruments in the "Three Big Pieces", and it is easier to integrate. SiHu is unique playing bow such as whole, thinking, and playing fingers such as smooth, kneading and anti-high and low playing skills, with the piece, dulcimer jointly highlights the vast, melodious, lingering singing music and other musical effects.

The dulcimer, commonly known as playing piano, is a percussion instrument among the three major Er Ren Tai instruments. It is closely related to the other two

instruments in the performance of Er Ren Tai music, and matches very closely. The main role of the instrument in the performance is to highlight the rhythm of Er Ren Tai music, and further foil the characteristics of Er Ren Tai music.

The above three instruments have their own performance characteristics. Together, the three instruments accompanying the Er Ren Tai singing music will certainly appear in the Er Ren Tai music.

Melody is the foundation of music, and it is at the forefront among the numerous means of shaping a musical image. The rich musical image determines the various melodic styles, and the hidden multiacoustics factor is one of the special melodic forms.

The traditional Er Ren Tai singing music is mainly based on the music of single melody lines. Due to the emotional development and change of some music singing forms, the vocal area changes in the melodic lines, thus the hidden melodic lines constitute the multiple factors of the melody with the original melody lines.

SiFan



Figure 37 SiFan

Make: Hua Jing

The above example is the fast two water board of "SiFan". Although its melody is short, with only two sentences, the sound range jump (see the picture) and the melody rise and fall appear frequently, making it form an obvious contrast in the sound area. If its hidden voice is extracted, the following scenario:



Figure 38 SiFan

Make: Hua Jing

From the above example, it can be seen that the melodic structure of the Er Ren Tai singing music is not a complete single acoustic melody line in essence, but a melody that contains the hidden vocal parts. This single melodic line containing hidden vocal parts partly reflects the charm of the Er Ren Tai musical melody.

8. Configuration of harmony

It is the goal of Chinese musicians to find its multi-vocal connotation from the folk music, and strive to extend the extension of its harmony. Due to the limitations of its circulation range, few people have tried to change the multiacoustics of its melody. This chapter is based on the chord of the basic writing method, try to for the Er Ren Tai music classic "five brother sheep", "smoke" configuration harmony, at the same time summarized in the process of Er Ren Tai music configuration harmony steps and should pay attention to, so as to provide some theoretical basis for the development of Er Ren Tai music.

1. Establishment of the modulation formula

Adjustment is the basis of music development, and the establishment of tone is the premise of music development. When analyzing any music work, it is first necessary to clarify the tone of the music. Similarly, when configuring the harmony for the existing Er Ren Tai music, clarifying the tone of the existing melody is the first problem to be solved in the configuration process.

The Er Ren Tai music belongs to the five-tone type, and the palace tone and the horn sound constitute the only large three-degree range in the five-tone type. The establishment of the relationship between the 'palace horn' plays a role of clarifying the position of the palace sound and the palace sound system. The establishment of the tone first depends on the clarity of the palace sound system, and then on the basis of the central tone of the tone (i. e., to determine the tone). According to FanZuYin teacher and tutorial interpretation, we can get to clear a folk music must first determine the music of palace and horn respectively, to determine the palace sound system according to the center of the tone of the tune, the vast majority of folk music can use this principle to determine the tone. The following principle will be used to analyze the details of the Er Ren Tai music.

Before this article mentioned "Five Brother Sheep" as a typical five voice seven tone type. How to judge this conclusion, the whole music, the music used in the melody is summarized. In folk music and creation, some seven-voice type scales now have a small three-degree tone, but because they do not form a fixed structure, they do not take a single column of six-voice scale, but still belong to the category of seven-tone scale. There are two sets of large three degree intervals from the inductive notes, and it is difficult to tell which set of large three degree intervals is the "palace angle" relationship. Based on the frequency of the notes used throughout the music, the number of "E" appearances is very few, and each appearance is in the form of a passing sound, or an auxiliary sound. It can be seen that the "E" sound is here "D" of "F" and "change palace", while "F" and "A" appear not only frequently in the song, but also mostly in the strong shot position of the full song. It can be seen that these two sounds are the palace sounds and horn sounds of the music. The relationship between them determines that the palace sound of the music is F, and the whole music belongs to the F palace sound system.

Throughout the whole song, the signature "C" appears most frequently in the song. Although there are only six sentences in the whole song, the melody of each sentence is concluded by the signature "C", and the middle part of each melody always develops around the signature "C", so it can be seen that the signature plays a pivotal role in the whole music. It can be seen that the whole F palace sound system is developing around the signature "C", the signature "C" is the center of the tone, so the song is C signature five tone seven tone.

The Er Ren Tai music "Growing Smoke" is a typical commercial five-vocal seven-tone style. Although the melody is short, only two sentences, but the sound column used is rich and colorful, summarized (Although the song is six-tone, it is still in the seven-tone scale category). It is evident from the inductive notes that there are two large three-degree intervals in the music. The F tones in the first set of large three degrees appear only five times throughout the piece, each in the form of a tone in the weak row position of the bar. The A sound appears only once throughout the music, but also in the form of tones. It can be seen that the large three-degree sound range of the first group did not play a clear role in defining the palace sound system, and did not conform to the characteristics of the palace horn relationship. In the second group

of large three degrees, although the descending B and D sounds sometimes appear in the form of tones in the melody, they can also be seen in the strong beat position in the section. In particular, B sound, the frequency of appearance is very frequent, in order to play a role in the palace sound system. From this view, the second group of large three-degree range of B sound and D sound in line with the characteristics of the palace horn relationship, so "kind of smoke" is the B palace sound system.

From the above conclusion, we can know that the first group of large three degrees is the F signature, and A is the tone palace of the plume. Although "Growing Foreign Smoke" has only two upper and lower sentences, each sentence starts from ShangYin C, develops and changes around C ShangYin, and returns to ShangYin C at the end, such as the beginning .It can be seen that commercial yin C occupies a pivotal and important position in the whole music, so commercial yin C is used as the central sound of the whole music, so the Er Ren Tai music "foreign smoke" is C commercial five tone seven tone.

2.Relational characteristics of modulation and harmony function

In Er Ren Tai music, C characteristic type and C commercial tone are the most widely used. This chapter takes C signature type "Five Brother Sheep" and C commercial tone "Planting Foreign Smoke" as the compilation and summary objects, which can also provide some theoretical basis for other tone harmonic arrangements in Er Ren Tai music.

In the tone, the triple chord formed on the tone is the main chord T of the tone. The chords with chord chords, angular chords and the plume chords in this tone. In the functional group, the chord of the genus chord appear as "change" in the positive sound order and "clear angle" in the lower scale or clear business scale. Level chords and level chords are built on chord of minor three degrees.

"Five Brother Sheep" is the C signature five-tone seven-tone formula, its main chord is the triple chord based on the C signature. The melody of the song only appeared with six sounds, and the level tone never appeared. According to the information given by the spectrum, the level tone is tentatively called a "clear horn" sound. The triad of the genus chord is tentatively called "clear horn", and the genus chord is a minor triple chord. Grade chords are minus three chords built on the small three-degree D plume and F intrauterine tones. Grade chords are built on the A angle

with C tone on the junior chords. The subordinate functional groups concentrated the palace chords and angular chords with chord characteristics in the tone formula and the plume chords in that tone.

C The chords of the characteristic modulation harmonic function group are specifically:

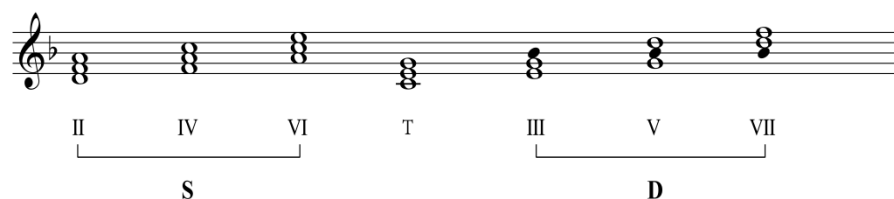


Figure 39 Wu Ge Fang Yang

Make: Hua Jing

In the commercial tone, the main chord T built on the commercial tone has different structures with different types of seven tones: in the positive sound order, the three tone is variable, the main chord is the junior chord; in the lower scale, the three tone is the clear angle and the main chord is the minor third chord. Different three tones form different tone colors, the junior chord for commercial major color, the minor three chords for commercial minor color.

In the functional group, the genus chord feather and level chord palace are composed of five voices, the latter is three chord, and the three chord is based on the minor three degree clear angle or sign, forming the reduced three and three chord respectively.

In the subordinate function group, the subordinate chord is the third chord, and the small angular chord is the small triple chord; the small third chord is based on the variable palace tone, and the minus triple chord in the lower sound order.

Er Ren Tai music "foreign smoke" for C business five vocal seven tone. The melody of the song has only six tones, and the level tone does not appear on the spectrum. According to the existing information of the spectrum and the minor tone, the level is tentatively "clear horn", and the main chord established on the C tone is the minor triple chord.

In the genus functional group of the song, the genus chords constructed on the feather tone and the level chords constructed on the palace tone are composed of five voices, with the genus chord being minor triple chords and the level chord as junior chords. The level chord is built on the "clear angle" of angles D and F to form the third chord.

In the subordinate function group of the song, the minor chords are established on the subordinate sign and the minor triad chord are based on the small three-degree tones of the G feather and the B Palace.

C The chords of the commercial tone harmonic function group are specifically:

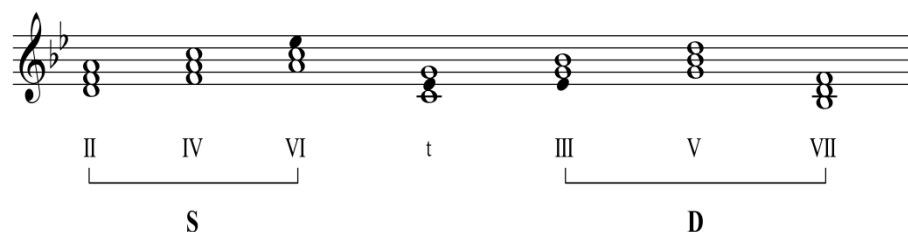


Figure 40 Zhong Yang Yan

Make: Hua Jing

3. Configuration and Sound Practice

For the existing five-acoustic melody configuration harmony, it usually uses the method based on the chord composition, which has been generally applied in the professional music creation combined with the characteristics of national music in China. Configure harmony for the Er Ren Tai music, after determining the specific tone, the first use is the basic method of "three-degree stacking".

In the signature tone, the main chords are changed to maintain the five-tone style, and sometimes the three-tones are omitted. If the melody changes palace, the use of the main chords is more natural. With the basic method of third pitch folding as the key configuration of Er Ren Tai music harmony, the first note is that the configured harmony should be consistent with the five-tone style.

The whole song of "Five Brothers Let the Sheep" contains eight melodies, that is, the two sentences and the latter two sentences are corresponding relations, and the last two sentences are the repetition of the middle two sentences, so pay attention to

the relationship between the melody in the whole process of harmony configuration. With the basic method of third pitch stacking, the harmony configured for the melody is as follows:

The figure shows a piano accompaniment for the piece 'Wu Ge Fang Yang'. The score is written for piano in 2/4 time with a key signature of two flats (B-flat and E-flat). The melody is in the right hand, and the piano accompaniment is in the left hand. The chords are labeled as follows: T, d, T, T, d⁴, SII, T, d⁴, SII, VII₆, d, T, T.

Figure 41 Wu Ge Fang Yang

Make: Hua Jing

When arranging harmony for the melody, note the following points:

(1) Processing of music initiation and sound. In the whole music, the processing of the starting sound is crucial, if not handled well will lead to the style of the whole music deviation. In this song, if the harmony is strictly arranged, the first section should be marked as the subordinate chord S subordinate chord is the palace chord. In fixed tuning, the chords of subordinate chord function groups are chords with chords, which can be used naturally. At the same time, the group and spin play an extremely important role in determining the tuning. However, the use of these chords, especially the level palace chords, must be careful, not to make it "noisy", try to avoid the direct I, especially the in situ in situ, so that the sign chord lose the meaning of the main chord.

If the beginning chord is marked as the subordinate chord, it is difficult to determine whether the sign chord is the tone master, and the whole sign tone seems to become the half-tone of the palace tone. "The melody such as the composition of the palace chord of the palace, the harmony can also start from the palace chord, which favors the clarity of the palace sound system." According to the above analysis of the first sentence and the book, the main chords marked here is the most appropriate, and the determination of this mark is more conducive to the determination of the palace sound system of the whole music.

(2) Keep the five sound tones. In order to maintain a distinct basis of national tone, special attention should be paid to the tone of the significant part (such as the external part) in the arrangement process. As the example of the spectrum shows, most of the bass external parts of the whole song did not separated from the basis of the five tone, and only a few used the small three degree tone "variable palace" as the bass. On the one hand, the harmony effect is fuller; on the other hand, the melody is more natural and consistent with the law of five-tone and seven-tone use.

(3) The main chord. The main chords in the song all use triple chords included in a trio. This chord was chosen because the whole song itself contains tones, so it is very natural and maintains harmony fullness.

(4) A functional group chords. There are four reasons for the transition chords. First, the chords in the characteristic type contain at least one small three degree tone, which should be handled with carefully; Second, the melody development of the song is not considered here, so the chord is not determined, and the absence of the chords is difficult to judge in the region to reduce the main function.

(5) Subsidiary functional group chords. As mentioned above, the chords of the subordinate functional groups all have five-sound characteristics, and the improper use will make the whole music tone blurred. In this song, chords in the subordinate functional group are especially grade chords very frequently, but this does not affect the clarity of the whole composition. Because, all level chords are not used alone, but by genus chord transfer into the main chord or directly into the master chords. The constant repetition of the main chords is easier to make the tone of the whole song clear.

In the commercial tone, the triad of the main chord is a variable signature, to maintain the five-tone style, sometimes the triad is omitted, sometimes using the four- or five-degree overlapping chords. If the tone appears in the melody, the use of full main chords is more natural. With the basic method of the Er Ren Tai music configuration, the most attention is that the configured harmony should be consistent with the five-tone style.

The whole song of Er Ren Tai music "Smoke" contains the upper and lower melodies. The melody structure is symmetrical and the style is unified. In the process of the whole configuration harmony, especially the bass external melody, pay special

attention to the harmony consistent with the melody structure and style of the whole music.

Using the basic method of three-degree stacking, the harmony of the full music is as follows:

The image shows a piano accompaniment for the song 'Zhong Yang Yan'. It consists of two systems of music. The first system has six measures with chord symbols: T, d, T, T, d[♯], and SII. The second system starts with a measure number '5' and has seven measures with chord symbols: T, d[♯], SII, VII₆, d, T, and T. The music is in a 2/4 time signature with a key signature of one flat (B-flat).

Figure 42 Zhong Yang Yan

Make: Hua Jing

When configure harmony for this song:

(1) Processing of the music. In this song, if the harmony is configured strictly according to the commercial tone, the first section should choose the main chord in the commercial tone. As has been mentioned before, the three tones of the main chord has never appeared, in order to maintain the five-tone tone style and dream sound effect, while avoiding tone wandering, so here choose to avoid the non-three-degree stacked main chord more appropriate.

(2) Keep the five sound tones. As shown in the example, in order to maintain a distinct five-voice tone foundation, the song paid special attention to the tone of the significant sound part, especially the bass voice part in the whole compilation process, trying to make all the bass voice part of the whole song as far as possible. The use made the five-voice tone of the whole song more clear.

(3) The main chord. As shown in the figure, another main chord form with repetitive root tones omitted is used in the song, in addition to the main chord form used in the starting sound. Two reasons for choosing this main chord form: first, the connection of the main chord to the main chord, the use of different forms of main chords can avoid the sound monotone, the melody stops, thus lack of motivation to move forward; second, the end of the whole song using this chord form makes the

main chord prominent and clear tone, more highlight the termination of the whole song.

(4) A functional group chords. In the commercial tone, the chords belong to the functional group, except the level and spin, the V level and chords are the feather head and Lu head in the commercial palace system, which are used freely when arranging the melody. In this song, bars 3, 4, and 5, and 6 all use the second rotation of the grade V genus chords, making the connection to the grade chords more natural and avoiding functional inversion. The level chord is a small three-degree interval, with attention to style processing. There is no level sound in this song, so this chord is not used in the configuration of harmony.

(5) Subsidiary functional group chords. The chords in the commercial tone subordinate functional group are the most natural, either in the configuration of chords for the melody, or through the genus or level chord to the main chords. The 4 and 5 bars in the song are the step chords directly into the primary chord, and bars 5 and 6 use the step chord through the primary chords into the primary chords. If the subordinate sign chord directly enters the main chord effect is stiff, using the chord can easily cause the tune movement of the whole music, so it is not used in the harmonic configuration of the song. Level chords are chords built on small third-degree tones, used with caution and usually using the first transposition. This sound has only appeared as a decorative sound in the whole song, so the chord is not used in configuring the harmony for "Growing Smoke".

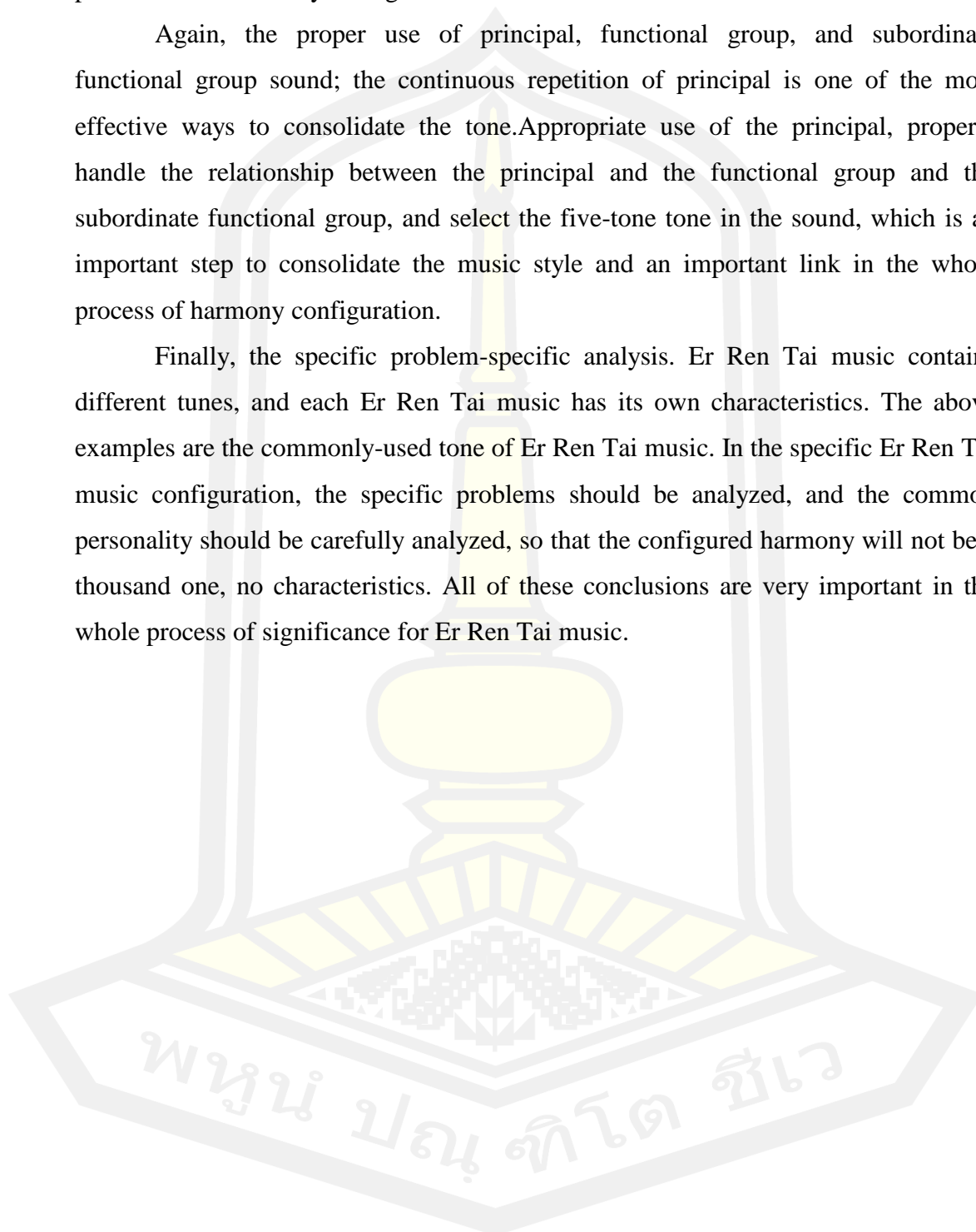
According to the whole practice of the Er Ren Tai music harmony, the following conclusion is drawn: First, determine the tone of the music before determining the existing Er Ren Tai music harmony, and understand the relationship and characteristics of the tone and harmony. This cognitive process is to lay a good foundation for how to choose chords and which ones in the following harmonic configuration process, and it is the basic link in the whole harmonic configuration process.

Secondly, properly proper starting tone and maintain distinct tone with different tones in the palace tone system. Proper handling of the starting sound can not only determine the style of the whole piece, but also define the tone of the whole piece. It can be seen that the processing of the starting sound is very key when

configuring the harmony for the Er Ren Tai music, which is a key link in the whole process of the harmony configuration.

Again, the proper use of principal, functional group, and subordinate functional group sound; the continuous repetition of principal is one of the most effective ways to consolidate the tone. Appropriate use of the principal, properly handle the relationship between the principal and the functional group and the subordinate functional group, and select the five-tone tone in the sound, which is an important step to consolidate the music style and an important link in the whole process of harmony configuration.

Finally, the specific problem-specific analysis. Er Ren Tai music contains different tunes, and each Er Ren Tai music has its own characteristics. The above examples are the commonly-used tone of Er Ren Tai music. In the specific Er Ren Tai music configuration, the specific problems should be analyzed, and the common personality should be carefully analyzed, so that the configured harmony will not be a thousand one, no characteristics. All of these conclusions are very important in the whole process of significance for Er Ren Tai music.



Chapter VI

The role of “Er Ren Tai” Performance in HeQu, China

The Er Ren Tai is a comprehensive art form, and its social status is also very important. As a visual and auditory work of art, the duo is always able to balance and create a harmonious atmosphere. The viewer can feel the beauty of the Er Ren Tai visually and auditory and produce a pleasant psychological experience that is different from the pleasure of the animal. The harmony between visual and auditory objects is often accompanied by various psychological effects, which can produce all kinds of psychological feelings deep in the heart, reach the unattainable spiritual realm in the normal state, and obtain the imagined sense of pleasure and comfort. People in northwest Shanxi like the Er Ren Tai reason, because they can appreciate the beauty of their Taiwan independence, they can feel the beauty, and get a spiritual satisfaction, because the Er Ren Tai performance has the style characteristics they are used to. This style is characterized by the simple and warm ethnic customs and local beauty contained in the Er Ren Tai performance. The root cause of the real beauty of the Er Ren Tai lies in the grass-roots level, which comes from the simple life of the people. The duo's music and images are reflected in the beautiful local views that the locals have been used to. Simple, enthusiastic, frank, unfettered, humorous, humorous, and when you feel this beauty, it evokes a certain inner feeling and obtains spiritual satisfaction. Therefore, the development of the Er Ren Tai today has become an indispensable cultural part of the HeQu area. Therefore, the Er Ren Tai is naturally performed in the annual "Wallace Festival" in HeQu County.

In HeQu County, the "Wallace Festival" is held every year. He melon, originally called Wallace melon, in 1944, US Secretary of Agriculture Wallace visited Lanzhou and was successfully cultivated in Lanzhou area. In 1956, the former HeQu county magistrate to Lanzhou meeting, bring back seeds, HeQu farmers, under the guidance of agricultural personnel, in SanSheng gong township south food, double into, north beach village trial success, people called this melon Wallace melon, then gradually "melon" word also omitted, a mention Wallace, local people will refer to this kind of melon. Since Wallace became a local specialty, farmers planting Wallace

income is very considerable, so, HeQu county government and relevant departments decided to promote the local specialty, famous world, since 1993, every year on July 28 HeQu county will hold a grand Wallace festival, about 10 days, so far, has held 22 sessions, its purpose is to "develop tourism, open up, prosperous economy, revitalization of HeQu", promote investment, mining tourism culture, promote economic development, improve the popularity of HeQu.

From July 27 to August 3,2020, the author inspected its performances and other activities during the 28th Wallace Festival. The following is the procedures and content obtained from the staff of this Wallace Festival.

1. Procedure and Content

Opening ceremony. The opening ceremony of Rice Festival is at 8:30 PM on July 27,2020, and the location is chosen in GuDu Grand Square in HeQu County. The first half of the opening ceremony is mainly to introduce guests and leaders speech, after the HeQu County Er Ren Tai Art Troupe for a special artistic performance, the scene is lively and grand, people sea, fireworks flashing, is very prosperous.

Cultural and sports activities. In addition to the opening ceremony of the Wallace Festival, it also held three unique and rich artistic performances from July 28 to July 30.

(1) Special folk art performance of HeQu. On July 28, the special performance began in HeQu County, which was a folk artist of HeQu County, located in GuDu East Square of HeQu County.

(2) Special artistic performances of mass art groups. The special artistic performance organized by Sunset Red art Troupe and Galaxy Star art Troupe was held on July 29, located in HeQu GuDu West Square.

(3) Special artistic performance of mass art groups. On July 30, in the ancient crossing square center, mass art group Er Ren Tai special performance group mainly wing group, HeQu folk art troupe, HeQu county cultural center folk Er Ren Tai opera troupe, in addition to the traditional repertoire and arrangement of Er Ren Tai modern drama, there are some song and dance programs, rich and colorful form, the audience is in an endless stream, interest.

III. Material exchange activities. July 28 solstice on August 3, the Bureau of Industry and Commerce and relevant departments carried out material exchange

activities in HeTao GuDu Square, HeQu County, the venue is mainly catering and daily necessities, a variety of goods and food waves, people bustling, very bustling.

IV. Economic and trade negotiations. At 16:00 p. m. on July 28th, HeQu County organized a press conference and economic and trade fair, and invited merchants to participate in the festival activities, at the same time for economic and trade negotiations, investigation and sightseeing in our county, and then can invest and develop.

V. Melon evaluation activity. The location of the melon evaluation activity is in GuDu Square, HeQu County, at 8:00 am on July 28. The purpose of this activity is to attract investment, and to vigorously promote Wallace, enjoying a national reputation. The government organized the township, SuMu town and farms to display the high-quality melons, and then conducted the Wallace melon evaluation activities, and invited leaders and guests to taste the high-quality melons in our county.

On July 30,2020, the special art performance of the mass art troupe duo duo began. The performance of the stage is not as before, the actors build a stage, or in the square, but the organizers and relevant government departments for the actors built a larger stage, the staff before the performance two hours, began to prepare, stage background is different from the past, using the display, lights open to make the whole stage dazzling, colorful (figure 7, figure 8, figure 9).



Figure 43 The stage was built in the center of GuDu Square, taken on July 30,2020

Photo: Hua Jing



Figure 44 People rushed to watch the duo show, taken on July 30,2020

Photo: Hua Jing



Figure 45 The actors are rehearsing in a tense performance manner taken on July 30,2020

Photo: Hua Jing

More than an hour before the performance, the audience was full, many others with their own stools or MaZa to find seats, and some viewers sat directly in the open space in front of the stage to watch.

The performance officially started at 8:30 o'clock. The whole performance lasted for two and a half hours. The performance program was unique and very rich, which greatly met the needs of the audience.

Table 4 The following is a list of the program order for the performances.

Time	Order	Put on performance	Actor
July 30, 2020	1	Dance "The Chinese knot"	The Harmony Square Dance and Fitness Team
	2	Mountain qu "ending beam beam"	Zeng XiuPing and Yun YuPing
	3	Brand song "farmhouse music"	HeQu County Cultural Center folk Er Ren Tai Opera Troupe band
	4	The Er Ren Tai sang "red light" and "Five sheep"	Wang FengXiang and Zhang HuiFang
	5	Song "Singing at the 18th National Congress"	Sun Qiao, Wang XiuHua, Tang Shufang, Xuan Li
	6	Traditional plays "Selling the Pancreas", "Ten Pairs of Flowers"	Ding XiuMei, Liu Jie, etc
	7	Song "Sweet Laughter in the New Country"	Zhao Yu, Luo
	8	Dance "Rap Facebook"	
	9	Song "Little ZhuoMa Who Love to Sing"	Zhang ZhenShun, Zhang JianRong
	10	Dance The Colorful HaDa	Mass art troupe
	11	Song "DengKou Golden Melon Sai Honey Sweet"	HeQu County Cultural Center folk Er Ren Tai Opera Troupe
	12	Er Ren Tai modern drama "In-laws"	Li FuLin, Liu Zhi, Zhang JianHua

As can be seen from the program order list of the performances, The show is not just a Er Ren Tai show, There are also some songs along with the dance, I also visited the actors who performed that night, Actor Ding XiuMei said, " Although in recent years, More and more people love the duo platform, The government also has

strong support, popularize energetically, But after all, the Er Ren Tai is a local drama, Love this kind of local drama people or we have many people in Inner Mongolia, And there are still more middle-aged and elderly people, These days are the holidays again, There are also many tourists from other places, So in the whole performance is appropriately interspersed with some songs, dance class performances, Adjust it for once, Caring for a audience, as can be found from this paragraph, Understand the audience's preferences, Grasp the aesthetic mentality of the audience, It is a very important thing for the Er Ren Tai actor. In fact, in DengKou County, as long as there is a Er Ren Tai performance, people are still willing to watch it. The Er Ren Tai seems to be generally rooted in people's hearts. Even if not growing now, the local people are still willing to accept it. I randomly visited several audience and actors watching the performance. The following is their comments on the duo.

Audience 1: My name is Liu FuShun (male), 67 years old, a retired person who came from LinHe to celebrate the Wallace Festival at my daughter and son-in-law's house. I particularly like to see the Er Ren Tai, and lively, and prosperous, said is also our dialect of river music, easy to understand, but also easy to talk, I usually will sing a few words. Wallace Festival has arrived these years, and I will see the Er Ren Tai.

Audience 2: my name is FanMin (female), this year is 39 years old, he opened a small supermarket in the community, my feeling of Er Ren Tai, is feel a little soil, but also can't say is not like, as long as go out met a Er Ren Tai, will certainly go to listen to a look, we square here often sing Er Ren Tai, I think sing good, beneficial to physical and mental health, this is also a local characteristics, is worth us to protect and carry forward.

Audience 3: my name is Zhang HuiRu (female), 21 years old, the summer vacation back to catch up with Wallace festival, I think the old people sing Er Ren Tai sing very good, worthy of praise, because Er Ren Tai is our intangible cultural heritage, is a kind of art, the old people are Er Ren Tai lovers, they are willing to perform Er Ren Tai, he not only got fun, also spread the Er Ren Tai this art and culture, not lost, this spirit is worthy of our praise.

The audience's evaluation of the Er Ren Tai is positive. In their hearts, the Er Ren Tai has a unique and diversified charm. The grassroots culture and folk culture

cater to the preferences of the actors, the preferences of the audience, and constantly explore and reform, with great results. Many places of small play are on the verge of loss, crisis, but the duo with its profound historical and cultural heritage rooted in the folk, rooted in the heart of the audience, it is the story of the little, focusing on the social bottom of the people, can sing people's voice and demands, can express the most sincere feelings, and the actors and the audience using the same language, it has laid a solid mass foundation for the duo, have to say it is close to life, close to reality, close to the masses. The audience issued bursts of applause because of the wonderful performance of the actors on the stage, and the actors interact with the audience. In my opinion, this scene is full of humanistic feelings, and this unique combination of Wallace Festival and Er Ren Tai music is undoubtedly the beautiful cultural landscape of HeQu County.

The whole performance was lively, the audience was also very attentive, half an hour after the performance, the audience has been full, on both sides and behind are full of people. According to the staff of the performance venue, the audience reached nearly 20,000 people, we can see that the special performance won the hearts of the audience.



Figure 46 He brother herding sheep, taken on July 30,2020

Photo: Hua Jing



Figure 47 Performing the brand song "farmhouse", taken on July 30,2020

Photo: Hua Jing

The organizer of Wallace Festival is the official. It is a new festival held by the official using folk resources. The purpose is to attract investment and attract merchants through festivals. The programs performed in such festivals are usually some mainstream ideological programs, through the programs to shape the official image in the hearts of the people. Such a performance is for the purpose of publicity and education. In addition to choosing the traditional Er Ren Tai dramas and some mountain songs favored by the audience, it will also arrange one or two programs with the festival as the performance object. Such a performance is of great benefit to the duo actors, which not only increases the opportunity for the members to perform, but also brings these marginalized retirees into the mainstream society and attracts people's attention.

In addition to appearing in local festivals such as Wallace Festival and Lantern Festival, the duo also participates in wedding celebrations, birthday celebrations and funeral ceremonies (all mainly Han nationality).

The author had the honor to attend a local wedding in HeQu County on October 6,2021, and the Er Ren Tai artist invited at the wedding was Wei XuZhen mentioned in the previous part. Platform is an indispensable part of the local wedding music, so the party invited to the whole wedding singer, the whole pay price is 800 yuan, because the wedding will be relatives and friends point song blessing, point

song fee is every 100 yuan, a singing reward is about 1500 yuan. Here are the details of the wedding.

Time: October 6th, 2021

From 6:00 in the morning, the author was allowed to come to the bride's home, the bride early in the morning to the studio to make up the plate head, the woman's parents specially decorated the home, the balloons of different colors, the flowers in the hospital, the wedding etiquette company also provided a flower arch on the door, the lights decorated, very lively.

At 7:00, friends and friends went to the designated restaurant to eat breakfast.

Around 9:00, the bride came back to change her clothes, waiting for the man to come to marry.

10:00 The groom and relatives came to meet, the number of men married three people, need to prepare sheep, wine washing supplies and the bride's wear, HeQu local statement is: " aunt do not marry, aunt does not send, bell sent in the black wind hole, old niang sent in rice noodles. "The groom and his party can marry the bride's home when the bride is dressed. Marriage should not take the same way, which means that the bride does not go back.

At 11:20 Arrived at the groom's home, by the groom's mother cooked a bowl of longevity noodles for the two newlyweds, two people eat a bowl together, meaning for a long life, long for a long time. Then the groom's sister carries the wash basin for the bride, symbolically wash the face, after the bride gives the sister a red envelope. There are some traditional customs accompanying throughout the wedding process.

At 12:15:00, arrived at HeQu County Friendship Hotel.

12:58 The wedding officially began.

At 13:20, Wei XuZhen began to sing to add to the wedding.

Table 5 Here is a list of shows for the wedding singing.

Order	Song name
1	Happy life
2	Wang AiZhao
3	Ten pairs of flowers (dot the song)
4	Hang a red light
5	Wine Song (Order song)
6	Beat Money (order a song)
7	Father's Grassland Mother's River (song)
8	Good luck to come
9	Bye big year (point song)
10	Kua River

Around 14:10, the wedding was over.

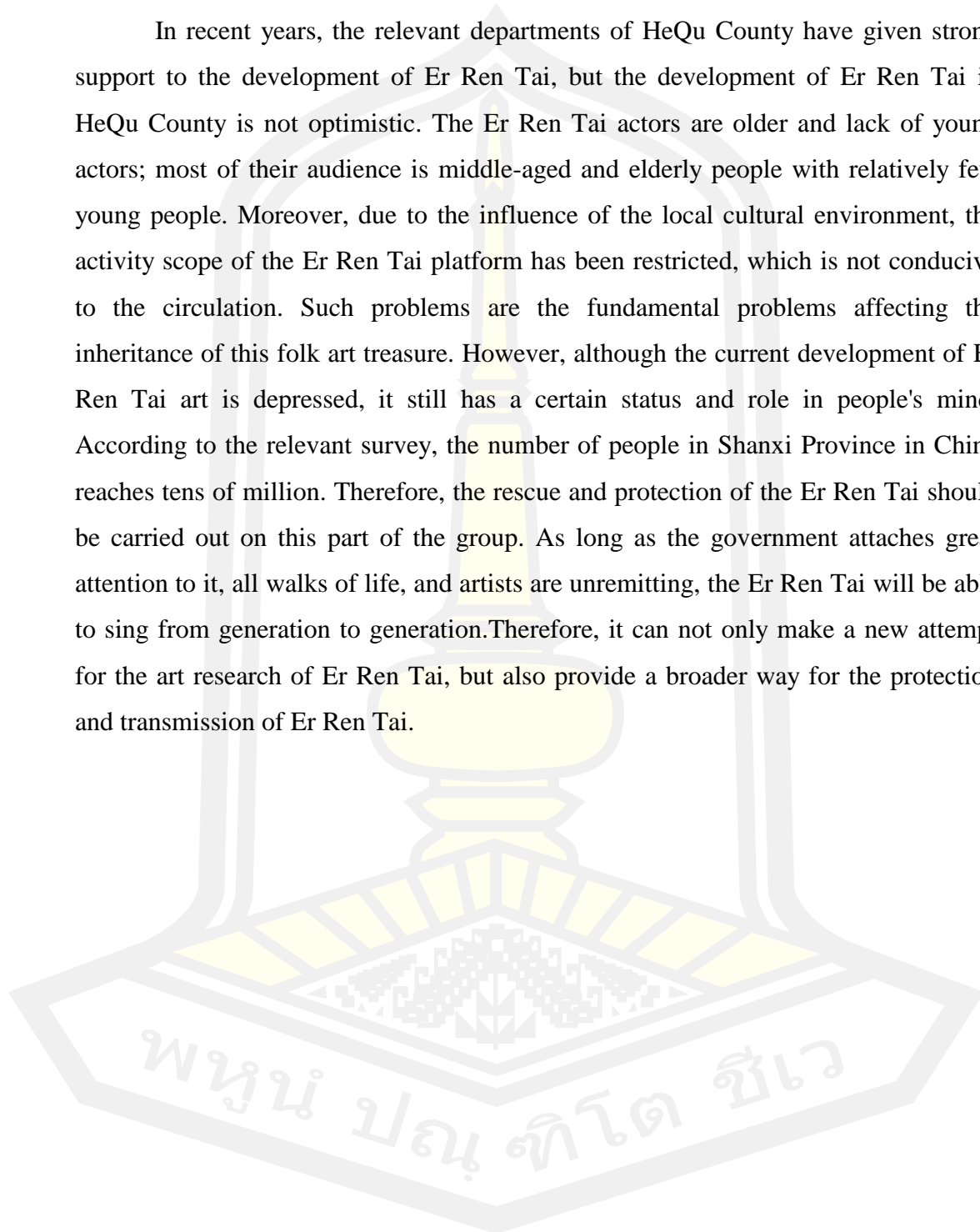
Summary of Chapter 6

Thus, it can be seen that the traditional Er Ren Tai in people's hearts, as long as it is in the wedding, birthday occasions, can hear the voice of the Er Ren Tai. Wei XuZhen said: " In the countryside in the past, people will invite the Er Ren Tai troupe back to be lively for a few days, a wedding, the whole village is lively. But now there are fewer and fewer Er Ren Tai singers, and the troupes are few. However, in recent years, we have started to promote the Er Ren Tai music here, and the Er Ren Tai will live again, and the government will also support it, which is particularly gratifying. It should be so. Although the Er Ren Tai is not the unique art of HeQu, but it is also our regional culture, to focus on protection will not be lost."

In addition to Er Ren Tai performances at weddings, birthday celebrations and funeral ceremonies, there are also doubles in many places. Go to the square, walk to the park, every day there are old artists and Er Ren Tai lovers sitting together to sing a few paragraphs, around the audience come and go in an endless stream, until the singing will disperse, they are not utilitarian, not for profit, just with the love for the

Er Ren Tai, day to day. And the Er Ren Tai also shows its tenacious vitality, deeply rooted in the people, leaving us a precious spiritual wealth.

In recent years, the relevant departments of HeQu County have given strong support to the development of Er Ren Tai, but the development of Er Ren Tai in HeQu County is not optimistic. The Er Ren Tai actors are older and lack of young actors; most of their audience is middle-aged and elderly people with relatively few young people. Moreover, due to the influence of the local cultural environment, the activity scope of the Er Ren Tai platform has been restricted, which is not conducive to the circulation. Such problems are the fundamental problems affecting the inheritance of this folk art treasure. However, although the current development of Er Ren Tai art is depressed, it still has a certain status and role in people's mind. According to the relevant survey, the number of people in Shanxi Province in China reaches tens of million. Therefore, the rescue and protection of the Er Ren Tai should be carried out on this part of the group. As long as the government attaches great attention to it, all walks of life, and artists are unremitting, the Er Ren Tai will be able to sing from generation to generation. Therefore, it can not only make a new attempt for the art research of Er Ren Tai, but also provide a broader way for the protection and transmission of Er Ren Tai.



Chapter VII

Conclusion, Discussion and Suggestion

In this study, it has three goals, namely, the development of its performance, the characteristics of its music performance, and the role of its duet in Chinese society. Using the collection of field data and file data, the results of this study can be summarized as follows:

1. Conclusion

1. HeQu Er Ren Tai performance development, through the research duet as a traditional opera music, in order to adapt to the development of society, music in the process of continuous innovation, coupled with the country and the government more and more attention to the inheritance and development of traditional music, the existing more than 350 Er Ren Tai songs, HeQu county collection, there are many new generation of teenagers show strong interest in Er Ren Tai, they humbly asked the older generation, learn Er Ren Tai performance skills, study hard, on the basis of the older generation, the traditional Er Ren Tai and modern performance technology, thus reflects the artistic style of Er Ren Tai.

2. The musical performance characteristics of HeQu Er Ren Tai, through research shows that in the program creation and compilation, the new youth not only changed the traditional duet into new ideas, but also created a large number of songs praising the rural reform. At the same time, some excellent operas have been adapted into Er Ren Tai, performed in Shanxi, Hebei and MengGu, integrating different opera cultures, and causing a sensation around the world. Therefore, the innovative two-person platform not only retains the essence of the original traditional two-person platform, but also introduces the innovative elements of the new era, thus becoming more colorful.

3. The role of HeQu Er Ren Tai in Chinese society is obtained through research HeQu Er Ren Tai is an excellent folk opera, which is widely appeared in some weddings, folk customs and important festivals through various forms of performance, and is also widely sung in western Inner Mongolia, HeQu, BaoDe,

PianGuan area, ShanXi YuLin, Shanxi FuGu and Hebei Province. It is rich in content, diverse genres, different styles, with unique local characteristics, deeply loved by people. Moreover, due to the different historical background and regional environment, the emergence and development of HeQu Er Ren Tai is also closely related to Loess culture, Loess Plateau, Yellow River basin, grassland culture and Inner Mongolia culture.

2. Discussion

Reviewing the process of HeQu Er Ren Tai in Shanxi, China, it is not difficult to see that its essence is a rich traditional drama. Due to the transformation of planned economy to market economy, the fate of traditional music has changed greatly, and the living environment of HeQu Er Ren Tai has become more and more severe and complex. In fact, HeQu Er Ren Tai was produced, propagated and developed in the integration of agricultural culture in the Central Plains and grassland nomadic culture. Relatively backward mode of production and economic life style, relatively closed geographical environment and cultural environment are the basic conditions for its existence and circulation. With the development of contemporary economy and the convenience of transportation, people's life has undergone earth-shaking changes. The new generation's love for traditional opera and music also shows a weakening trend, and the soil and space on which HeQu Er Ren Tai relies is also weakening. How to excavate, protect and develop the river music duet music, the most important thing is to absorb the new expression skills and means of expression, and inject new vitality into the creation of the duet performing art.

Based on musical anthropological concepts, it is found that, In the age of globalization and cross-border culture under today's global capitalism. Local performing arts have become cultural artifacts that are used to create identities, to create economic value, and to reflect changes in lifestyle. Folk performing arts are both aesthetic and political creations that reinforce the identity of a group of people. We need to understand the intricacies of folk performances that local people use as a tool to mediate with different groups of people. In addition, The status of folk music in Southeast Asia There is a culture of folk performances that varies and changes with the times. The types of performing arts here cover six characteristics: dance and

dance, theatrical performances that are subject, playing music. These performances reflect the thoughts, beliefs, values, worldviews, and lifestyles of the local people in China, which are present in religious rituals. Rituals about life Agricultural rituals and festivals and traditions.

Social and Cultural Change in Music Anthropology in China In particular, Chinese ethnic music is diverse and unique to each tribe. It has been found that there is a changing pattern of social structure. Social behavior Cultural changes, both material and non-material. Social and cultural change is possible both positively and negatively. something new has happened or increased, and the existing one has ceased or been destroyed. Changes in the way new and increasing are evident, including musical inventions and musical instrumental techniques. Musical instruments, opportunities for musical performance, as well as factors affecting the dynamics of music. Er Ren Tai, i.e., methods, rapidly growing population. Urbanization Fast and convenient communication and transportation Capitalist economic system, etc. At the same time, it appears that tragedy, art, folk music are constantly adapting. particularly A variety of folk music genres gradually faded with the flow of time, or even were abolished, or less noticeably. Music anthropology is strongly consistent with the results of this study and can be informative in its lead to conservation. propagate the tradition of folk music continues to be widely seen.

Based on the concept of cultural dynamics, there are important issues, namely cultural gathering or cultural integration, acculturation and assimilation. (A MaLa PongSaPiQi : 1997 : 10-12). It's not a problem at a time when populations aren't very small, and the density of different populations on the earth's surface is enough to meet expansion. The proliferation of cultures and ethnic proliferation entails the interaction of ethnic groups, which have both compatible and conflicting characteristics.

This acculturation is used when there is sociocultural interaction between two groups of people with different sociocultural societies and cultural receptions with each other. One group of people will be more likely to embrace another group of cultures. It has been found that groups where culture is less powerful are mixed into groups where culture is more powerful. At the same time, there may be an exchange. Finally, if two sets of cultures are mixed into one another, no matter which part of the

set is greater than each other, then it is the cultural mix assimilation that is mutually accepting. This cultural harmony can occur naturally or with the will of the powerful parties. And the above theoretical concepts are very consistent with the findings, because Er Ren Tai was affected by the shift from the social structure of ethnic China, as well as affected the style of Er Ren Tai performance. We agree with that idea, because if ethnicity is to face social and cultural change without being able to deny it, it cannot be denied. Folk music culture Er Ren Tai must continue to seek concrete ways and measures to create, develop, and nurture.

3. Suggestion

1. As a presentation Suggestions for readers

1.1 I still have some not in-depth research on the performance development of HeQu Er Ren Tai. I hope that some people can study it deeply in the future, and I also hope that the traditional duet drama can go to the international stage.

1.2 This paper only conducts a key research and analysis on some important plays of HeQu Er Ren Tai, and lacks a specific research on some instruments. It is hoped that future researchers can more comprehensively study the repertoire of HeQu Er Ren Tai.

1.3 He Er Ren Tai opera music, not only various forms, and also the influence in society is also very big, hope the future researchers can inject modern stage design, lighting, choreography, and the modern aesthetic thoughts into the river duet music composition and director, at the same time absorb film, drama and other artistic performance skills, finally in the innovative form of the opera gives a new artistic charm.

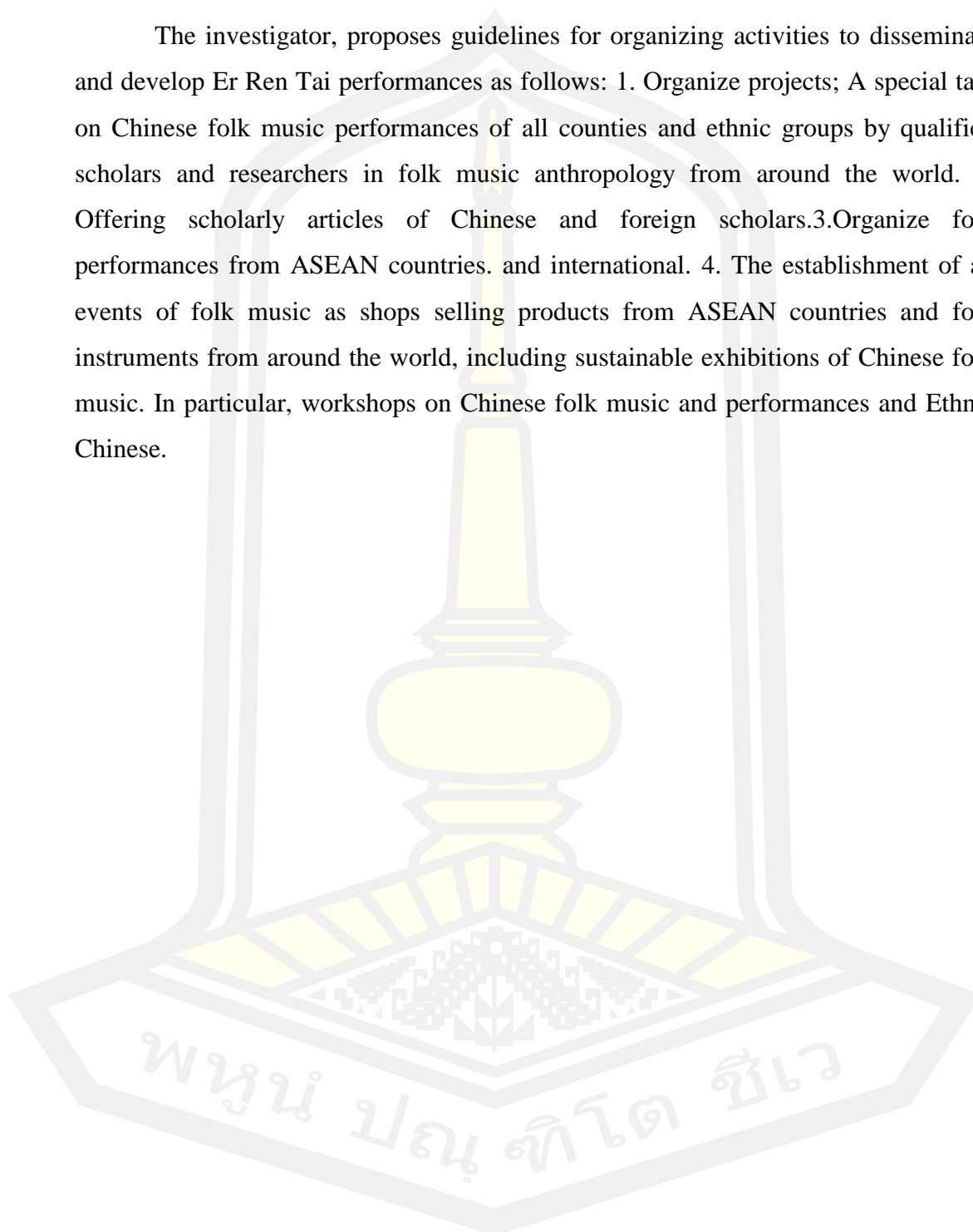
2.Suggestions for applying the results of the study

2.1 We can use the research of HeQu Er Ren Tai, from the three categories of Chinese folk musicology, historical music science and musicology, which can increase the interest of learning musicology theory, and can also let people know more about Er Ren Tai music.

2.2.We can use the research on the music performance of HeQu Er Ren Tai, so that people can like traditional opera more and more music.

3. Strategic recommendations to promote the performing arts of folk music Er Ren Tai

The investigator, proposes guidelines for organizing activities to disseminate and develop Er Ren Tai performances as follows: 1. Organize projects; A special talk on Chinese folk music performances of all counties and ethnic groups by qualified scholars and researchers in folk music anthropology from around the world. 2. Offering scholarly articles of Chinese and foreign scholars.3.Organize folk performances from ASEAN countries. and international. 4. The establishment of an events of folk music as shops selling products from ASEAN countries and folk instruments from around the world, including sustainable exhibitions of Chinese folk music. In particular, workshops on Chinese folk music and performances and Ethnic Chinese.



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APPENDIX



Figure 48 Group photo with the captain Wu ZhaoPeng

Photo: Hua Jing



Figure 49 Group photo with the person in charge Gu XiaoYing

Photo: Hua Jing



Figure 50 Rehearsal photos of HeQu Er Ren Tai Opera Troupe “Da Jing Qian”

Photo: Hua Jing



Figure 51 Rehearsal photos of HeQu Er Ren Tai Opera Troupe “Wu Ge Fang Yang”

Photo: Hua Jing





Figure 52 Rehearsal photos of HeQu Er Ren Tai Opera Troupe “Zou Xi Kou”

Photo: Hua Jing



Figure 53 Rehearsal photos of HeQu Er Ren Tai Opera Troupe “Gua Hong Deng”

Photo: Hua Jing





Figure 54 Performance rehearsal of HeQu Er Ren Tai Opera Troupe “Tan Bing”

Photo: Hua Jing



Figure 55 Performance rehearsal of HeQu Er Ren Tai Opera Troupe “Gua Hong Deng”

Photo: Hua Jing



Figure 56 Performance rehearsal of HeQu Er Ren Tai Opera Troupe “Zou Xi Kou”

Photo: Hua Jing



Figure 57 Meet Mr. Xin Li Sheng at the performance

Photo: Hua Jing



Figure 58 Performance photos of HeQu Er Ren Tai Opera Troupe “Hong Huo Er Ren Tai”

Photo: Hua Jing



Figure 59 Performance photos of HeQu Er Ren Tai Opera Troupe “Da Ying Tao”

Photo: Hua Jing



Figure 60 Performance photos of HeQu Er Ren Tai Opera Troupe “Gua Hong
Deng”

Photo: Hua Jing

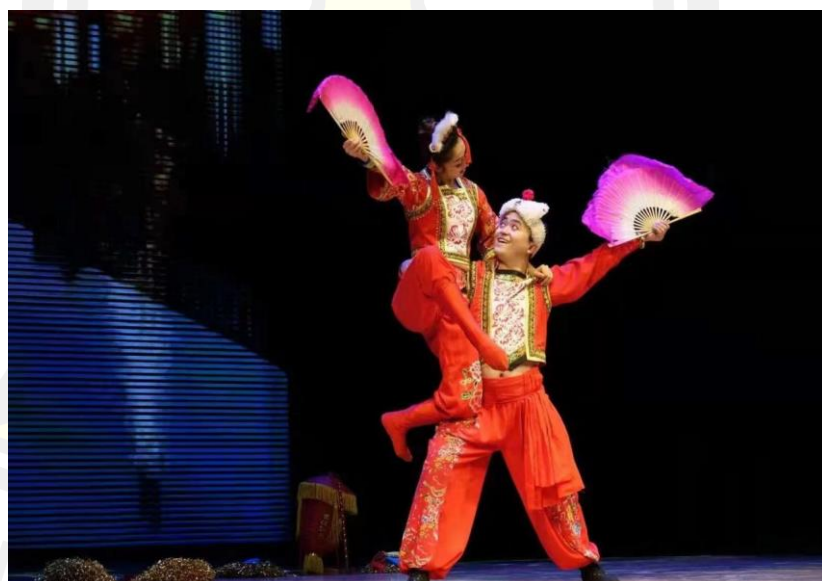


Figure 61 Performance photos of HeQu Er Ren Tai Opera Troupe “Wu Ge Fang
Yang”

Photo: Hua Jing



Figure 62 The opening ceremony of Wallace activities is being held in HeQu County Cultural Plaza
Photo: Hua Jing



Figure 63 The HeQu Er Ren Tai Theater Troupe sends plays to the countryside free of charge "Nie Ruan Gao"
Photo:Hua Jing



Figure 64 The HeQu Er Ren Tai Theater Troupe sends plays to the countryside free of charge “Guang Gun Ku Qi”

Photo:Hua Jing

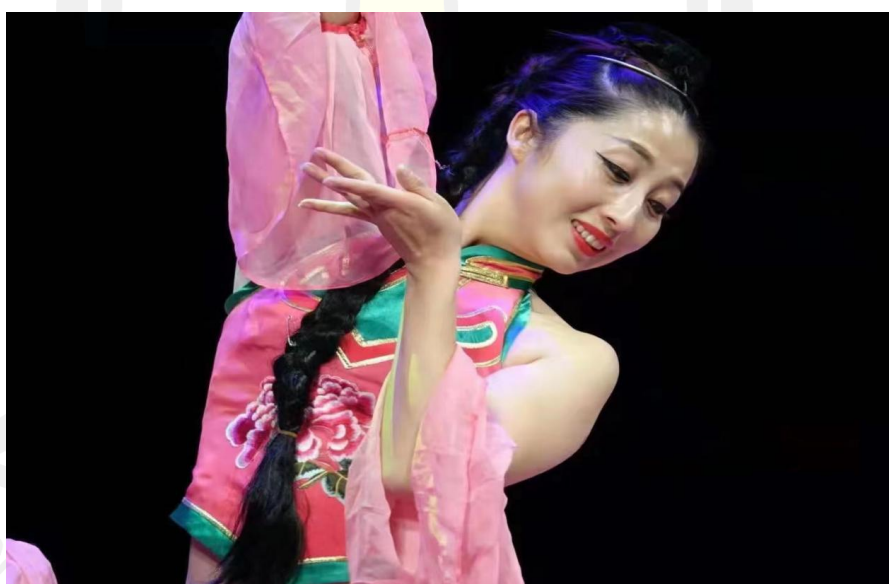


Figure 65 This is a performance photo of the disciple of Xu YueYing, the most famous young performing artist in China- “Gua Hong Deng”

BIOGRAPHY

NAME	Hua Jing
DATE OF BIRTH	08/10/1986
PLACE OF BIRTH	Shanxi
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