



Hehuang Xiansuo Music Culture in Qinghai, China

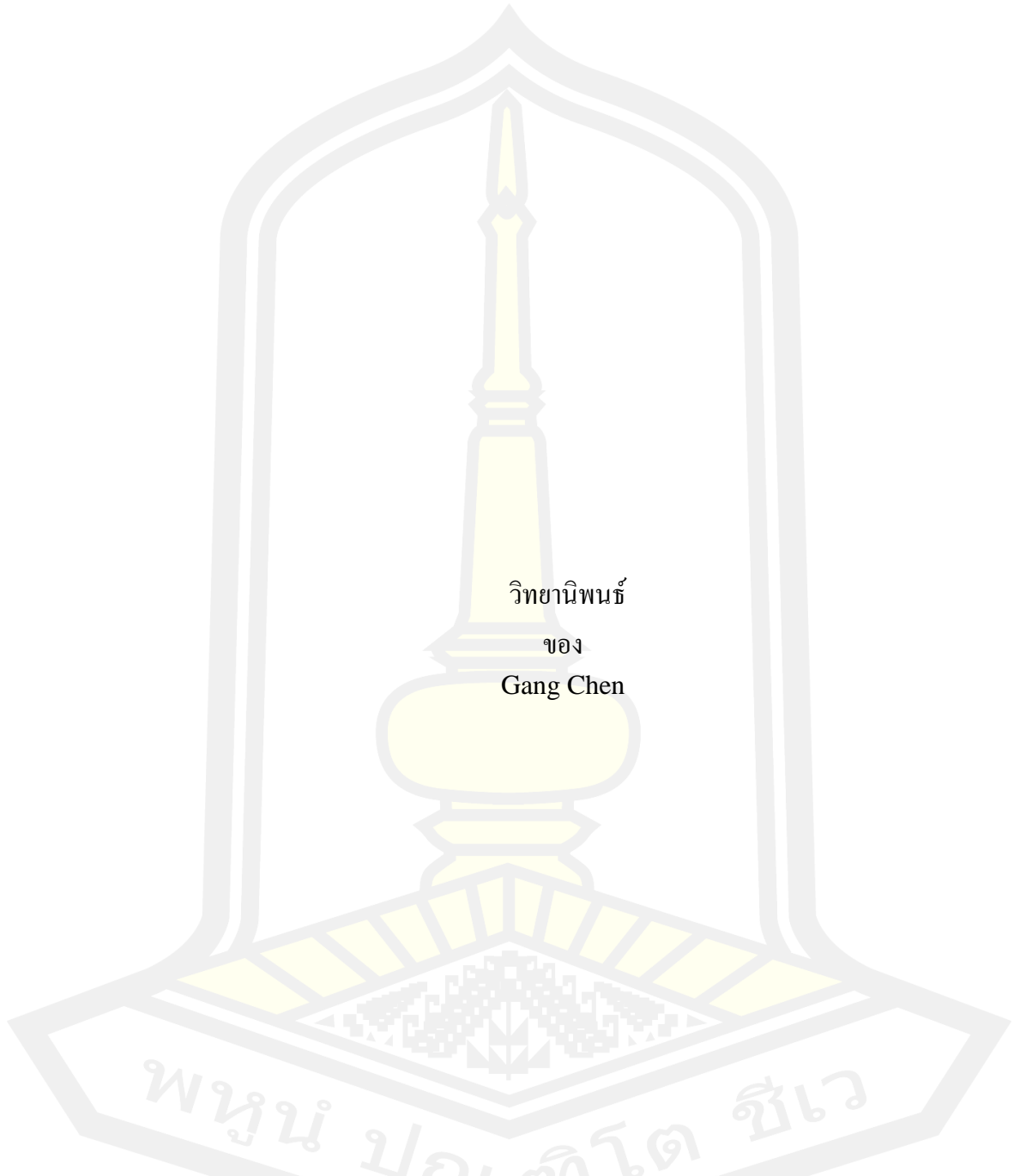
Gang Chen

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

March 2023

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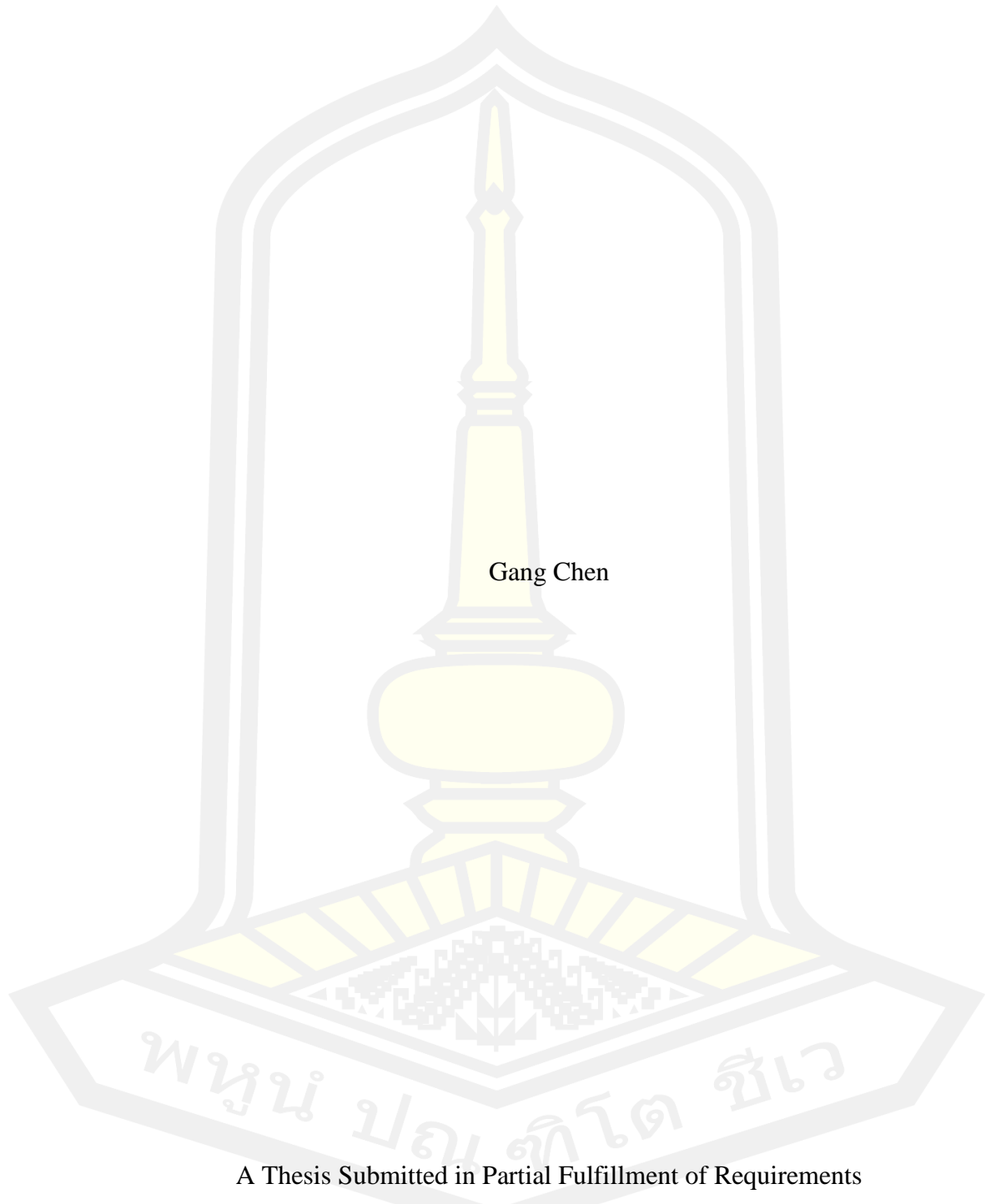
วิทยานิพนธ์
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เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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March 2023

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The examining committee has unanimously approved this Thesis, submitted by Mr. Gang Chen , as a partial fulfillment of the requirements for the Master of Music Music at Maharakham University

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ABSTRACT

This study is a musicological study of musicology and anthropology. This is qualitative research. The purpose of this study is as follows :1) The development of Xiansuo music in Hehuang District, Haidong City, Qinghai Province. 2. Characteristics and Representative Musical Instruments of Xiansuo, Hehuang District, Haidong City, Qinghai Province Haidong City is by far the best preserved area, with a wide mass base. I based on the field investigation method, field study method, questionnaire survey method, recording method. Using the theory of humanities, the theory of sociology, the theory of historical musicology, the result is that Mr. Liu Yantai, the heir of Qinghai "Xiansuo"music culture, has been promoting the singing and performance of opera culture. Middle-aged and old people can still sing, but young people can hardly sing. "Xiansuo" music drama is not only a form of entertainment, but also a traditional culture. However, this folk art has folk characteristics and is deeply loved by the masses. As the new era develops, for a variety of reasons, it is in a state of stagnation, even self-destruction. If we don't take some protective measures in time, this excellent opera culture will disappear into the long river of history. I have passed the above two questions. Research the subject.

The research results obtained from the above research objectives are as follows: First, in the integrated development of China's ethnic diversity, the "Xiansuo" opera music of Hehuang in Qinghai province has created valuable material civilization and spiritual civilization in the development process, and this kind of opera music has been developing along with the development of the people in Hehuang area. Second, this kind of opera music is suitable for all ages and has its own unique national style, which is worth our future generations to learn and inherit. In addition, with its important academic value, artistic value, green ecological value and so on, it also plays a positive role model for national unity.

Keyword : Hehuang, Xiansuo, Music, Analysis

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Secondly, I would like to thank my thesis informant, Mr. Liu Yantai, the chairman of the Haidong Musicians Association of Qinghai Province and the inheritor of "Xian Suo" opera music. It was Mr. Liu Yantai who helped me complete a lot of work during my fieldwork and music collection. Mr. Liu Yantai, I do not have this paper, here I would like to bow deeply to Mr. Liu Yantai.

Finally, I would like to thank my family and all my friends who have helped me. At my age, I have to go abroad to study for a master's degree. I really need love and courage. Thank you.

Gang Chen

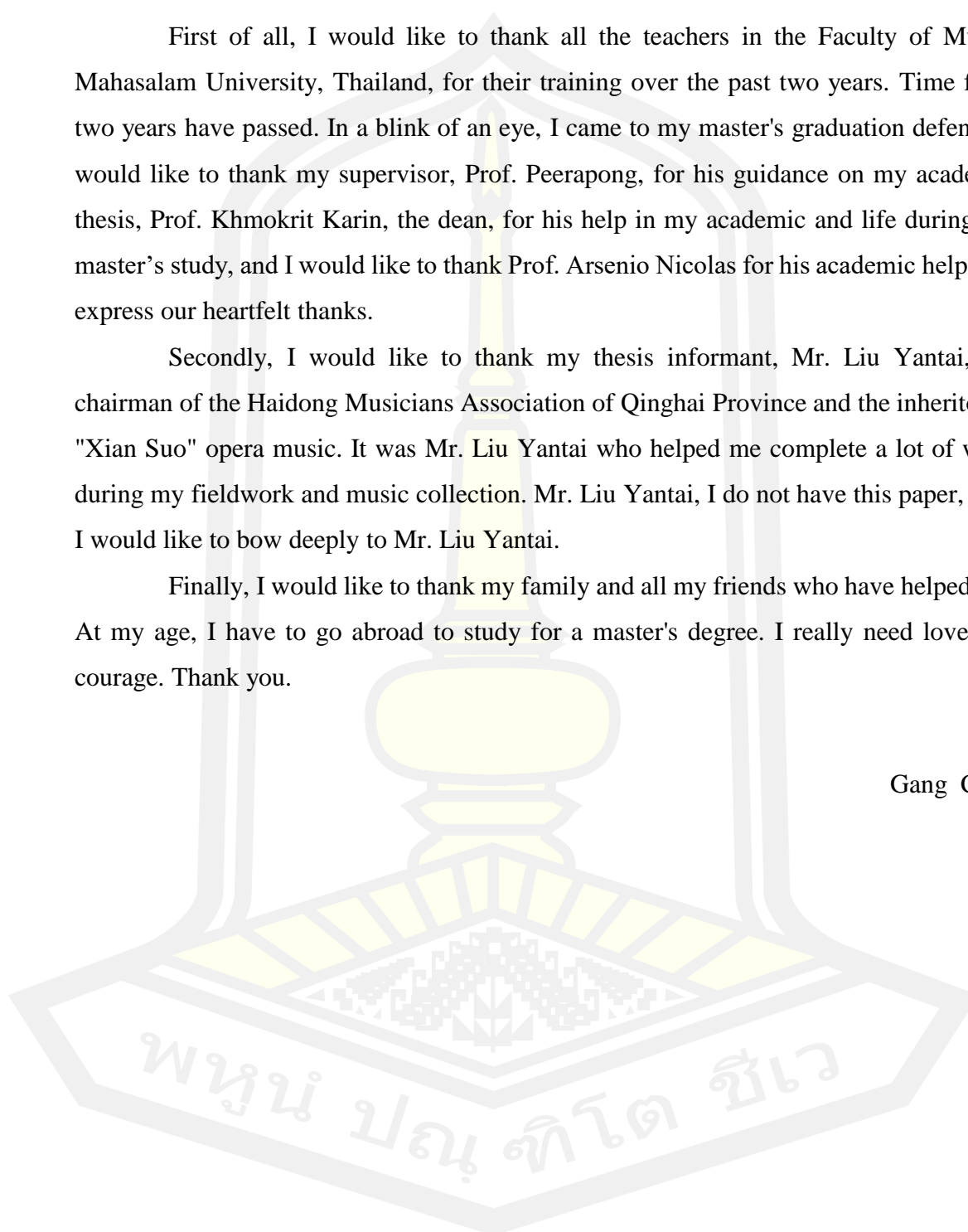


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Chapter I

Introduction

1.1 Background

“Xiansuo” is a professional term, full name “Qinghai hehuang xiansuo music”, “Xiansuo” is the intangible cultural heritage of China's Qinghai province, Hehuang refers to the area along the Huangshui River coast of Qinghai, “Xiansuo rope” can be divided into two forms of instrumental playing and singing. (Li Qiang, 2003)

“Xiansuo” is a form of Quyi. During major festivals such as the Chinese New Year, the 15th of the first month and the 6th of June, the local people in Qinghai will use the "Xiansuo" to sing or play musical instruments to express the joy in their hearts. ("Xining House Continuation Chronicles", Qinghai People's Publishing House, 1982 edition)

“Xiansuo” is a kind of traditional music, folk instrument playing and sitting-singing art in Qinghai province. The singing form of Xiansuo in Qinghai is mainly composed of one person banging on a porcelain disc and singing in the third person narration. Accompaniment included pipa, Sanxian, sinusoidal banhu, anti-banhu, Yueqin, yangqin, Qu di, Yue ‘er, etc. The founding ceremony of the People's Republic of China were accompanied by erhu, cello, and sometimes only Sanxian. In order to keep the characteristics and flavor of flat string music and adapt to the needs of male and female sub-cavity, the board and Sanxian were reformed, the banhu shell was enlarged, the Sanxian Bar was shortened, and the timbre was more harmonious. At that time, there were no professional artists in “Xiansuo”. Most of them were played and sung by their friends. They sang and sang in teahouses or at home during holidays and in their spare time. They were also invited to celebrate weddings, birthdays, funerals, and so on. As a result, the scope of activities was relatively wide. (Inheritance of "Talking about the virtuous and singing filial piety in Qinghai", Qinghai Radio and Television Station, July 16, 2022)

Regarding the origin of Quyi Qinghai "Xian Suo", it is said that it originated in the Song Dynasty, and was introduced from the northern region of my country during the Jiajing and Longqing years (1522-1572) of the Ming Dynasty. According to the

introduction of local old artists, the earliest known Qinghai "Xian Suo" artist is Liang Shouwa, nicknamed Liang Foye, who was born around 1850. Later, Li Hanqing and Chen Houzhai (both born around 1890) were influential in teaching apprenticeship and singing. According to this calculation, at the latest in the Tongzhi period of the Qing Dynasty (1862-1874), this kind of music has become popular. Most of its repertoires are selected from classical novels and musics such as "Records of the Eastern Zhou Dynasty", "The Legend of the White Snake", "Romance of the Three Kingdoms", "Water Margin" and "The Story of the West Chamber". Judging from the structure of the flat strings and the composition of its words and songs, it can be seen that its origin comes from various channels. The names of Pingxian tunes are more common in the "Nishang Xuepu" published in the 60th year of Qianlong's reign (1795) and "Bai Xue's Remaining Sound" published in the 8th year of Daoguang (1828). Most of its tunes and melody are the same as those of Beijing and Tianjin, and some are similar to those of Jiangsu and Zhejiang. Among the local folk arts in the mainland, the most influential genres of "Xian Suo" in Qinghai are the "Lanzhou Guzi" in Gansu and the "Octagonal Drum" in Beijing. The musical tunes of "Lanzhou Guzi" also belong to the qupai combination structure, among which there are tunes such as Giving tune, Luojiang's grievances against Yinnusi, Taipingnian, etc. They are very similar to the tunes of the same name in Qinghai "Xiansuo", even with the same name. Their joint structure is also quite consistent. Lanzhou Guzi is generally composed of three parts: the introduction (guzi head), the loop and the ending (guzi tail). The accompaniment instruments are mainly sanxian, and other instruments are also the same, and they all use chopsticks to tap the moon (four-inch porcelain plate) to master the rhythm and pay attention to the singing of the music. The rich ethnic characteristics contain high artistic value and ornamental value, which is of great significance for the study of the Hehuang culture in Qinghai. (Ni Chuizhi, 2005)

1.2 Research objectives

1.2.1 To study the development of Xiansuo music in Hehuang District, Haidong City, Qinghai, China

1.2.2 To analyze the characteristics, of Xiansuo Music in Hehuang District, Haidong City, Qinghai, China

1.3 Research questions

1.3.1 What is the development of "Xiansuo" music in Hehuang District, Haidong City, Qinghai Province?

1.3.2 Haidong city, Qinghai province, Hehuang District Xiansuo music characteristics and representative of musical instruments?

1.4 Important of Research

1.4.1 We will understand history, cultural, and development of Xiansuo music in Hehuang District, Haidong City, Qinghai, China

1.4.2 We will understand the composition, performance style of Xiansuo music as well as the role of folk music artists to preservation Xiansuo music in Hehuang District, Haidong City, Qinghai, China

1.5 Scope of Research

1.5.1 Scope of content:

In this research, the researchers set out the issues in the study, as described briefly. as follows

The Hehuang music culture in this research, this type of performance is referred to as: "Xiansuo" music that is the type of the music has been formed. "Xiansuo" music is one of the best preserved ancient artistic heritages in China.

1. The development of Qinghai "Xian Suo" music
2. Analysis of the musical characteristics of "Xiansuo" music and the representative instrument "Sanxian"

1.5.2 Scope of Time:

The researcher chooses to study from The Ming Dynasty to the Qing Dynasty in ancient China was the formation period. 1949 (Founding of New China) - up to now is the development period of "Xian Suo" music to the present.

1.5.3 Scope of site:

The researchers chose to study in Hehuang area of Haidong City, which was once the main singing area of Xiansuo Music in Qinghai province. Because in a long history, Hehuang area in Haidong City is geographically remote, backward in economic development and almost extinct. Before the founding of New China, under the

leadership of Mr. Liu Yantai, chairman of the Musicians Association of Haidong Province, middle-aged and elderly people formed a band to perform, sing and inherit.

1.6 Definition of Terms:

1.6.1 Haidong City

Haidong City refers to The City that nowadays is a multi-ethnic area. The people who have lived in Hehuang area of Qinghai Province for generations.

1.6.2 Xiansuo

“Xiansuo” is a professional term, the full name is "Qinghai Hehuang Xiansuo Music". "Xian Suo" is a form of folk art. Every major festival in China, such as Chinese New Year, the 15th of the first month and the 6th of June, the local people in Qinghai will use "Xian Suo" to sing or perform with musical instruments.

1.6.3 Analysis

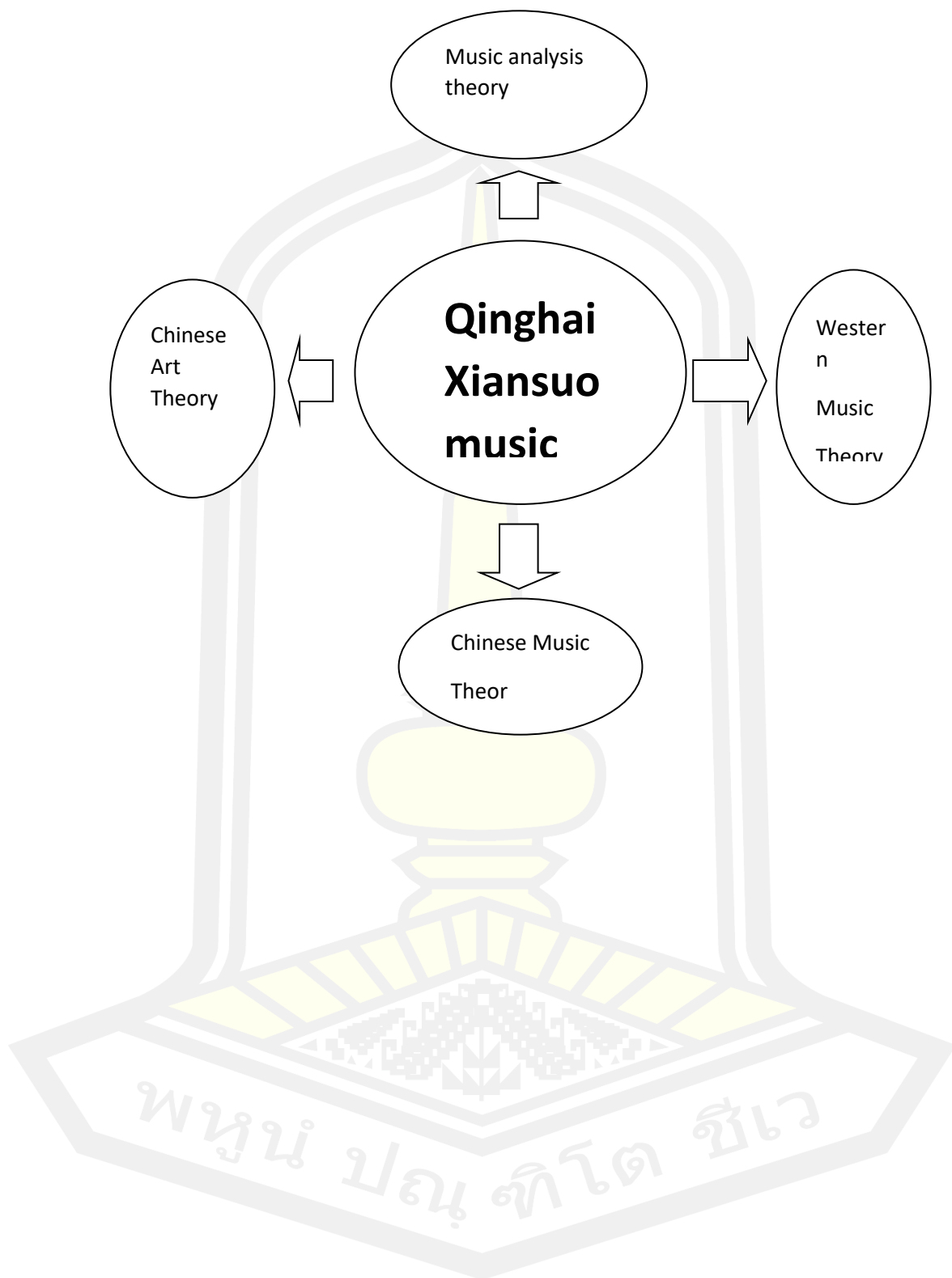
The analysis mentioned in this paper includes two aspects, namely the development of the historical context of "Xiansuo" music and the analysis of musical characteristics.

The development of the historical context of "Xiansuo" music refers to: 1. The origin of China's Ming Dynasty. 2. Historical situation of Qing Dynasty. 3. Conditions before the founding of New China; 4. Conditions after the founding of New China.

The musical features referred to in this paper refer to the general definition of "Xiansuo" musical features: 1, mode. 2. Melody. 3. Rhythm. 4, music form analysis, 5, main instrument analysis, etc.

1.7 Conceptual Framework

On the title of research “Xiansuo” music in Hehuang area, Qinghai Province, China The framework of this research the purpose of this research was to study the conclusions from studies and theories related to Chinese folk music. It consists of variables and identifying relationships between variables. which the proponents will summarize as ideas for conducting research the researcher has established a fundamental theoretical framework that is relevant and has a concept to be compiled into a research framework for further analysis and discussion of research results.



Chapter II

Literature Reviews

From the study of the relevant literature Under the topic of on the title of research “Xiansuo” music in Hehuang area, Qinghai Province, China, the researcher has divided issues in the literature review, which are divided into issues related to social context, culture, status, roles, characteristics. Chinese folk music in particular, he studied the concepts of musicology and music anthropology. as a guideline for further analysis as will be described in the following;

2.1 History of Chinese Music and Chinese Folk music

2.2 Overview of Haidong City, Qinghai

2.3 "Xian Suo" Music Overview

2.4 Origin of the name

2.5 Common sense of "Xiansuo" music in Hehuang area of Qinghai

2.6 The theory used in the study

2.7 The inheritance history of “xiansuo”music and its literature and related materials

2.1 History of Chinese Music and Chinese Folk music

The cultural values of a country influence its national psychology and identity. Citizens' values and public opinions are conveyed to state leaders through the media and other information channels, both directly and indirectly influencing decisions on foreign policy. The traditional cultural values that influence the psyche of the Chinese people are harmony, benevolence, righteousness, courtesy, wisdom, honesty, loyalty, and filial piety. Of these, the core value is harmony. Harmony means “proper and balanced coordination between things” and encompasses rationale, propriety, and compatibility. Rationale refers to acting according to objective laws and truths. Propriety indicates suitability and appropriateness. The value of harmony advocates “harmony but not uniformity.” Properly coordinating different things by bringing them together in the appropriate manner allows them to develop from an uncoordinated state to one of coordination; from asymmetry to symmetry; and from imbalance to balance.

Modern Chinese society tries to maintain harmony between humankind and nature; between people and society; between members of different communities; and between mind and body. (Zhang Lihua, 2013)

China is the socialist country in East Asia and the most populous country in the world. China is a large united multinational state, officially china has 56 ethnic groups include Han Chines, the Tibetans, the Mongols, the Manchus, the Naxi, and the Hezhen, which is the smallest group with fewer than 2,000 people. Among them, Han Chinese is the largest group,91.60% are in the Han Chinese group of the overall Chinese population. Each group has different dialects like Hmong-Mie languages, Tai-Kadai languages, and Chinese, and practice a variety of different cultural customs. Most of the ethnic groups are merged with the Han Chinese group and maintained distinct linguistic and regional cultural traditions. Han folk music thrives at weddings and funerals and usually includes a form of oboe called a suona and percussive ensembles called chuigushou. The music is diverse, sometimes jolly, sometimes sad, and often based on Western pop music and TV theme songs. Ensembles consisting of mouth organs (sheng), shawms (suona), flutes (dizi) and percussion instruments (especially yunluo gongs) are popular in northern villages; their music is descended from the imperial temple music of Beijing, Xi'an, Wutai shan and Tianjin. Xi'an drum music, performed with wind and percussive instruments, is popular around Xi'an, and has received some popularity outside China in a highly-commercialized form. Another important instrument is the sheng, pipes, an ancient instrument that is an ancestor of all Western free reed instruments, such as the accordion. Parades led by Western-type brass bands are common, often competing in volume with a shawm/chuigushou band. (Li Wenshi, 2004)

In southern Fujian and Taiwan, Nanyin or Nanguan is a genre of traditional ballads. They are sung by a woman accompanied by a xiao and a pipa and other traditional instruments. The music is generally sorrowful and mourning and typically deals with love-stricken women. Further south, in Shantou, Hakka and Chaozhou, erxian and zheng ensembles are popular. Sizhu ensembles use flutes and bowed or plucked string instruments to make harmonious and melodious music that has become popular in the West among some listeners. These are popular in Nanjing and Hangzhou, as well as elsewhere along the southern Yangtze area. Sizhu has been secularized in

cities but remains spiritual in rural areas. Jiangnan Sizhu (silk and bamboo music from Jiangnan) is a style of instrumental music, often played by amateur musicians in teahouses in Shanghai, that has become widely known outside of its place of origin. Guangdong Music or Cantonese Music is instrumental music from Guangzhou and surrounding areas. It is based on Yueju (Cantonese Music) music, together with new compositions from the 1920s onwards. Many pieces have influences from jazz and Western music, using syncopation and triple time. (Lim S.K& Chunjiang Fu& H.K. Wong, 2007)

Studies have shown that different types of music have been documented in Chinese historical documents since the early days of Chinese civilization, including archaeological artifacts discovered demonstrating a well-developed musical culture in the early Zhou dynasty. (1122 BC – 256 BC) The presence of music in the Zhou dynasty led to the continued development of Chinese musicology in the next dynasty. These continued to evolve into music in various forms through successful dynasties, creating a rich musical heritage that is part of today's Chinese cultural landscape. Chinese music continues to evolve in modern times, and more contemporary musical styles are also emerging (Chinese Music: History, Instruments, Genres, Modern Music," Tour of China Studies, retrieved 2020-11-13).

China is a country in East Asia with a very large area, making quite a difference in spoken language, culture and music. The music in each region is clearly different, for example, using sound ladders with different structures, some areas using 5 voices, some areas using 7 voices, performing melody, some areas favor leaps and bounds, and using wide pairs, such as 4 pairs, 5 pairs, 8 pairs, but some areas use flat, not jumping. The tempo rate also varies in popularity.

Chinese music is systematically conceived in a scientific way, in line with nature and natural phenomena that occur in real life. Chinese music is formed by cutting bamboo at different lengths, using a measurement system with the same exact ratio as a mathematical formula. It is associated with 12 zodiac signs, 12 months, hours of day and night, as well as the division of male and female sexes. The 5 sound systems found in Chinese music hold the resulting 12-sound selector. It has been reformatted to the desired sound ladder to be used to create music. (Zhang Lihua, 2013)

Chinese folk music culture has a unique and unique form based on diverse ethnicities and is scattered throughout China. At the same time, studies have also found that; Since the People's Republic of China was established in 1949, the Chinese government has explored and confirmed that China has a total of 56 tribes living in it, with the Han tribe being the most populous group. The Han tribe has a population of more than 1,200 million people. It accounts for 91 percent of the nationwide population, making up the majority or the main ethnic group. The ethnic groups with the population are the Zhuang tribe of about 16 million people, the Hui tribe about 10 million, the Manchu tribe. About 10 million people and about 10 million Uighur tribes. China has five ethnically independently held districts that are equivalent to counties, including: Guangxi Autonomous Region (Zhuang Tribe) Xinjiang Autonomous Region (Uighur tribe) Ningxia Autonomous Region (Hui tribe) Tibet Autonomous Region (Tibetan Tribes) and Inner Mongolia Autonomous Region (Mongolian Tribes). (Mi yi zhi, 2005)

According to the archaeological discovery of the bone-flute unearthed in Wuyang County, Henan Province, Chinese music can be traced back to 8000 years ago. Over a long history, Chinese nation created a marvelous culture of music which also has a far-reaching influence to the country's neighboring areas.

China is known as a country of music in the far ancient times; the Chinese ancient music is of great importance in the culture and etiquette of the country. With a longstanding tradition of musical education as early as the Warring State Period (475 BC - 221 BC), Confucius had set the study procedures from poems to etiquette and then the last important, to music. Developed from the primitive music created in collective labouring, Chinese music has expanded into a huge system for a long-term creation with rich instruments and forms, and a large number of excellent musicians and pieces. Talk about Chinese music, the unique folk music and the "essence" of China culture, the Chinese musics, cannot be missed, while talk about folk songs, we have to mention The Jasmine Flowers, which is a world-renowned song and identified as the premier representative of the Chinese folk music. (Kang Baocheng, 1998)

Chinese music interwove with dances in its early time, and developed into an independent art category in Xia Dynasty (2000 BC - 1600 BC) which is also the beginning of the times of bells and drums lasting for 1300 years. The enjoyment of music is the privilege of upper class at that time, and the content is generally the praises

for the conqueror of the nature, the nobles and the governor. Percussion instrument emerged in Shang Dynasty (1600 BC - 1100 BC), for example, the Bianzhong (a set of hanging bronze bells for polyphonic musical sounds). And in Zhou Dynasty (1046 BC-256 BC), a complete ritual music system was established.

Grand songs and dances or Daqu in Chinese is the main style of music from Qin Dynasty (221 BC - 206 BC) to Tang Dynasty (618 - 907). In Qin and Han dynasties, it was the time for Yuefu Songs (folk songs collected by government) and Xianghe songs (a lead singer with harmony singers accompanied by some string and wind instruments). In Tang Dynasty, many music education institutions were established officially and grand songs and dances came to its prosperous day, of which the “song of rainbow skirts and feather robes” was the most famous one created by Emperor Xuanzong (712 - 756) of Tang Dynasty; And Pipa is the most important instruments at that time. It is also the same period that music is not just enjoyed in palaces by nobles, and civilian music enjoyment emerged in temple fairs and restaurants. It is in Song Dynasty (960 - 1279) that small-scale music of civilians in public amenities was completely developed and the mature traditional Chinese music started. There were kinds of music performances at that time, and many instruments were well-developed such as Pipa, Zheng, flutes and Xiao. (Xin Zhi, 1988)

In Yuan Dynasty (1206 - 1368), Sanxuan emerged and Chinese music was prosperous with great artists and works, and some of the works still performing today, such as the Romance of Western Chamber Regional narrative songs and ethnic music were developed quickly in Qing Dynasty (1636 - 1911) and kinds of instruments were played together in a group. In the late of Qing Dynasty and modern time, western music was introduced into China and made a great influence to Chinese modern music.

From the above description. The researcher can summarize the key aspects of this research as follows: According to census data, China's population is likely to start declining next year. After an increase over the past 50 years, China now has a population of over 1.4 billion. (Info Quest News Agency (Apr. 30, 2021). China is an extremely large country first in population and fifth in area, according to the CIA — and the customs and traditions of its people vary by geography and ethnicity. About 1.4 billion people live in China, according to the World Bank, representing 56 ethnic minority groups. The largest group is the Han Chinese, with about 900 million people.

Other groups include the Tibetans, the Mongols, the Manchus, the Naxi, and the Hezhen, which is smallest group, with fewer than 2,000 people. "Significantly, individuals within communities create their own culture," said Cristina De Rossi, an anthropologist at Barnet and Southgate College in London. Culture includes religion, food, style, language, marriage, music, morals and many other things that make up how a group acts and interacts. Here is a brief overview of some elements of the Chinese culture. Music and dance were closely associated in the very early periods of China. The music of China dates back to the dawn of Chinese civilization with documents and artifacts providing evidence of a well-developed musical culture as early as the Zhou dynasty (1122 BCE – 256 BCE). The earliest music of the Zhou dynasty recorded in ancient Chinese texts includes the ritual music called *ya yue* and each piece may be associated with a dance. Some of the oldest written music dates back to Confucius's time. The first major well-documented flowering of Chinese music was exemplified through the popularization of the *qin* (plucked instrument with seven strings) during the Tang Dynasty, although the instrument is known to have played a major role before the Han Dynasty. Actually, *Bian Lian* ("Face-Changing") Performer. There are many musical instruments that are integral to Chinese culture, such as the *Xun* (Ocarina-type instrument that is also integral in Native American cultures), *Guzheng* (zither with movable bridges), *guqin* (bridgeless zither), *sheng* and *xiao* (vertical flute), the *erhu* (alto fiddle or bowed lute), *pipa* (pear-shaped plucked lute), and many others. In detail of musical culture and the uniqueness of ethnic music. The researcher will continue to explain in detail in Chapter 4, Chapter 5, and Chapter 6, respectively.

From the study of academic articles above, the researcher concluded that China is an extremely large country, first in population fifth in area. More than 1.4 billion people live in China. China is one of the ancient civilizations, Chinese culture practice intense influence on philosophy, virtue, etiquette, and traditions. Chinese traditions and festivals are also celebrated and practiced by people around the world. Chinese language, business etiquette, architecture, music, dance, literature, martial arts, cuisine, visual arts, ceramics, philosophy, religion, politics, and history have a global influence. (Peng Shulin, 1988)

2.2 Overview of Haidong City, Qinghai

2.1.1 city history

Haidong City is located in the northeast of Qinghai Lake, about 60 kilometers away from Xining, about an hour's drive. Haidong City is a prefecture-level city in Qinghai, with two districts (Ping'an, Ledu) and four counties (Minhe, Huzhu, Xunhua), Hualong). Haidong City is also known as Hehuang area. The folk-art culture here is one of the birthplaces of Qinghai music culture, such as "Xian Suo", "Minor", "Xianxiao", etc. Since the establishment of the city in 2013, the appearance of Haidong City has changed. It has made unprecedented changes, especially in terms of greening and transportation, and Shanghai East City is at the forefront of urbanization development and construction. (Xin Zhi, 1988)

2.1.2 urban population

As of the end of 2017, the permanent population of Haidong City was 1,470,800, an increase of 9,100 over the end of the previous year. In terms of urban and rural areas, the urban permanent population was 552,300, accounting for 37.55% of the total population, an increase of 1.89% over the end of the previous year; the rural permanent population was 918,500, accounting for 62.45% of the total population. The annual birth rate was 16‰, 1‰ higher than the previous year; the population death rate was 6.81‰, 0.25‰ higher than the previous year. The annual natural population growth rate was 9.19‰, 0.75‰ higher than the previous year. At the end of the year, the city's registered population was 1.7198 million, of which the urban registered population was 483.7 thousand, accounting for 28.13% of the total registered population; the rural registered population was 1.2367 million, accounting for 71.87% of the total registered population.

There are ethnic minorities in Haidong City, mainly Hui, Tibetan, Tu, Sala and Mongolian. According to the seventh census data, as of 0:00 on November 1, 2020, the resident population of Haidong City was 1,358,471.

2.1.3 Geographical location:

Haidong City is located in the northeast of Qinghai Province. The whole territory is about 124.5 kilometers long from east to west, between 100°41.5' and 103°04' east longitude; about 180 kilometers wide from north to south, and between 35°25.9' and 37°05' north latitude. between. The city's total area is 13,200 square kilometers. The east is adjacent to Tianzhu, Yongdeng, Lanzhou, Yongjing, Linxia, Gannan and other prefectures

(cities) and counties in Gansu Province, and the other three sides are bordered by Haibei, Huangzhong, Huangnan and other prefectures and counties in the province.

Haidong City is named for its location in the east of Qinghai Lake, the largest inland saltwater lake in my country. It is located in the Hehuang Valley between the two provincial capitals of Xining City and Lanzhou City. The climate in the city is warm and humid, with long sunshine hours, strong solar radiation, and large temperature difference between day and night. It is a plateau continental climate. The average annual temperature is 7°C, the average annual rainfall is 345.4 mm, and the average altitude is 2125 meters. (Rong Shicheng, 2003)

2.3 "Xian Suo" Music Overview

Qinghai is located in the western part of China. Although it is remote and far from the political, economic and cultural center of the Central Plains, it still retains a lot of Central Plains culture with a long history. The culture of the Central Plains and the indigenous culture of Qinghai were fused together to form today's Qinghai culture. Qinghai Han folk art is one of the typical representatives of this cultural phenomenon. For example, the "Xiansuo Music" in the Hehuang area that we want to study is one of them. (Lu Jianfu, 2002)

Mr. Liu Yantai, a famous Qinghai quyi artist, once said that when the old Xining people encounter major events such as weddings, funerals, full moon births, housewarming congratulations, birthday celebrations, store openings, and gold medal titles, they must invite "Xiansuo" quyi artists to sing songs. To add to the fun, the most special is the "awakening" ceremony in the funeral. Awakening means that after the death of an elderly person in the family, one should ask a quyi artist to sing the song on the night before the funeral, after the outside family speaks, sends the death, and the burial procedure is completed. One is to save the dead; the other is to show the relatives of the deceased in front of the mourning hall the third is to take this opportunity to let relatives, friends and descendants be enlightened and educated in the process of listening to the music. In the Luliang area of Shanxi, there is also the custom of awakening. It can be seen that the argument that Shanshan and Shaanxi merchants brought the Central Plains culture is tenable. (Li Wenshi, 2004)

Qinghai "Xian Suo" folk art is mainly popular in Hehuang area and is an important part of Hehuang culture. In the Hehuang Valley, whether it is the tea house in the city, the courtyard of the farmer, or the shade of the park, you can hear the leisurely singing of Hehuang music. No matter where you go, the folk singing accompanied by the sound of sanxian, dulcimer and fishing drums in your mind can always evoke the strong nostalgia of Hehuang people, but with the development of the economic situation in recent years, young people hardly sing and playing, young people as the backbone and inheritor will not sing and play when opinions and terrible things. (Feng Yuzhu & Peng Shulin, 1994)

2.4 Origin of the name

“Xiansuo” Music originally referred to the strings on a musical instrument, yuan Zhen, “Song of the palace”: “In the middle of the night, he old pipa set the room”. Since the Ming and Qing dynasties with a variety of instruments such as Sanxian, pipa, yangqin, banhu, and other accompaniment of the music or quyi collectively known as “Xiansuo” Music (Fu Yaqiao, 2005)

2.5 Common sense of "Xiansuo" music in Hehuang area of Qinghai

2.5.1 Literature of "Xian Suo" music common sense in Hehuang area of Qinghai

The instrumental music played by folk artists in the Hehuang area of Qinghai is called "Xian Suo Xian Suo". These instruments are called "Xian Suo Jia Shi". String music has three functions, that is, it acts as an accompaniment for performances such as music troupes, music troupes, folk art troupes, and social fires. God of entertainment, entertainment or self-entertainment functions, such as the birth of a child in folk activities, the college entrance examination day, the completion of a new house and other festive activities, please help celebrate from music lessons to playing Xian Suo music.(Mi yi zhi, 2005)

In the Hehuang area of Qinghai Province, there is neither a large Xiansuo belt nor a small belt. In the 1940s, the number of people who learned Chinese instruments by hand was very small, especially in the same village and class. There were even fewer musicians, and sometimes they could not even make a small band. It was common to use only sanxiansuo, banhu or only banhu and erhu (accompaniment). Since the 1950s,

the number of people learning an instrument has gradually increased, as has small bands in some classes, usually composed of 5 to 7 people. But it still depends on the situation of the musical instrument, what kind of musical instrument is used, and usually more musical instruments are needed for the erhu. The instruments commonly used by small bands include sanxian cable, dulcimer, banhu, erhu, bells, wooden fish, bangzi percussion and some other instruments, and flute, pipa, bass hu, cello and other instruments are also added to the class if conditions permit. In the early 1950s, some bands included Yueqin, Zhongruan, violin, accordion and other instruments. After the 1980s, with the exception of the occasional band or accordion, the violin, lute, and lute were no longer used. Most of Qinghai Xian Suo players can play various musical instruments, which are called "full hands" in the folk. They learn musical instruments in a variety of ways, including student learning, mutual learning, and watching and imitating their own mills. Most people don't understand music, only a very small number of old artists have rough scores, and a few young people understand a little simple music theory. Since the 1980s, more and more people have started to learn simple sheet music. Today, there are many people who can make simple musical arrangements. The small folk band is arranged in a double semicircle, with the dulcimer playing in the middle. Left sanxian cable and other plucked instruments, right banhu, erhu, rear left bass, right erhu, flute and percussion. Temporary addition of instruments, depending on the type of instrument, is more flexible. (Cui Yonghong, 1999)

Before the 1950s, the folk musical instruments used in Qinghai were very simple, and many local musical instruments were made by themselves, such as sanxian cables, and the poles (shoulder bars) were all made of thin and hard wood. Sometimes to reduce the weight of the Pole, the middle of the Pole is cut concave and glued to the fretboard. Some craftsmen also pull a wire spring in the four slots to add a special resonance effect. The speakers (drums) are made of the same material as the stem and covered on both sides with sheepskin or leather. Version call, zero shells for shells, if you can't find a shell, it's just talk on paper. Method: first use soil to plant a good mold, then lay hemp paper on the upper layer. After the soil mold is dried in the sun, it is then trimmed a little, and the paulownia (or other similar wood) panels, zero-pole wood and Sanxian are basically the same. Erhu, made of thick bamboo or wooden sticks into a hexagonal tube or with an old pen, covered with sheepskin or not shaken, and banhu

for others. Dulcimer, with thin hardwood for frame and shaft, pegboard for first cable, paulownia for panel, double row. Most of the materials used in these homemade musical instruments are local materials, which are poor in terms of volume and sound quality due to their poor quality. After the 1950s, these homemade instruments were gradually replaced by newer ones. These homemade instruments have been rare since the 1990s. In the mid-to-late 1990s, individuals invested in the purchase of relatively high-end musical instruments such as sanxiansuo, banhu, and erhu. All kinds of musical instruments were sold at home exhibition companies. (Fu Yaqiao, 2005)

Along with the New Culture Movement, the folk “Xiansuo” music of Hehuang in Qinghai, which is located in the marginal area of China, gradually came into the vision of the Literati, has Done some collection introduction Qinghai Flower, the folk ditty work, may be said to be the pioneering action, the merit. Especially gratifying is that Zhang Yaxiong in the 1940s in Lanzhou “Sit on the ground to levy flowers” collected a large number of Qinghai flowers lyrics, and in the “Flowers set” to be more fully displayed. But compared with the national gap is still large, there is no such as “Vulgar Song Lue”, Tanci Anthology (Zhao Jingshen), the results of the collation of folk literature and art. Even in Li Jiarui and Liu fu-shu’s “The general catalogue of Chinese songs”, Zheng Zhenzhe’s “The history of Chinese folk literature”, there is no trace of the folk literature and art, which makes Qinghai post-school students deeply regret. After the founding of New China, with the government on the importance of national and folk culture, folk art and get true respect for the left river. Since the late 1950s, the Qinghai Society for the study of folk literature and art, the Qinghai Institute for Nationalities, the Qinghai Fan Institute and other institutions have invested considerable human and financial resources to collate and compile Qinghai folk literature and art works, and have compiled and printed a large number of internal materials, in addition, a few anthologies were published sporadically, among which the proportion of river folk literature and art was relatively large. However, due to the influence of the times and politics, there are many problems in the scientific and systematic collection and collation. After the reform and opening-up, relevant units and scholars as well as folk literature and art lovers not only re-collated oral works, but also collated and published many have a certain amount of information. For example, the volume of “Ten sets of Chinese literature and Art Collection” is large-scale and

scientific, but it is not a collection of river folk literature and art. And “Sea Flower Dadian” is about the river folk literature and art monograph, has carried on the comprehensive combing and the integration, the system is complete, the science standard. At the same time, the Qinghai Famous Culture Center (Group Art Center), as well as the group art center of Cities, counties and counties such as Xining, Yuan, Huangzhong, Ledu District, and some scholars also edited and published various kinds of CI and Qu collections, it presents a good situation of mining and sorting out folk cultural resources and competing for local cultural characteristics. But on the whole, it is scattered, not in scale, and the good and bad are intermingled, many are out of order, the systematization is not scientific enough, to some extent, it has limited the external influence and academic value of Hehuang folk culture. (Yan zong Cheng, 2013)

2.5.2 The rise and development of “Xiansuo” Music in Qinghai

The rise and development of "Xiansuo Music" in Qinghai should be closely related to "Social Fire". The application of gongs and drums is the most common and abundant in social fire. It is said that it originated from "Hundred Musics" in Qin and Han Dynasties and prevailed in Tang and Song Dynasties. Song Fanchengda has a verse of "Song of Thin Lines, Crazy Club Dance Show". Qing Li Dou's "Yangzhou Painting Fanglu" contains: "The east of the city welcomes the spring, and the beginning of spring makes the official society fire: the first spring dream girl, the first spring, the second soap ceremony, and the first spring official." There are many such roles in the current social fire in Qinghai, such as lamp officials, martial arts, fat woman, plaster, etc., but the names are different. In the Ming and Qing dynasties, lion dance, dragon lantern dance, stilt walking, dry boat rowing, pyramid building, bamboo horse running and other performances were popular in the Ming and Qing dynasties. This also shows the relationship between the two sources. Ming Xiaozong Hongzhi (in the early years of 1488-505, according to the governor Ke Zhong, the Xining Army opened a "sanatorium" in Xining to take in the elderly, sick and disabled, orphans and widows, and support) At this time, with the further development of Qinghai folk music, String and plucked instruments for accompaniment gradually became popular, while bells, percussion and lute gradually declined. Large-scale sacrificial music, sanxian, dulcimer, pipa, banhu, erhu, bamboo flute, Zhan Er, ladder bell and other musical instruments have emerged in large numbers, the talent pool has continued to grow, and

folk music has grown unprecedentedly. Not only ensemble, but also some musical instruments began to appear in the form of solo, such as sanxian cable, bamboo flute, banhu, etc., so this period became an important historical period for the development of folk music. C. During the Qing Dynasty (1736-1795), Yang Yingju from Xining Road, and Shen Mengxi, the magistrate of the county, donated money to rebuild "Guangxu Sanatorium still teaches Quyi to play aconite, Xianxiao and other songs". In addition to the three-stringed cable and the banhu, there are also the bamboo flute and the four-stringed cable. "No matter how prosperous, the singing of Xianshuo is in the four wilds." After the middle of the Qing Dynasty, Qin Music and Meihu were introduced to Qinghai, and the Xiansuo-Xiansuo repertoire became more abundant and the repertoire structure was more complete. By the end of the Qing Dynasty and the beginning of the Republic of China, local music groups in Qinghai had reached a certain scale. By the 1930s, folk music had become quite popular, the scale of instrumental music performances was quite large, and the artistic level was very high. (Zhang Lihua, 2013)

2.6 The theory used in the study

2.6.1 Musicology

Musicology, or Musicology, is an academic study of music that began with an academic paper on "The categories, methods, and goals of musicology" published by the Guido Adler (Guido Adler, 1855-1941) in 1885. Musicology mainly carries out a systematic study of music, among which the systematic development of "History" and "Anthropology" is the earliest, and the research results are rich, historical musicology, ethnomusicology and systematic musicology. This specialized raise has the certain Marxism basic theory accomplishment and the system specialized basic knowledge, has certain music practice skill and the teaching ability. (Guido Adler, 1855~1941)

From all aspects of music to explore the academic, the ancient Greek Aristides Quintilianus (about 2 ~ 3 centuries) in the "On music" on the work of music was divided into theory, technology and performance of the three major parts. The discipline of musicology began in the second half of the 19th century, when it was really considered to specialize and systematize music. The musicology Almanac compiled by clusander in 1863 was the beginning of modern musicology in the West. In the preface to the first

volume of the Journal, he emphasized that the study of music should have the same level of accuracy and rigour as that of the natural sciences and the humanities. (Ni Chuizhi, 2005)

In 1885, the Austrian musicologist G. Adler published the field, method and aim of musicology, which divided the various branches of musicology into two sections. The First Section was the historical musicology, including the general history of music and the history of various specialties the second part is the systematic musicology, including the principles which can be applied to different fields of music, such as the study of harmony, rhythm and melody, music aesthetics and music psychology, music pedagogy and teaching methods, a comparative study of musical ethnology and folklore. In addition, the auxiliary subjects of the two departments are listed, such as Philology, biography, history of literature, history of Pantomime and history of dance in the history department, and Acoustics, physiology and logic in the system department. His classification has become the basic basis for the classification of german-austrian systematic musicology.(G. Adler, 1885)

2.6.2 Ethnomusicology

Ethnomusicology is a marginal discipline with a history of nearly 100 years. In Europe, the birthplace of ethnomusicology, and in many countries where it was introduced later, although there are still many different opinions on its definition, research object, category and method, but there is no dispute that it was born and originated in the fields of musicology and cultural anthropology, with which it is closely related. The view of American ethnomusicologist Alan P. Merriam (1923-1980) is representative to some extent. "Ethnomusicology is usually made up of two distinct parts, musicology and ethnology," he said. "It can be argued that its task is not to emphasize either side, but to integrate it in a characteristic way that takes both sides into account." (Blaug, 1992)

From the perspective of disciplinary definitions and basic concepts, the main thrust of cultural anthropology research is human culture, that is, the national or regional character of culture, the typical characteristics of specific inhabitants, in particular, there are differences between the traditional way of thinking and the way of behavior of modern nations. At the same time, ethnomusicology (musical anthropology), as a discipline closely related to the cultural anthropology, its scholars

have been thinking about the relationship between music and culture for a long time. First, people will ask: What is the task of ethnomusicology? It's music! So, on the general level of philosophy of culture (or philosophy of art), "What is music?" "Does music refer to a human culture or to the musical phenomenon itself?" (Peng Shulin, 1988)

If from the specific discipline methodology, scholars are faced with specific research objects, is the priority to focus on and explore the music factor, but also take into account other cultural background factors? Or from the beginning with a cultural perspective, music factors into the relationship between music and human beings and its cultural background, the overall culture of music in the survival of the state? The above-mentioned different musical ideas are not only present in the field of ethnomusicology, but also form a long-term confrontation in the field of theoretical viewpoints and research methods. It can be seen that ethnomusicology is different from general musicology in that no matter how much attention it pays to music, it cannot get rid of the problem of the relationship between music and culture. It can be said that the concept of ethnomusicology, from a certain side, is a concrete embodiment of the concept of cultural anthropology, or the latter is the result of the subdivision of disciplinary concepts. What ethnomusicology has in common with cultural anthropology is expressed at the most basic level of subject matter. (Xin Zhi, 1988)

2.7 The inheritance history of "xiansuo" music and its literature and related materials

Up to now, the author has collected more than 40 papers on the Hehuang xiansuo music introduction and research, focus, three collections, in addition to some field observations and some discussions. Generally speaking, these achievements mainly relate to the following aspects.

An in-depth understanding of cultural heritage and history in 1973, a colorful pottery basin with dancing patterns was unearthed in Shangsunjiashai, Datong County. The basin was painted with a group of 5 people in 3 groups of collective dance patterns. The pattern shows the dancers 'hair moving in the opposite direction to the tail of their costumes, the dance scene vividly reflects the rhythm and harmony of the ancestors. In 1955, the Pottery Basin with dancing patterns was found in the relics unearthed from

the site of Zong Ri, Tongde County, Hainan Province. These two rare pottery pots of exquisite, it is rare, can be called a national treasure. The two dance pictures are the earliest shaped dance patterns in our country, and they occupy an extremely important position in the history of music, dance and fine arts. This from a side reflects the ancient people of Qinghai cultural and recreational activities as well as superb artistic level and extraordinary intelligence. (The inheritance history of “Xiansuo” music and its literature and related materials) (Peng Shulin, 1988)

During the southern and northern dynasties, there were three systems in Qinghai local folk music: Diyue, Qiang music and Liangzhou music. It is a kind of horse-playing music of the people of Pettiness. It has 53 chapters, one of which is the music of Tuyuhun. The abased people have lived in the West since the Han Dynasty. Gu since the east, from now on to Gan, Qinghai between. Qiang music is the ancient music of beauty. (a history of the book of Laws of the later Han Dynasty contains the following passage: “Since the fourth of the great summer, the shade of the Kunse color, and the bamboo that gives rise to the valley, the thickness of which is equal, the two sections are broken and the wind instrument is called the Yellow Bell.”. Cao Pi had a poem said: “Qin Fa Xin Sheng, long blowing Qingqi.” (Fu Xin) Zai:”, Qin Sheng also. Press (The book of Rites and Music): Wait for five xiansuos, build sound. This river all places, shape like...”, a Huqin... this Qinghai Mongolia much joy to sound, wipe off the hanging promise account Yan”. “The wind blows with bamboo, and so on... now the river Wen called the recorder. In the biography of Tang Xiang in the northern history of China, there are two parts: one is to play the flute, the other is to play the flute. Another kind of person’s musical instrument is called””, blows vertically, resembles the OX Horn, the sound is loud. From these records can also be seen in the spread of the beauty of the music, is also quite high. Liangzhou music is Western Liang music. Taking Gansu Wuwei as the center, the music which is popular in Hexi, the river vast area. Light from the Guiyi back to the Hexi back to take back “To the camel 20,000 head to foreign treasures and strange tricks.”. “Strangeness Is Tortoise Music, Dance and acrobatics. Kucha music was introduced to Hexi and local Han music, as well as Xiaorouzhi, Nuzhi Xianbei and other ethnic groups to form a new music, known as Liangzhou Music.

Liangzhou music was not only popular in the northwest, but also became an important part of court music in the later dynasties.” (Rong Shicheng, 2003)

Ju-zhan (367-433), East Jin, Southern Song Qin artist, Xiping County (today Xining) people. He became a monk at the age of 18. The biography of an eminent monk said that he “Sang as a profession, standing alone in the early Song Dynasty.”. Written (Qin Tone Law) a volume, and (Qin map a volume (Song Book Music Records), does not exist today. The discussion about the Timbre of Qin can be found in the complete works of Taiyin. Yuansili (433-504), later given name Huai, Ledu District, Xining, at the end of the Emperor Wencheng of Northern Wei (455-460) for the royal scattered, Zhao received father (Xiping County King). “Xining Mansion Xinzhi” records that he was “Generous and thrifty in nature, not easy to break, do not like to drink, but like to drink people. Good to meet the guests, elegant and good music often from the first white silk bamboo do not tire. From the records of the two above-mentioned musical figures, Qinghai “Xiansuo” music as early as the east to the south and the north of the period there were performing activities. (Ju Zhan, 1973)

In the 7th century, the Tang Dynasty’s imperial clan married the Tibet, and the tang-tibet ancient road was opened as a new international passage. Cultural Exchange became more frequent, and musical instruments such as the Xiao, Sheng and Ruan from Central Plain were introduced to Qinghai. “Tang Li Yue Zhi”: “In Xuanzong’s time, there was the western music of Pamir Mountains. Its words Cong Ling of the people, Lehe, Huangdi Tang also belongs to. In addition to the ancient pottery and drum unearthed, the rise and development of gongs and drums in Qinghai, rarely recorded in historical books. Beating drums and marching, Wen Jin retired, this is the gongs and drums in the ancient war in the application of the argument. Don Li Bai, in his song Sixia, wrote, “In May, in Ten-zan, there is snow, and no flower, but only cold. Heard in the flute fold willow, the spring color has not seen. Xiaozhan with the Golden Drum, sleep with the jade saddle. Let Bugles cry our victory! Let us drink, let us dance in our golden armour! Let us thunder on rivers and hills with our drums. For 2,000 years, the region had been at war with each other or with the Central Plain Dynasty. The scene depicted by the above-mentioned lines is the actual portrayal of the application of gongs and drums in the war in the west of China from another angle. According to scattered historical records, gongs and drums appeared in Qinghai at the latest dating back to the

middle and late Tang Dynasty, and was used in the army. Mouzon Changqing first year (821) in September, to Dali Qing Liu yuanding as the alliance, the envoy Tuhui League,” over the Shibao city, cliff hard road back, Yi sun iron knife (blade) city.”. Dozens of miles to the right, Shi Zhe Chi, Yi Ri chiling (today, Mount Gassan) To the Elk Valley Inn. ... to discuss in the matter to answer the heat to the alliance, enjoy in the tooth right. Rice wine line, and China System Strategy. They played “The battle of the King of Qin”, “Liangzhou”, “Hu Wei”, “Luyao”, miscellaneous songs and “Baiji”, all of which were Chinese. In addition, from the time when the zhao-chong state of the Western Han Dynasty began to lay siege to Hehuang, Qinghai, to the Hongwu period of the Ming Dynasty, the Central Plain Dynasty adopted the strategy of solid border, during which several times it emigrated to the border from the east on a large scale. Through this series of keys, all kinds of cultures between the army and the people and between the East and the West must be mixed, and the communication and fusion of gongs and drums should be among them, such as the above-mentioned “The battle of the king of Qin”, which is now in the folk songs and drums brand, but also by “The king of Qin dianbing” of the famous tune. (Wang Yu, 1987)

In modern times, there are relatively more documents and materials on the study of "String cord" music, such as those on the study of history, culture, and music, the following documents have provided me with a large amount of knowledge base to help me study “Xiansuo” music, such as Xining Zhouzhi, Qinghai People's publishing house, 1982 edition; Qinghai People's publishing house, 1981; Cui Yonghong. General History of Qinghai. Qinghai People's publishing house, 1999. Feng Yuzhu and Peng Shulin, an overview of the nationality of Chinese aesthetic consciousness. Qinghai People's publishing house, 1994, five local chronicles of Qinghai, Qinghai People's publishing house, 1989. Fu Yaqiao, sacrifice culture in ancient China, Higher Education Press, 2005, Li Qiang, a study of ethnic drama, Publishing House of Minority Nationalities 2003, Mi Yizhi, Xining history and culture, Publishing House of Minority Nationalities 2005, MI Yizhi, a history of the Salar, Publishing House of Minority Nationalities 2004. Ni chuizhi, general history of Chinese music, People's Literature Publishing House, 2005 edition, Peng Shulin, Western aesthetic culture, Qinghai People's publishing house, 1988, Qin Yongzhang, on the formation of a multi-ethnic pattern, Gan Ning, Publishing House of Minority Nationalities 2005 edition, Ren Jiyu,

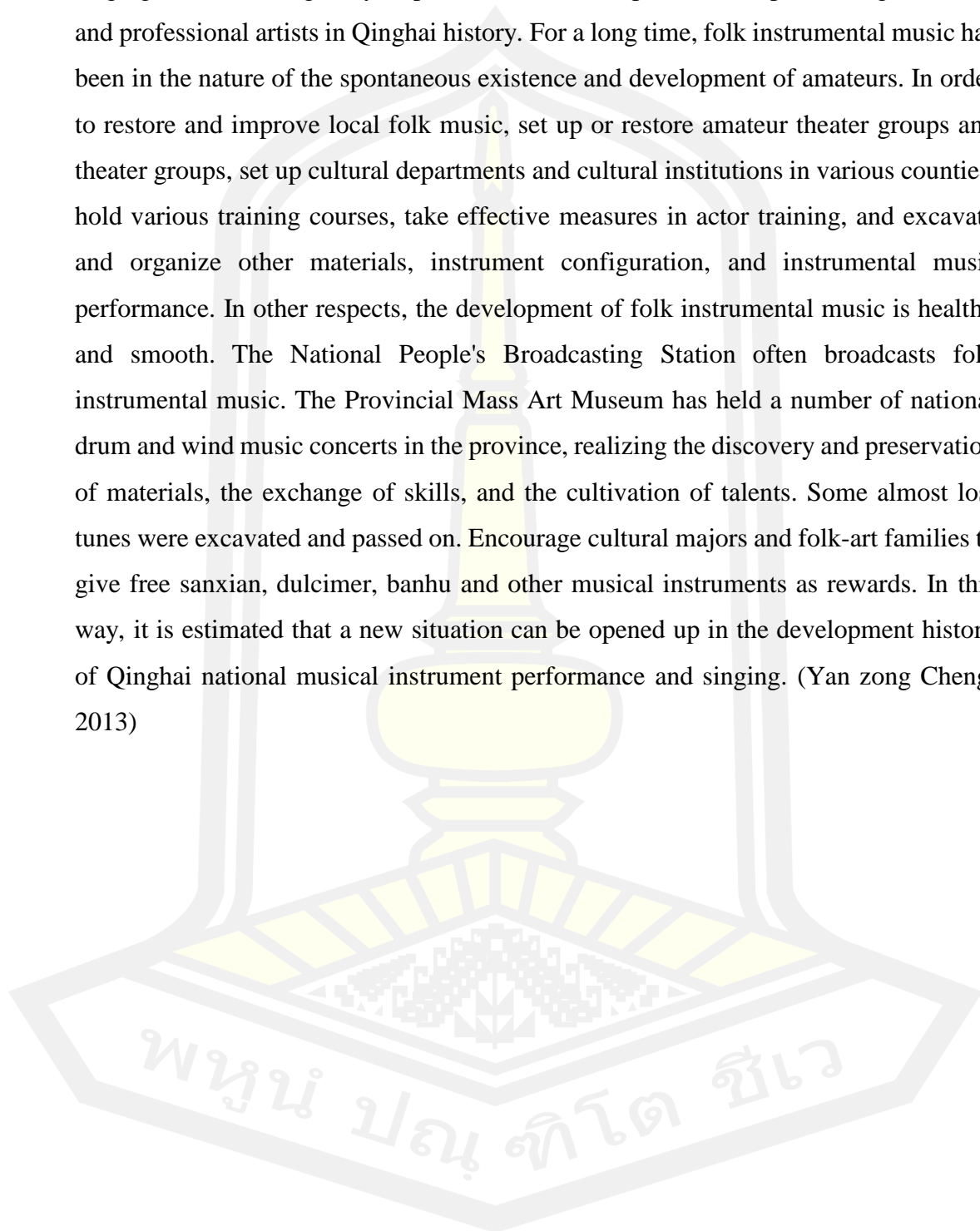
history of Buddhism in China, vol 20, Science Press 1981 edition, Rong Shicheng, a preliminary study of dramatic anthropology, Guangxi Normal University Press, 2003, Wang Yu, research on dynastic construction in Qinghai, Qinghai People's publishing house, 1987 edition, new knowledge (Gan Long) , Xining People's publishing house, Qinghai People's publishing house, 1988, these materials and documents have provided me with a large amount of knowledge base of Chinese characters and contributed to my understanding of Xianxiao Music. (Mi yi zhi, 2005)

To sum up, scholars generally believe that the music genres of "Xianxuo" are wide, including folk songs, folk music, folk art, music and so on. Music and nature, society and history, from the relationship between national music and national characteristic culture, from the sense of system, dynamic, and vitality, that is, from the ecological sense of the "first" music culture, can it be possible for us Analyze it, grasp the whole system, and understand the uniqueness and richness of the music of "Xian Suo". That is to say, from the perspective of ethnomusicology, when analyzing and studying the expression form and musical structure of a nation's traditional folk music, it is impossible to arbitrarily distinguish ethnicity, ethnicity and musical narrative; the finer the classification, the deeper the content, the more Unreal, the harder it is to eliminate native music. At the same time, it also shows that when watching the traditional music of various ethnic groups, it is necessary to consciously integrate the nationality of the ethnic group into it. Otherwise, folk music has no real borders.

After the founding of the People's Republic of China, the drama "Xian Suo" received strong support from the government. Yuxiang amateur mass groups, art classes and small bands have developed rapidly. Various theatrical performances such as traditional folk festival performances have further promoted and prospered folk music. It has cultivated generations of "Xiansuo" music singers and instrumentalists. After 1958, due to the interference of the "extreme leftist line", various folk activities were restricted, and folk music performances fell into a low ebb. Young people don't like to sing, etc., which has led to the state that the "Xiansuo" music has not developed or even disappeared. (Fu Yaqiao, 2005)

“Xiansuo “music needs to recover and develop. It is necessary to vigorously cultivate a new generation of young artists with musical theoretical knowledge, and learn to inherit and improve various musical instruments. The government has given

the small band various musical instruments and costumes, and the performance and singing level will be greatly improved. There is no professional performing arts team and professional artists in Qinghai history. For a long time, folk instrumental music has been in the nature of the spontaneous existence and development of amateurs. In order to restore and improve local folk music, set up or restore amateur theater groups and theater groups, set up cultural departments and cultural institutions in various counties, hold various training courses, take effective measures in actor training, and excavate and organize other materials, instrument configuration, and instrumental music performance. In other respects, the development of folk instrumental music is healthy and smooth. The National People's Broadcasting Station often broadcasts folk instrumental music. The Provincial Mass Art Museum has held a number of national drum and wind music concerts in the province, realizing the discovery and preservation of materials, the exchange of skills, and the cultivation of talents. Some almost lost tunes were excavated and passed on. Encourage cultural majors and folk-art families to give free sanxian, dulcimer, banhu and other musical instruments as rewards. In this way, it is estimated that a new situation can be opened up in the development history of Qinghai national musical instrument performance and singing. (Yan zong Cheng, 2013)



Chapter III

Research Methodology

This study selects Haidong City (Hehuang area) of Qinghai Province, that is, the Huangshui River Basin is the main place where "Xiansuo" music is sung as the research object. The author selects key insiders as research clues, so the following process is adopted.

3.1 Research Scope

3.1.1 Scope of content

Content research: Select the Hehuang area of Ping'an County, Haidong City, Qinghai Province, that is, the "Xiansuo" music in the Huangshui River Basin as the research object.

3.1.2 Scope of the study

My location is Ping'an County, Haidong City, Qinghai Province



Figure 1 Map of Qinghai Province

(http://www.haidong.gov.cn/hd_zjhd.html)

3.1.3 Scope of time

The author's study and research time is from February to July 2021 to go to the music heritage site of "Xian Suo" in Ping'an County, Haidong City, Qinghai Province.

3.1.4 "Xian Suo" music key piece.

The researcher chose three classical songs, which are also typical of "Xiansuo" music: "Filial parents" Chinese "Xiao shuangqin", "Faithful and filial" Chinese "Zhong xiao laingquan", "Song of filial piety" Chinese "Xiao zhi ge". The criteria for choosing these three songs is, in Hehuang area of Haidong City, Qinghai province, these songs are widely sung and spread, the founding ceremony of the People's Republic of China were composed by Cao Shiming, Zhang Fenglin and Wang Chang cheng, artists from Hehuang District, Hailidong City, Qinghai province, because their ancestors have lived in Hehuang area of Haidong city for generations, they can say that the musical style here has penetrated into their bones. These songs are all songs that reflect life and spread positive energy, teach people to Love the country, love their families, love their parents, some of the positive energy of the subject.

3.1.5. Methodology

1. The researcher mainly uses the field survey and the interview and observation.
2. The researcher consulted a large number of "Xiansuo music" in Hehuang culture data as the source.

3.2 Research process

3.2.1 Site selection, find informants, and learn about local culture and music:

One side of the water, the other side of people. In fact, the "intermediary" between soil and water and people is culture. In 2019, the Hehuang culture will be promoted to a national strategy, and the Hehuang "Xiansuo" music culture will be vigorously developed in all parts of Haidong City: Minhe Hui and Tu Autonomous County will strengthen the exploration of cultural tourism resources such as history and culture, ethnic customs and folk customs, and Linjin ancient times. Ferry, Lajia Village in Lajia National Archaeological Site Park, Lajia Folk Village and other projects will be the focus of construction. The large-scale historical and cultural reality drama "Silk Road Dream" filmed by Gu Yi Ping an takes important historical nodes and important

historical events as the context, digs out the historical stories of Ping An, tells the development and changes of Ping an in the history of Ping An, Ledu District digs deep into Xiangbeiyun Hehuang cultural features such as drums, river yellow art lantern array, and Shehuo provide a rich cultural feast for the masses. Based on Mongolian folk culture, religious culture, natural ecological culture, farming culture, and highland barley wine culture, to inherit and protect the intangible cultural heritage and traditional handicrafts of Huzhu Tu Autonomous County. Cultural talents from the three districts to 17 townships in the county, focusing on collecting outstanding traditional folk handicrafts from each township, and conducting a comprehensive cultural survey and mapping census; Xunhua Salar Autonomous County digs deep into sheepskin rafts, rafts, and Salaman sailors "Giovanni", keep following the footsteps of the first people.

Key informants:

Mr. Liu Yantai, director of Haidong Cultural Center and chairman of Musicians Association.

The criteria for selecting key informants are: Mr. Liu Yantai is the inheritor of "Xian Suo" music. He grew up in Qinghai and is the chairman of the Haidong Musicians Association. Learn about the development of Haidong culture in Qinghai Province. Knowing Hehuang culture, he has been engaged in cultural grass-roots work for more than 40 years and has published countless books.

Based on the above selection criteria, I chose Mr. Liu Yantai as my informant. When he was in junior high school, Mr. Liu accidentally found that the Ledu District Cultural and Art Troupe was looking for staff, so he applied for the job. Quite artistically gifted, he successfully entered the art troupe and began his artistic career. He has been committed to this path, both on stage and behind the scenes, in the land of Haidong, in the land of his dreams. In the art troupe, Liu Yantai has been exposed to more musical instruments. His favorites are sanxian, banhu, etc., almost to the point of obsession, every day in addition to tasks, as long as he takes a break, he picks up sanxian to practice, and sometimes he can play for several hours a day. He always carries his instrument with him and starts practicing whenever he has time. Today, he can skillfully play 16 or 17 kinds of instruments such as sanxian, erhu, dulcimer, banhu, and bamboo flute. In addition to creating music works such as Banhu Solo such as "Auntie of the Tu Nationality Going to the Mountain", Liu Yantai's dance works such as "Spring

Poem", "Grape Ripe" and "Happy Pastoral Song" have also won awards for provincial and district-level songs and music respectively. Song", "Hudong Love", "Western Love Boundless" and more than 30 songs. He has trained many bands and coached many programs for Jiangdong Sheep Farm, Haidong People's Bank, Post and Telecommunications Bureau, Qinghai Cotton Mill, Ping'an County Education Bureau and other units. In 1984, he choreographed the duet "Farewell" and performed the oboe solo "Pastoral Song", which won the Provincial Workers' Outstanding Artistic Performance Award and Performance Award; in 1991 and 2000, he won Lanzhou with the sanxian solo "Gu on the Mountain" and the banhu duet "Gu on the Mountain" Best Performance Award In 2001, the dance song "Foot Brother" won the first prize in the First People's Cadre Skills Competition in Qinghai Province; in 2003, the instrumental song "Jiang Jing" won the special prize for various instruments in the Second Provincial People's Cadre Skills Competition Performance Award; In November 2007, in the 4th Provincial Qunwen Skills Competition, he created the erhu solo "Ancient Yellow Capriccio" and performed the second prize.



Figure 2 Mr. Liu Yantai, curator of Haidong Culture Center and Chairman of Musicians Association. Chen Gang shoots and 2021 in October

In recent years, with the state's support for the Hehuang cultural and intangible cultural heritage representative projects, Haidong has also attached great importance to this work. As the deputy director of the Group Art Museum, Liu Yantai understood the Hehuang culture and intangible cultural heritage for a local cultural development of great significance. With his own advantages in Quyi, he planned to build a base for the

inheritance of the Han folk ditties and Yue xiansuos in Qinghai, with the help of the Pingan peasant Qin Music Troupe and the Guhuang Art Society of Haidong, both of which were born in Ping'an District. He told reporters that despite the difficulties in starting the work, he had been doing mass cultural work for a long time and had established a deep relationship with many ordinary people actors. As long as the ordinary people got benefits and satisfaction, it didn't matter if he worked hard at all. As versatile as Mr. Liu Yantai, few people have devoted their lives to "art", which is not only a strong business, but also an all-singing, all-singing and all-dancing metropolis, most suitable for mass cultural work. Former director of Qinghai Provincial Cultural Museum Wu Juan spoke of Liu Yantai, praise. Liu Jun, a member of the intangible cultural heritage and the state's intangible cultural heritage, said of Mr. Liu: At the same time as you are so dedicated to your profession, they are also devoted to the inheritance and development of folk art. If only ten million such people could permeate the mass culture, how wonderful it would be.

3.2.2 Research equipment

- 1) Voice Recorder: To record written information.
- 2) Camera: take pictures and other information.
- 3) VCR: To record interviews, recordings, anything.
- 4) LAPTOP: Storage of photos and videos, recording of text and other information.

3.3 Research Tools

The main research tools of this paper are based on interviews and on-the-spot investigations in rural areas, and the first is based on a large number of Hehuang "Xiansuo" cultural materials. The researchers followed the informant to listen to the singing and musical instrument performance of "Xiansuo" music, and completed the literature analysis with network equipment. Artists' singing and performance, etc., through interviews, observation, learning, and recording "Xian Suo" music singing and musical instrument performance.

3.4 Data collecting

Data were collected through literature analysis and field investigation. In order to conduct further research, the researchers will mainly conduct analysis and research

at the Municipal Cultural Center and the network platform. The researchers will conduct field work in Haidong, Qinghai Province, China. The researchers will follow the leadership of the Cultural Center, by means of on-the-spot interview, audio and video recording, this paper records the inheritance and protection of “Xiansuo” music in Hehuang area of Qinghai Province.

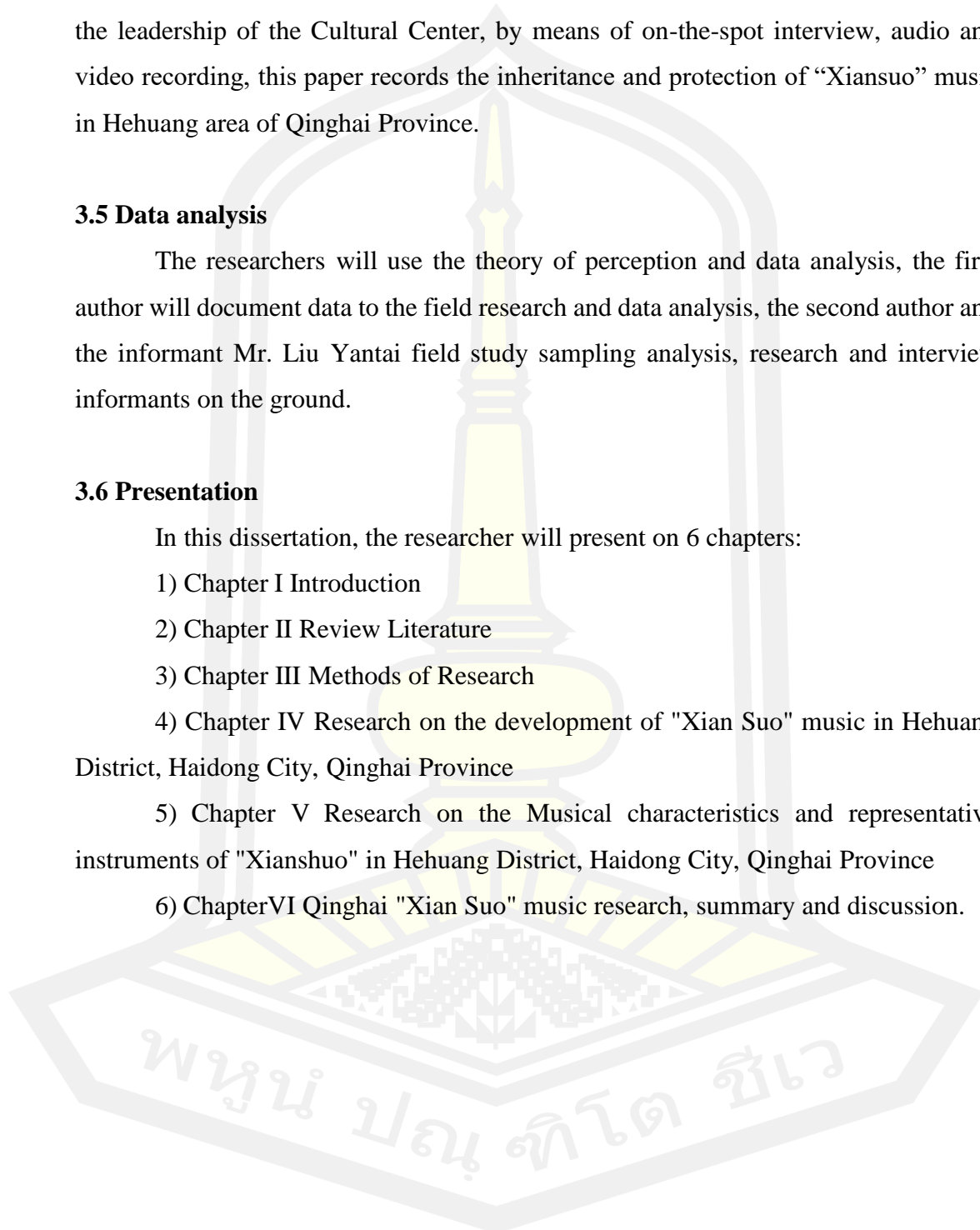
3.5 Data analysis

The researchers will use the theory of perception and data analysis, the first author will document data to the field research and data analysis, the second author and the informant Mr. Liu Yantai field study sampling analysis, research and interview informants on the ground.

3.6 Presentation

In this dissertation, the researcher will present on 6 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) Chapter IV Research on the development of "Xian Suo" music in Hehuang District, Haidong City, Qinghai Province
- 5) Chapter V Research on the Musical characteristics and representative instruments of "Xianshuo" in Hehuang District, Haidong City, Qinghai Province
- 6) Chapter VI Qinghai "Xian Suo" music research, summary and discussion.

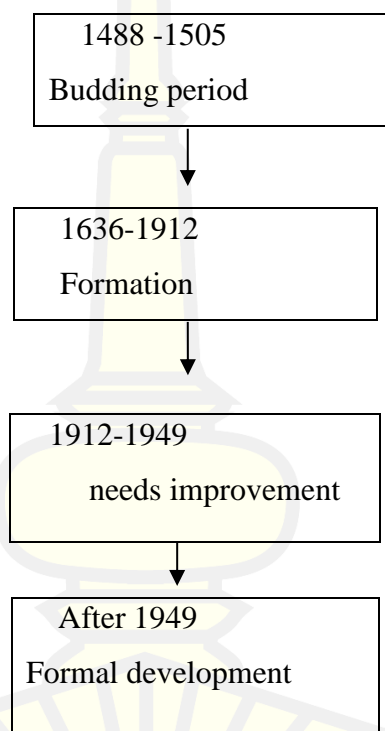


Chapter IV

The sequence of a historical development period

To study the development of "Xiansuo" music in Hehuang District, Haidong City, Qinghai, China

Through a large number of documents and interviews with informants, the development of "Xian Suo" music is as follows:



Through the above schedule, we can see that "String" music has not officially developed until the founding of New China in 1949. We look at the process of the development of "String" music through this timetable.

4.1 The Historical Development of "Xian Suo" Music

"Xian Suo" The Sprout of Music :

Qinghai has been one of the birthplaces of ancient Chinese civilization since ancient times. It has a long and splendid and unique history and culture. The people of Qinghai have created a rich cultural heritage, among which Qinghai local folk art is one

of the charms of many cultural heritages. From Tang Dynasty poet Zhang Qiao's "Hehuang Old Death", Du Mu's "Hehuang" and other poems, we can see that "Bianqu" is a melancholy song circulated among the people around Hehuang, similar to "Xian Suo" The early activities of music singing.

In the early years of Hongzhi (1488-1505), Ke Zhong, the chief inspector of the Xining Army, founded a "Sanatorium" in Xining, where he took in the aged, the sick, the disabled, the widowed and the lonely, gave them food and clothing, and taught them how to play and sing. At this time, with the development of folk quyí in Qinghai, the xiansuo instruments and plucked instruments used in accompaniment gradually flourished, while the bells, percussion instrument, Fou and so on gradually decreased with the neglect of large-scale ceremonial music. Sanxian, Yangqin, PIPA, Banhu, Erhu, bamboo flute, Zhan'er, Bangzi, bells and other musical instruments appeared in large numbers, and Qupai gradually enriched. The talent pool is growing, and the folk music is growing like never before. Not Only Ensemble, some instruments began to appear solo, such as xiansuos, bamboo flute, Banhu and so on. Therefore, this period became an important historical period for the great development of the folk music.

4.2 The period in which the development of "xian suo" music took shape.

The late Ming and early Qing dynasties were the stage of the formation or maturity of folk art of various ethnic groups, and the formation and maturity of local folk art in Qinghai was also roughly at this stage. At the beginning of the Ming Dynasty, the policy of immigrating to the frontier and reclamation was implemented, and a large number of Han people from Jiangsu and Zhejiang moved westward to Qinghai, which created conditions for the spread of rap from Jiangsu and Zhejiang in Qinghai. They have been combined with Qinghai folk songs, minor and ditty songs in the process of spreading, and gradually become one of the factors that breed new types of songs. In the early years of Hongzhi (1488-1505), Xining Army Chief Inspector Ke Zhong founded a "sanatorium" in Xining to take in the old, sick, disabled, widowed and lonely, giving them food, clothing and education. They play the piano and sing. At this time, with the development of Qinghai folk art, stringed and plucked instruments for accompaniment gradually flourished, while bells, percussion instruments, talismans and other instruments gradually decreased, ignoring large-scale ritual music. Sanxian,

Yangqin, Pipa, Banhu, Erhu, Bamboo Flute, Zhan'er, Bangzi, bell and other musical instruments appeared in large numbers, and the music cards gradually became more abundant. The talent pool is growing and folk music is growing like never before. Not only the ensemble, but some instruments also began to appear solo, such as strings, bamboo flute, banhu and so on. Therefore, this period became an important historical period for the great development of folk music.

(1636-1912) In the Qing Dynasty, it was in the Qing Dynasty. The period of musical development of "Xian Suo". During the Qianlong period of the Qing Dynasty, Xining Yang Yingju and the prefect Shen Mengxi donated money to build a sanatorium, which was still used to teach folk music such as Fu Zi and Xianxiao when Guangxu was rebuilt. In addition to Sanxian Banhu, there are also bamboo flute, erhu and so on. After the middle of Qing Dynasty, Qin Music and Meihu music were introduced into Qinghai. The repertoire is more abundant and the structure of the repertoire is more complete.

At the end of the Republic of China, the local "Xian Suo" music had a certain scale in singing and performance. By the 1930s, folk music had become quite popular, the scale of instrumental music was quite large, and the artistic level was also very high.

4.3 The musical development of "Xianshuo" music after the founding of New China in 1949

4.3.1 Budding period⁴ in the 1980s, various forms of folk art were restored and developed, and not only were there an unprecedented number of complete sets of folk instrumental music, but there were frequent performances, a new generation of musical-minded young people is emerging in the ranks of entertainers and musical instruments are being completely updated. Some small bands are also equipped with the cello electronic organ, playing level has also been greater improvement.

4.3.2 Entering the new century, the socialist market economy has brought a new vision of prosperity to socialism with Chinese characteristics. As my country's economic construction has entered the fast lane, some excellent traditional cultures have begun to fall behind in the face of the thriving socialist market economy. The inheritance and development of Qinghai "Xian Suo" Quyi is in a very difficult predicament. Objectively speaking, economic globalization has generally accelerated

the pace of people's lives. Most of people's values are fixed on the pursuit of material wealth, and they basically have no time to pay attention to those traditional cultures that cannot bring economic benefits and productivity to people. From the perspective of culture and entertainment, most contemporary young people are more chasing cultural fast food that is fashionable and entertaining. Those excellent traditional cultures with profound cultural connotations seem to be out of tune with the modern fast-paced and new wave. With the continuous acceleration of urbanization, the function of dialects is weakening, and many audiences of traditional art and culture have been aging, which makes traditional ethnic folk art unconsciously interrupt the inheritance chain. Qinghai's "Xian Suo" quyi is very obvious in this respect. Now, compared with the past, Qinghai's "Xian Suo" quyi has not only not expanded, but has shrunk. Nowadays, the singers and listeners of Qinghai Pingxian Quyi are mostly middle-aged and elderly people. Few of the younger generation like Qinghai's "Xiansuo" Quyi. Qinghai "Xian Suo" Quyi has lost its glorious era when famous artists came out in large numbers and audiences flocked to it. In addition, from the subjective point of view, there are also many problems in the development of Qinghai "Xian Suo" Quyi, because it is a spontaneous folk art, in terms of fund raising and investment, in the form and management of art singing, and in terms of dissemination channels, it cannot keep up with the times. pace of. Especially in the creation of Qinghai Pingxian Quyi, there are also many problems. Due to the lack of inheritance, the number of cultural people participating in the singing and creation of Qinghai "Xiansuo" Quyi is reduced, and it is difficult to create excellent works of Qinghai "Xiansuo" Quyi, especially the works that reflect real life themes, are often works that fit the situation, making the audience feel that Qinghai Pingxian Music is still the same old style. It can be said that the failure of excellent works also seriously restricts the development of Qinghai Pingxian Music. As the country attaches great importance to these intangible cultural heritages of the country in recent years, "Xian Suo" music has begun to improve.

4.4 Current Situation of "Xiansuo" Performers

After on-the-spot interviews and investigations, most of the musicians who play "Xian Suo" music are middle-aged and elderly people. They all learn music by oral and heart-taught methods. Can play one musical instrument, and some can play several

kinds of musical instruments. For example, Mr. Liu Yantai, the informant I interviewed, all his musical instruments for "Xiansuo" music can be played and sung. Artists usually choose outdoor squares for rehearsal. The music and music they choose each time they participate in a large-scale event performance are pre-rehearsed repertoires. Each performance is basically fixed, and sometimes some repertoires are added. The music is generally designed by old people with music foundation. The tunes are previous tunes recorded by professionals and some newly written tunes now. Most of the performance venues are indoor theaters. Musicians generally have to prepare their own costumes and musical instruments in advance. Originally, they bought the musical instruments by themselves through the piano store. Now The national government advocates the protection of intangible cultural heritage, and the state will also distribute part of it to the artists for free. Artists do not get paid for rehearsal, and only when there are major performances, such as grand festivals, Chinese New Year, and the fifteenth day of the first lunar month, the government will. Pay, but not much.

4.5 The author conducted field trips, photographs of the artist's rehearsal scenes, as well as photographs of the instruments used, and photographs of the scores



Figure 3 Rehearsalstills: Artist Mr. Qi zhijin is singing "Xiansuo" play, Chen Gang was 2021 in October



Figure 4 Pipa

Chen Gang was photographed in March 2022



Figure 5 Zhongruan

Chen Gang was photographed in March 2022

4.6 Creation and innovation of "Xian Suo" music

In the past ten years of the development of Qinghai "Xiansuo" music, the inheritor and the director of the Haidong Cultural Center led Qinghai "Xiansuo" music people to live up to their mission and work tenaciously to create "Xiao zhi ge" and "Xiao shuang qin" Excellent repertoires such as "Zhong xiao liang quan" have worked

hard and worked hard to continue the development of local dramas in Qinghai. Through the creation and performance of this period, Qinghai's "Xian Suo" music has fully matured. An important sign of a mature local music is the singing and chanting of music. Qinghai's "Xiansuo" music was born out of Pingxian music, but it is still very flawed to use Pingxian music as stage music to express Pingxian music. For the tea-picking musics in the southern region, the flat-string music is used, and it is enough to enrich it a little. However, in order for "Xian Suo" music to truly become a big drama, a complete set of singing system suitable for "Xian Suo" drama must be created according to the conflict of the plot, character, music performance program, stage performance, etc. It forms a comprehensive music body that combines the perfect combination of the couplet and the board cavity. But no matter how to develop music, "Fuziqiang" is the main 18-chamber and 24-qiang should be the main melody of Qinghai's "Xiansuo" music. Regarding "Nian Bai", the first three generations of actors in "Xian Suo" have always adhered to the development of the old "Haidong Mandarin", which is undoubtedly correct. However, the language also moves forward with the times. Haidong City is an immigrant city, and the language changes rapidly. Whether the "Nianbai" of Qinghai's "Xian Suo" music should be 100% old "Xining Mandarin" or just speak the Xining dialect, it is worthwhile. Discuss.

4.7 Modern development ideas

At present, the inheritance and development of Qinghai Pingxian Music and Qinghai "Xiansuo" Music are facing certain difficulties. But opportunities and challenges coexist, difficulties and hopes coexist. After the 19th National Congress of the Communist Party of China, the state has issued a series of policies to protect the excellent traditional folk art and music, which has injected vitality and brought hope into the development of Qinghai "Xian Suo" folk art and Qinghai Pingxian music. The vast number of cultural, literary and art workers and people of insight who are keen to carry forward the excellent traditional local culture should maintain cultural confidence, take advantage of the situation, and make suggestions for the revitalization, inheritance and development of Qinghai "Xiansuo" music and Qinghai "Xiansuo" music. How to inherit and develop Qinghai "Xian Suo" music and Qinghai "Xian Suo" music, the author believes that: First, the attention of the government and leaders is the key. The

state has made great efforts to protect intangible cultural heritage. The State Council has issued several opinions on supporting the development of Chinese music, and the State Council has issued several opinions on supporting the development of Chinese music. Service system, the state has issued policies, and relevant cultural functional departments should take effective measures as soon as possible to implement the policies in place, and provide policy and mechanism guarantees for the inheritance and development of Qinghai Pingxian Music and Qinghai "Xiansuo" Music. Second, the majority of literary and art workers should also exert their subjective initiative. It is necessary to make use of the advantages of Qinghai "Xiansuo" music and Qinghai "Xiansuo" music to promote the excellent local traditional culture of Qinghai, serve the people through art forms, and publicize the major policies of the party and the country. Qinghai Pingxian Music and Qinghai Pingxian Music should become two cultural business cards for the promotion of "Great Beauty Qinghai", and should be deeply implemented in Qinghai. Artistic charm, infecting, inspiring and educating the people with vivid and lively works of art. It is also necessary to let this excellent traditional culture take the road of integration of culture and tourism to serve foreign tourists. Third, intangible cultural heritage protection units at all levels and Qinghai Pingxian Music Troupe should undertake the functions of protecting, inheriting and developing Qinghai's "Xiansuo" music and Qinghai "Xiansuo" music, and encourage literary and artistic workers to create works that are both down-to-earth and unique. Excellent works that are ideological, artistic and ornamental. Improving the quality of creation is an important path to revitalize Qinghai's "Xiansuo" music. Fourth, the inheritance and development of Qinghai's "Xiansuo" music and Qinghai's "Xiansuo" music also requires relevant government departments, literary and art circles People and the general public work together to create an atmosphere and increase publicity efforts. The media in Haidong City, Qinghai should also be the propagandists of local culture. Even if the TV media in Haidong City, Qinghai cannot set up fixed local music and music channels, they should also Consider running a long-term or regular column to promote Qinghai "Xian Suo" Quyi and Qinghai "Xian Suo" music. Qinghai's online media should also strengthen the dissemination of local excellent traditional culture. Finally, Qinghai "Xian Suo" Quyi and Qinghai "Xian Suo" "Xiansuo" musics belong to the noble culture, and learning it is extremely beneficial to improve the literary level of

children. Therefore, it is more practical to let Qinghai Pingxian music and Qinghai Pingxian music enter the campus from children. Inheriting and developing Qinghai Pingxian Quyi and Qinghai Pingxian Music is a long-term, arduous and systematic project. Only through the unremitting efforts of generations, it is possible to make these two brilliant and colorful artistic works bloom forever in the garden of Chinese art treasures.

As the ancient poem lines go: "We worship our ancestors with music of qin, se and drum to pray for rain for the crops to stimulate our morale" Like drumbeat music, music of gong-and-drum has a long history and is colorful all over the country It is a popular folk art on the occasions such as festivals and celebrations and has taken deep root in local life. They are full of local flavors and cultural aesthetic meanings, among which, the most famous ones are Jiangzhougong-and-drum music of Shanxi; shehuogong-and-drum music of Qinghai; Zhoushan gong-and-drum of Zhejiang; Daliuzi of Tujia ethnic group of Hunan; Chaozhoudaluogu of Guangdong. There are immeasurable cultural and art values in its music structure, colorful rhythms, moving expressive forms and deep music meanings.

As the ancient poem lines go: "Xiansuos and Bamboos can make melodious music." Sizhu music or xiansuo music are popular practically all over the country, which is characterized by its special characters and lasting taste. In the north China, there are errentai paiziqu of Shanxi and Inner Mongolia; xiansuo shisantao of Beijing; pengbaban of Shandong; and bantouqu of Henan; in south China, the playing and enjoying of sizhu music such as Guangdong music, Jiangnan sizhu, Fujian nanyin has become a unique pastime.

From the study, the researchers made synthetic conclusions about the history and development of Chinese folk music culture. It is believed that Chinese classical music is related and has the same roots as Confucianism. It uses recordings of how instruments are played, and the process of playing them, rather than describing music theory or notes in detail. This is due to the fact that Confucianism in pre-Buddhist times ruled that music was used to teach religion. While this kind of musical recording system cannot exhaustively tell how to perform, this does not mean that it is an incomplete system. The Chinese wanted to record only music. The instruction must be coupled with oral transmission. And in instrumentation, it is considered an individual talent of

a musician. It is the musician who determines the shortness of the note. The music player determines the mood of the song and conveys the meaning of the song based on personal abilities without having to look at the subtle notes. Therefore, musicians who play from finger notes are highly talented and require a lot of rehearsals, as well as being cognizant and able to convey the music properly and correctly.



Chapter V

Haidong city, Qinghai province, Hehuang District Xiansuo music characteristics and representative of musical instruments

"Xian Suo", pronounced xián suǒ, is a Chinese word, meaning the string on a musical instrument, and is mostly used as a general term for stringed instruments. "Xian Suo" music was formed in the Ming and Qing dynasties and was mainly popular in the Hehuang area of Haidong City in the east of Qinghai. It was originally sung by one person or two people, accompanied by a band of five to six people. Festival-style repetition is based on the framework of a tune. During repetition, changes can be made in terms of segment, rotation, rhythm, and accompaniment. With distinct locality, "quyi" has a long history, unique charm, and a solid mass foundation. It is an important category of intangible cultural heritage. It is of great significance to carry forward the excellent traditional Chinese culture, inherit Chinese culture, enhance cultural self-confidence, prosper literary and artistic undertakings, and satisfy the people's growing sense of beauty. For example, during major festivals such as the Lunar New Year, the fifteenth day of the first lunar month, and the sixth day of the sixth lunar month, the "Xian Suo" music is an important part of the performance and singing at the opening ceremony of the event, so it is very popular among the local people.

5.1 The characteristics of "Xiansuo" Music

5.1.1 Singing form:

To sit and sing songs. There is no fixed venue, as long as it is convenient to go to the place where the people need it. If one-person travels with a Sanxian in his arms, he plays and sings by himself. People used to call the singer "Sing Qu 'er" and listen to the singer as "Ting Qu 'er". After the founding of New China, "Xian Suo" radiated artistic youth. The government advocated new performances and new songs, updated repertoires, and more abundant content. It was put on the stage and entered the hall of elegance.

5.1.2 accompaniment instrument :

Qinghai "Xian Suo" music is often accompanied by a small ethnic band. The accompaniment instruments (five to six people) include Sanxian, Yangqin, Banhu, Yueqin, Dizi and Erhu. Trajectories of regional rheology in the Hehuang area of Dongshi.



Figure 6 Local entertainers rehearse for photos in their spare time, from right to left the instruments are: "Peng ling" Sanxian" "Zhongruan" "Datiqin" "Yangqin" "Zhudi" "Rrhu" "Banhu"

Photographed by Chen Gang

5.1.3 Song lyrics:

Lyrics generally require rhyme, a paragraph has a rhyme to the end, and some rhymes with the next sentence, and can also rhyme in the middle, that is, a short paragraph with a rhyme, which is more flexible, and the lyrics are generally more popular. Xianxiao's lyrics are mostly seven-character sentences, there are also cross sentences, and sometimes there are alternate long and short sentences.

5.1.4 The form of music

1) Melody: Mainly with single body. Generally, it is completed by repeated singing with a change of a tune. Although it is a single piece, the singer often makes necessary singing processing according to the content of the lyrics and the development of the storyline, such as adjustment of the tone pattern, changes in the direction of the melody, distinctive tempering techniques, different rhythms and corresponding special transitions. And accompaniment to increase its artistic appeal, it does not sound

repetitive and monotonous, as the saying goes: "Ten songs and nine are different, and no one listens to them."

2) Modes and scales: Most of the above-mentioned types of tunes are dominated by the five-tone tone, and a few also have the six-tone or seven-tone tone of the Jiabiangong.

3) Rhythm and rhythm: The single piece is based on four or four beats.

5.2 Analysis of classic music in "Xian Suo"

5.2.1 Analysis of "Xian Suo" music "filial piety to parents"

According to the recommendation of the main insiders, the score of "Xian Suo" music "filial piety to parents" is as follows:

孝双亲
xiao shuang qin
Filial Piety Both Parents

Lyricist: JianBin Cao
Composer: ShiMing Cao

Reverently
Lento

1. 养儿怎知
2. 洗衣做饭
3. 单等自己
4. 一娘能养母
5. 不是父母

母艰辛，伸手不成，能差分文。
接生后，想花亲成一难佣人。
年儿女，十你，你，又怎，能养娘死一人。
呵护你，你，又怎，能养娘死一人。

7. 娘盼儿女长成，人买楼娶媳
一生长积蓄都花尽，心甘情愿
年过六天，下不孝，子，怀抱娇儿
奉劝使你，尽十孝分，孝，回抱老一人
即使你，尽十孝分，孝，回抱老一人

12. 抱孙，抱孙，抱孙，看幼子孝双亲孝双亲
为儿孙，为儿孙，为儿孙。
都想自用，都想自用，都想自用。
有儿分，有儿分，有儿分。

14. 一 辈 一 辈 往 下 跟 往 下 跟。

Figure 7 Chen Gang makes music scores

Song name: “Xiao shuang qin”

Qinghai folk songs

Song Text:

First paragraph: How can you know the hardships of raising a mother when you can't give a penny less? My mother hopes that her children will grow up to be human beings, and that she will buy a house and marry a daughter-in-law and hold her grandchildren.

second paragraph: My mother has become a servant, washing and cooking for her students. She spent all her life savings, but willingly did it for her children and grandchildren.

Third paragraph: When I am old, it is hard to spend a penny. As she grows older over 60, she uses people all the time, all the time.

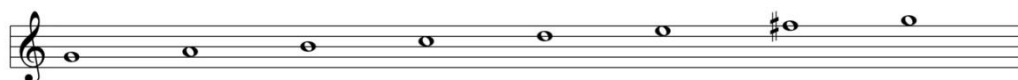
fourth paragraph: One mother can support ten children, but ten children can hardly support one mother. I advise the world's unfilial children to think of themselves when they are carrying their delicate children.

fifth paragraph: How can you grow into a human being if your parents do not take care of you? Even if you do your tenth filial duty, how many points do you have in return for the elderly?

Look at the young son's filial piety and his parents' filial piety, one generation after another.

Song Overview: Filial piety refers to: having children and raising children, they do not know the hardships of their parents. Children only know how to spend money when they are young. Parents hope that their children will grow up to be filial to their parents. This virtue is passed on from generation to generation.

1. Mode tonality:




The mode contains 6 notes

G A B D E #F (chinese language is G gong+bianG)

2. Rhythm: Four-Four

3. Musical structure: Intro (1-2). Verse (3-11). Ending (12 -17).

4. Melodic analysis: 

The piece unfolds according to the main rhythmic pattern described above. The music is full of dynamism, with undulating melody lines, often accompanied by jumps of fifths, sixths, and fourths, and the tune is euphemistic and emotional.

5. Musical mood: The overall tempo of the piece is slow, and the music is soothing and flowing. Although the music is in the palace mode, it is added with changing palaces, and there are often minor second degrees between palaces and changing palaces, which makes the mood of the music even more sad.

5.2.2 The following song "Loyalty and Filial Piety" is also one of the important songs provided by the informant. I will briefly analyze it below.

忠孝两全
Loyalty and Filial Piety

Lyricist: WeiXin Ren
Composer: FengLin Zhang



1
4/4

9

13 §

17

21

D.S.

25

忠孝并举世代传。

Figure 8 Chen Gang makes music scores

Song name: “Zhong xiao liang quan”

Song Text: loyalty and filial piety

As the sea blossoms, loyalty and filial piety are engraved in the hearts of our parents, sons and daughters, and the love of our country, loyalty is high morality and filial piety is virtuous. Since ancient times, loyalty and filial piety have been engraved on our hearts. The family tradition of loyalty and filial piety is passed on forever.

The iron-blooded rivers and mountains are hanging by their guts, and the tears of my mother are not dry. How can one love one's country without filial piety? How can one respect one's ancestors without loyalty? The spring wind and the autumn rain write the scrolls of books, and the history of wisdom shines on the world. The earth and the heavens are permanent, and loyalty and filial piety are passed on from generation to generation. The earth and the sky are permanent, and loyalty and filial piety are passed on from generation to generation.

Song Overview:

This tune seems to be similar to the previous tune, but it is not. This tune is a patriotic tune. Since ancient times, loyalty and filial piety have been difficult. This tune educates people to love their motherland just like their parents. We have a home, and I hope we can pass on this traditional virtue from generation to generation.

1. Mode tonality:



the mode contains 6 notes

A C D F G (chinese language is Ayu qing jiao)

2. Rhythm: Four-Four

3. Musical structure: Intro (1-4). Verse (5-22). Ending (23 -26).

4. Terminology: Reverentiy. Lento

The main rhythm pattern of the music is dotted. The melody of the first two phrases continues to descend, and the second stanza of the first phrase also has an octave jump. The music is low and contains sighing and sadness. Ups and downs, the music is more exciting.

5. Musical mood:

The music mainly expresses the praise and inheritance of the traditional Chinese virtues of "loyalty" and "filial piety".

5.2.3 The following song "Xiao zhi ge" is also one of the important songs provided by the informant. I will briefly analyze it below.

孝之歌
Song of Filial Piety

Lyricist: XiSheng Xia
Composer: ChangCheng Wang

1
自古华自孝子多，尊贤敬老爱父母。孝道传承千百载，
自古忠臣孝父母，不孝之官必贪腐。孝顺父母众人赞，
如同大海与黄河。注入华裔血脉里，热在胸口暖心窝。
不孝之人交友苦。诸事不顺因不孝，孝心才是真财富。

3
3
5
7
9
11
13
17

7
9
11
13
17

天地当先唯重孝，孝义之心不可无。善事孝顺常积德，
孝字正心心能正，孝字修身身自端。孝字齐家家能好，
孝顺父母当为首。孝道就是开心锁，开心锁上万户和。
孝字治国展宏图。天下儿女尽学孝，莫忘家中老父母。
家和才能万事顺，国泰民安不用愁，君问如何行孝道？
礼敬尊亲莫回头。君问如何行孝道，礼敬尊亲莫回头。

Figure 9 Chen Gang makes music scores

Song name: "Xiao zhi ge"

Song Text:

Since ancient times, there have been many filial sons in China, respecting the virtuous and loving their parents. Filial piety has been passed down for thousands of years, just like the sea and the Yellow River. It is in the blood of Chinese people, and it warms the heart in the chest. Filial piety is the only thing that matters in heaven and earth, and the heart of filial piety is indispensable. Filial piety is always a virtue, and filial piety to parents is the first priority. Filial piety is the lock of happiness, and on the lock of happiness there is harmony in all households.

Since ancient times, loyal subjects have been filial to their parents, but unfilial officials are always in the Tan Palace. The filial parent is praised by all, but the unfilial person suffers in friendship. All things go wrong because of unfilial piety, but filial piety is true wealth. The word "filial piety" can be used to correct the heart, and the word "filial piety" can be used to cultivate the body. The word "filial piety" can make a family good, and the word "filial piety" can make a nation prosperous. Children all over the world should learn filial piety, but do not forget your old parents at home. Only when the family is at peace can everything go smoothly, and the country will be at peace without worry.

How do you practice filial piety? Don't look back and respect your parents. If you ask how to practice filial piety, respect your parents and don't look back.

Song Overview:

Since ancient times, there have been many filial sons in China, and filial piety has been passed down for thousands of years. Whatever you do, respect your parents first. In the eyes of the Chinese people, filial piety is always a virtue, and filial piety is the first priority.

1. Mode tonality:



The mode contains 6 notes

DEFAB (chinese language is A yu Qingjiao)

2. Rhythm: Four-Four

3. Musical structure: A (1 -16) Coda (17 -18)

4. Melody spin feature:

The rhythm of the melody of the music is relatively tight, the music is flowing and gentle, and the characteristics of the melody are mainly reflected in the repeated repetition of the same tone of different rhythms, which gives the music a strong internal motivation and expressive strength.

5. Musical mood:

The music takes the traditional Chinese virtue "filial piety" as the emotional starting point. The music is sometimes gentle and beautiful, sometimes stretched and powerful, and it expresses the profound meaning of how to perform filial piety incisively and delicately.

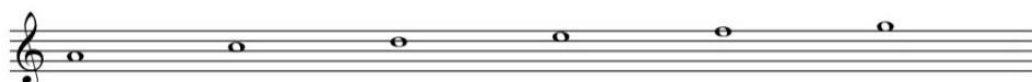
5.3 The characteristics of Qinghai Xianxiao Music Works.

5.3.1 Mode tonality

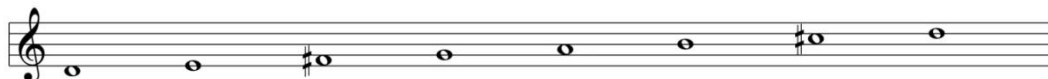
“Xiao shuang qin”



“Zhong xiao liang quan”



“Xiao zhi ge”



From the score, it can be seen that "Xian Suo" musics belong to the category of Chinese national modes.

5.3.2 Rhythm: Four-Four

孝双亲

xiao shuang qin

Filial Piety Both Parents

Reverently
Lento

Lyricist: JianBin Cao
Composer: ShiMing Cao



忠孝两全

Loyalty and Filial Piety

Lyricist: WeiXin Ren
Composer: FengLin Zhang



沧 海 桑 田
铁 血 江 山

孝之歌

Song of Filial Piety

Lyricist: XiSheng Xia
Composer: ChangCheng Wai



自 古 华 自 孝 子 多, 尊 贤 敬 老 爱 父 母。 孝 道 传 承 千 百 载,

According to the music score, most of the rhythm is in four or four beats.

5.3.3 Musical structure:

The structural characteristics of each piece are different through the analysis of music Puli.

5.3.4 Melody spin feature:

The conclusion drawn from the melodic method of music is that every music is different. Some melodies have big ups and downs, some have smooth ups and downs, some have tight melodic rhythms, and some have repeated homophonic rhythms in the upbeat.

5.3.5 Musical mood:

The mood of the music is based on the lack of Chinese tradition. The music is sometimes euphemistic and pleasant, sometimes stretched and beneficial, the music changes are rich, and the music image is clear.

5.4 "XianSuo" music representative musical instrument

5.4.1 Types of musical instruments used to play "Xian Suo" music

The musical instruments that play "Xiansuo" music include pipa, sanxian, sine-sine banhu, banhu, yueqin, yangqin, qudi, yueer, etc. After the founding of the People's Republic of China, erhu and cello were added, and sometimes only sanxian was used. accompaniment. In order to maintain the characteristics and flavor of flat-stringed music and meet the needs of male and female cavities, the board and sanxian have been transformed, the banhu shell is enlarged, the sanxian is shortened, and the timbre is more harmonious. Quyi Qinghai "Xian Suo" originally had no percussion music. After it was put on the stage, it tried Qinqiang gongs and drums, and then switched to Peking Music gongs and drums, and referred to the percussion music of Qinghai Lantern Music, etc., to create a set of "Xian Suo" music in tone and harmony. A full set of percussion instruments that are more harmonious on the tune, and a variety of percussion heads and some drums have been created as needed. There were no professional artists in the "Xian Suo" drama at that time. Most of the artists gathered together to play and sing. They sang and sang in teahouses or at home during holidays and spare time, or were invited to help for weddings, birthdays, or funerals, etc. And so on, so the scope of activities is relatively wide.

Folk xiansuo music is mainly played in unison, but there is another situation. One is that the same piece of music is played repeatedly. To avoid monotony, various instruments are often played in turn. When one instrument is the lead, other instruments Change to rhythmic accompaniment or stop playing to make the different timbres of various instruments play out. The other is tune-pai joint music. In tune-pai joint performance, the combination of each tune is improvised and free-style, and there is no fixed formula. Among the combined tunes are traditional instrumental tunes, folk tunes, and aria tunes that are instrumentalized in music and quyi. Whenever one piece of music changes to another piece of music, it is mainly to listen to the lead change of the high music instrument Banhu or the flute. There are also

some bands that make some arrangements for each piece in advance before the concert. In this way, when switching between music and music, the performance of the whole band can be kept neat and consistent. After the 1990s, some folk bands began to pay attention to simple processing and orchestration in the performance of instrumental music, but this practice is not yet common.

The following pictures are the photos and musical instruments of the artists rehearsing on the spot taken by the author:



Figure 10 In the middle, Mr. Liu Yantai is singing the artist's instruments, from right to left, are: "San xian" "Erhu" "Xiao die" "Ban hu" "Yangqin" "Si hu" ,

Photographed by Chen Gang

พหุบัณฑิต ชีวะ



Figure 11 Four-inch Kocho with chopsticks, Photographed by Chen Gang



Figure 12 Zhu di picture
Photographed by Chen Gang



Figure 13 Erhu
Photographed by Chen Gang Photo of Banhu



Figure 14 Banhu
Photographed by Chen Gang Photo of Sanxian



Figure 15 Sanxian
Photographed by Chen Gang



Figure 16 Yangqin Photographed by Chen Gang

5.4.2 The representative instrument "Sanxian" in "Xiansuo" music

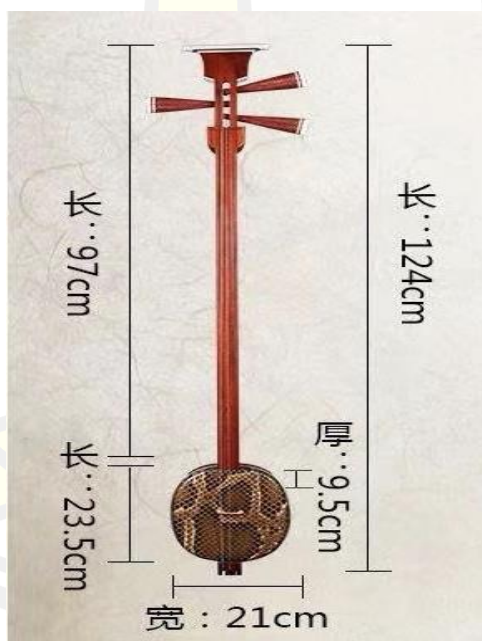


Figure 17 Sanxian Photographed by Chen Gang

"Sanxian" data:

Piano case: width 21 cm

Length:23.5cm

Thickness:9.5cm

Shank length:97cm

“Sanxian” total length:124cm



Figure 18 Sanxian headstock Photographed by the author

The headstock and the pegs make up the upper half of the headstock, with three pegs in a spiral shape. Photo by Chen Gang



Figure 19 Sanxian neck Photo by Chen Gang

Handle:97cm

The handle is made of hard wood rosewood. The hard wood is not easy to deform, and the strings are not easy to hit the handle, and the pitch is more stable.

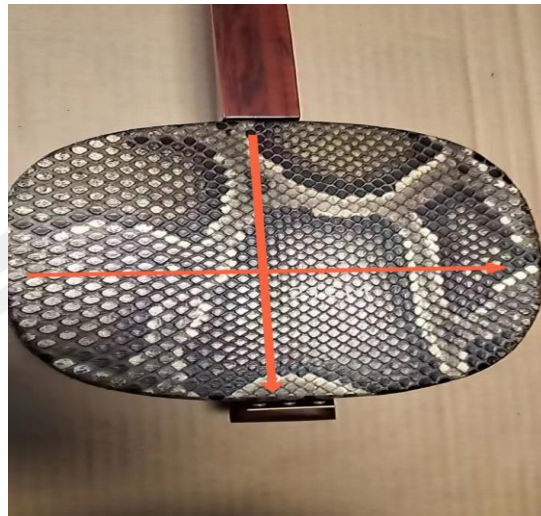


Figure 20 Sanxian sound Photo by Chen Gang

Piano case: width 21 cm

Length:23.5cm

Thickness:9.5cm

The box of "Sanxian" is made of high-quality python skin by hand. The advantages of manual skin are stable sound, high elasticity and long service life.

5.4.4.1 "Sanxian" structure and timbre.

Structure: "Sanxian" has three strings, hence the name "Sanxian". Divided into head, neck and body. The neck is the fingerboard, which is relatively long. The body of the violin is covered with snakeskin on both sides. In the 1920s, the addition of the sanxian appeared, but it was not popular. The sanxian is generally 124 cm long and is called "big sanxian". The upper end of the headstock is in the shape of a hoe, or decorated with ivory pieces or bone pieces. The neck is connected to the head and the body below. The upper end of the neck is a mountain mouth. The neck is almost entirely fretless. The fingerboard and the membrane are at the same level. The lower end of the neck is bent toward the back and connected to the body. The body of the violin, also known as the guqin drum, is slightly square, hollowed out from logs, or glued into a wooden frame with wood chips, and covered with snake skin on both sides.

"Sanxian" sounds dry and loud. From the 1950s to the 1960s, after Xiao Jiansheng's reform, the timbre became thick and bright, and the large-scale sanxian

range was more than 3 octaves. Used in local music, also used in symphonic national orchestras, there is also a large number of solos and ensembles.

5.4.4.2 How to play "San xian"

When playing "Sanxian", use a sitting position, with the legs naturally separated, the left leg slightly stretched forward, or the right leg is placed on the left leg, the drum is placed on the right leg, and the headstock is inclined to the upper left. Lightly hold the piano rod with the left hand, press the strings with the index finger, middle finger, and ring finger, and the gesture is in the dragon claw style. play. There are many kinds of tuning methods for "Sanxian". Generally, there are two kinds of tuning methods: "hard middle string" or "soft middle string", and "hard middle string" is the most commonly used. "Hard middle string" means that the middle string and the inner string have a fifth relationship, and the outer string and the inner string have an octave relationship; "soft middle string" is a fourth relationship between the middle string and the inner string, and the outer string and inner string are octaves. relation. For national bands or solos, the sanxian is also set as a "hard middle string", such as (C, G, c); (D, A, d) or (G, d, g) and so on. The vocal range is generally three octaves. "Sanxian" tone, the treble is firm and crisp, the midrange is bright and round, and the bass is plump and rich. The volume is louder. The left-hand techniques include plank, sticking, kneading, buttoning, sliding, etc., while the right-hand techniques include bouncing, picking, double bouncing, double picking, rolling, dividing, sweeping, smashing, and rubbing. Can freely play major and minor thirds, pure fourths, fifths and octaves and other double tones, and can also play chords composed of three notes, and can play in transposition.

5.4.4.3 "Sanxian" Features

"Sanxian" has become one of the most popular accompaniment instruments since ancient times due to its high volume, strong penetrating power, good rhythm, and intuitive scene. At the same time, because "Sanxian" can play unrestrained and majestic scenes, it can also play lyrical and soft tunes. Based on this feature, Sanxian can be used for solo performance or ensemble with other instruments. "Sanxian" is different from other national musical instruments. It has its own unique charm in traditional folk art. It also plays an important role in various local musics such as "Xian Suo", "Pingju", "Quju", "Jin Music" and "Qin Music". Since about 1950, Sanxian has become one of

the majors of the Conservatory of Music. Through professional teaching, Sanxian has reached a new level from the improvement of musical instruments to the enrichment of playing techniques.

5.4.4.4 The accompaniment application of "Sanxian" in "Xiansuo" music genre.

The accompaniment of the "Xian Suo" band also has different characteristics and charms in the interpretation of each genre. The accompaniment of the "Sanxian" band mainly focuses on "supporting, protecting, accompanying, bringing, and entering". In the "Xiansuo" music, the Sanxian Banhu is the main instrument, and it is the core and leader of the entire instrument team. Among them, it plays the characteristics of using banhu to highlight the artistic style of "Xian Suo" music.

As a traditional musical instrument in my country, the "Sanxian" has become an important accompaniment instrument in the band. Especially since the reform and opening up, more and more professional musicians have entered the troupe. They have improved and innovated in the sanxian performance techniques, and adopted the 80-type big sanxian, which has the characteristics of short piano rod and convenient musicion, which solves the problem of The problem that the handle is too big to be easy to play; the resonance box is enlarged to avoid the disadvantages of dry tone, sharp hair, and short residual sound; the bracket is added. In the traditional playing mode, the right hand is required to press the drum and the left hand to support the piano rod. , the use of the bracket liberates both hands, so that the skills of the left and right hands can be better played; the mountain pass is moved down, which solves the inconvenience of playing the first semitone under the mountain pass. The improvement and enrichment of the above-mentioned problems have greatly improved the standardization of Pingju music, and at the same time gave the sanxian more vitality, making it more prominent in the performance process of its own characteristics, and enriching the timbre of the "Xian Suo" band. and then play an important role in assisting, rendering and contrasting the "Xian Suo" singing and its genres.

5.4.4.5 The characteristics and playing techniques of "Sanxian" in the accompaniment of "Xianxuan"

In terms of the repertoire and singing of the accompaniment "Xian Suo", most of the "San Xian" should suppress their witty and lively characteristics, and strengthen the simple and deep timbre. It is decided according to the actual characteristics of the music, with auxiliary characters as the center. For example, when the characters appear in the music, they should not only show the miserable image of the characters, but also reflect the noble artistic characteristics of the characters. The previous playing method has higher requirements. The accompaniment of music requires the understanding of the characteristics of the characters in each play and the connotation expressed by the singing. Therefore, in the actual performance process, not just playing the notes, but also giving vitality to each note.

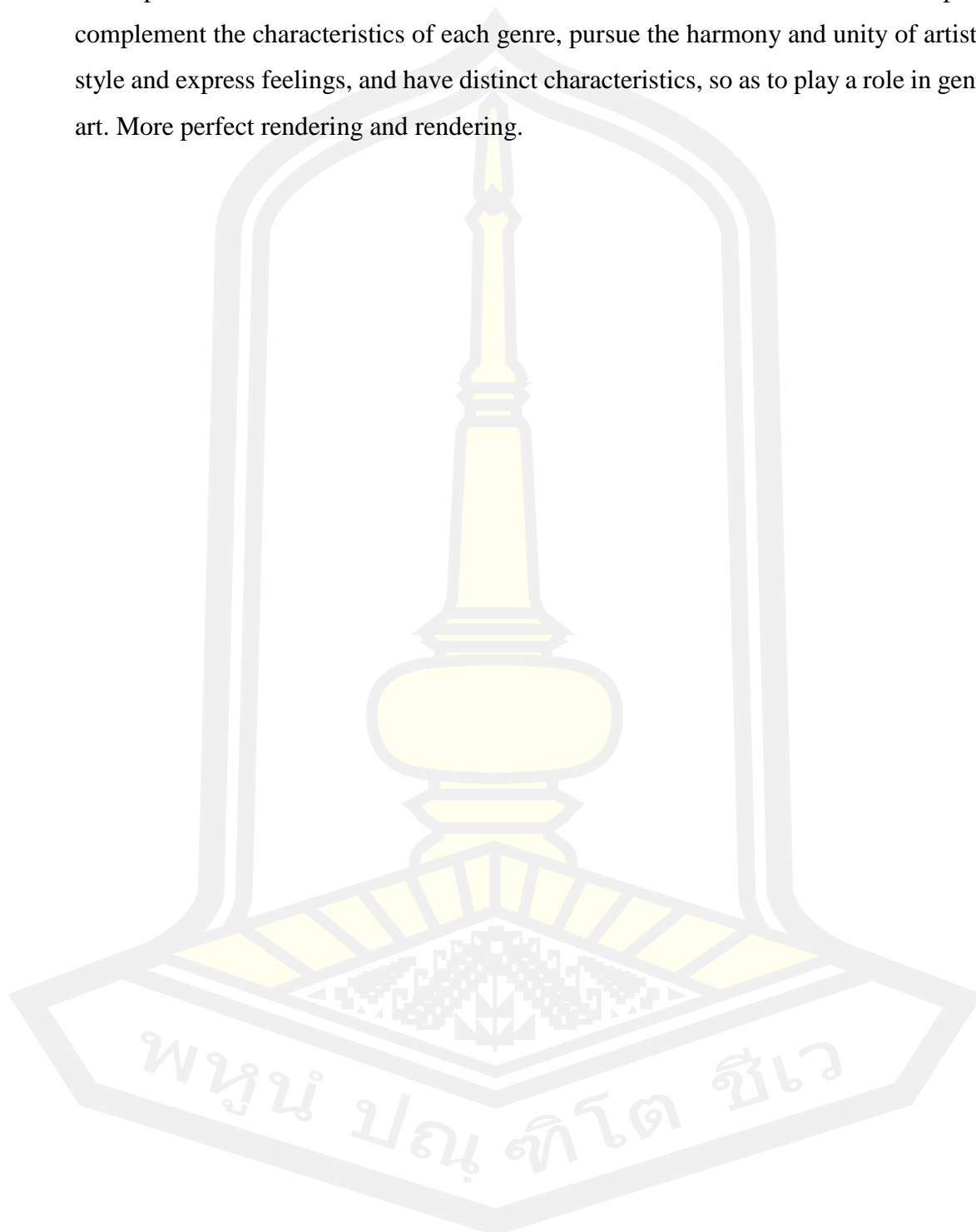
5.4.4.6 "Sanxian" performance in the band

When playing a "sanxian", the first note is mostly a natural downbeat, and the sound of a natural downbeat is often regarded as insignificant. This stress reversal phenomenon is a common and important feature in Qinghai "Xiansuo" music performances. The performance of "Sanxian" is often done like this, while the volume of "Dulcimer" is not prominent. There are two types of percussion instruments. One is a small band with flat strings. When playing music, a three- or four-inch porcelain plate is often used, and two bamboo chopsticks are used to strike. The specific method is as follows: the thumb and index finger of the left hand hold the plate, the middle finger and ring finger hold a bamboo chopstick, and the right hand holds another bamboo chopstick. When playing, the right bamboo is upbeat and the left bamboo is upbeat. Commonly used strokes such as adding flowers (commonly known as "fancy"), scrolling and so on. The other is a small band in a semicircle. When playing instrumental cards, they often use bells, wooden fish or clappers. If bells or wooden fish are used alone, they tend to emit strong beats; if both bells and wooden fish are used at the same time, wooden fish beats strong beats and wooden fish beats; some bands use two wooden fish, the pitch is about 5 degrees, this situation Next, I often slap twice.

5.4.4.7 Conclusion

To sum up, the application of "Sanxian" in the accompaniment of "Xiansuo" music genre puts forward higher standard requirements for intonation, rhythm, etc., and its practical application should be familiar with the characteristics of each genre,

singing characteristics, The characteristics of the characters can be used in the accompaniment to add luster to the "Xian Suo" music band and the entire play, complement the characteristics of each genre, pursue the harmony and unity of artistic style and express feelings, and have distinct characteristics, so as to play a role in genre art. More perfect rendering and rendering.



Chapter VI

Discussion and Suggestions

6.1 Conclusion

From the perspective of ethnomusicology, this study uses interdisciplinary research methods to analyze the music of the music "Xian Suo" in Hehuang District, Haidong City, Qinghai. The interpretation of music singing and representative instrument art forms helps to understand the musical characteristics of "Xian Suo" music, including its development process, and to classify it according to thematic materials.

"Xian Suo" music is a form of music performance that integrates literature, singing performance and musical instrument accompaniment. It is widely performed in Haidong City, Qinghai. After experiencing different historical stages, "Xian Suo" music is presented to the world with its unique artistic characteristics. It can be said that "Xian Suo" is not only a unique art in Hehuang area, but also a product of the fusion of different cultures. It is an aesthetic product of the collective will, thoughts and emotions, individual characteristics and aesthetic taste of the Qinghai people, and has important research value. "Xian Suo" music is the representative of Haidong art, and contains unique regional and national culture. It plays an important role in the dissemination and promotion of traditional music culture and Qinghai national spirit, and is also a meaningful form of "Xian Suo" music that is different from other ethnic musics. Therefore, examining and studying the musical art of "Xian Suo" music and revealing the unique artistic value of "Xian Suo" in the modern context is very important for promoting social diversity and protecting traditional folk art. The characteristics, musical elements, dissemination and music have been discussed and researched, and the deficiencies will have to be made up for by subsequent studies.

6.2 Discussion

Through interviews with informants, as well as current discussions with folk artists in the Hehuang area of Haidong City, Qinghai Province, listening to them sing musics such as "Honoring Your Parents", "Loyalty and Filial Piety Son" and "Filial

Songs", I can find in my research that " Fairy Lock has not changed in some ways, but in some ways. For example, the origin of the music of "Xian Suo" is consistent with the research results of Li Qiang's 2003 edition of "National Music". The melody patterns of the songs written by the composer are all Chinese national patterns. The rhythm is all four or four. The content of the lyrics is to be positive, to educate future generations to be filial. Loyal to parents, loyal to the country. This is consistent with Cang Haiping's (2003) version of "Music Exploration".

According to historical musicology, music archaeology, etc., we found that "Xianshuo" music in Hehuang area of Haidong City, Qinghai has a history of about 700 years in China. However, in the evolution of time, other aspects of the music of "Xian Suo" have changed, such as language, and the performance has also changed. This is the research of scholar Ni Zhongzhi (2005). It was only used as a dialect at the time, and later it was slowly sung in Qinghai dialect and Mandarin, which is different from the performance of a specific form of performance studied by Qin Yongzhang (2005). Instead, play different types of music in the right venue.

The reasons for these changes are manifold. In the process of long-term changes and historical development, "Xiansuo" music artists have always maintained a free artistic concept, integrated various elements of local culture, music and art, and created various literary arts such as musical instrument performances and folk music singing. and dance. Comprehensive form. Overall, this study produced different results from previous studies due to different research perspectives and time periods. It could also be due to different study locations, or that the data collection time in the field was too short, or that there were not enough interviews. Therefore, the results of this study are validated and at the same time different from previous studies. In future research, the research method needs to be further improved, and further research is needed.

6.3 Suggestion

6.3.1 At present, the research of "Xian suo" music is not perfect enough. Although some researchers have made strenuous efforts to protect, pass on and disseminate it, some achievements have been made. However, there are still many problems in the process of protection and disposal. For example, the development and

investigation of “Xian suo” music in recent years are not detailed enough to attract the attention of experts and scholars, so it is difficult to deal with.

6.3.2 innovation :

First of all, Qinghai's "Xian Suo" music, as a symbol of local culture, would not have developed by leaps and bounds without innovation. The essence of Qinghai "Xian Suo" music lies not only in singing, reciting, doing and playing, but also in the accompaniment of unique folk music. Accompanied by modern symphony or other Western instruments, Qinghai "Xian Suo" Music is nothing more than an attempt to change the accompaniment and singing style of the drama, so as to use novelty to reawaken people's curiosity about Qinghai Ping Xian Music.

Commercialize :

Secondly, the combination of drama and media, taking the road of commercialization - this is the inevitable development of drama. If there is an audience, there will be a market, and if there is a market, there will be interests. The current ticketing market consists of three parts: the audience pays for the ticket, the company sponsors the venue, and the government apportions it. Only when the first part develops well can the market enter a virtuous circle, and now the first part is getting smaller and smaller, and the market is getting more and more Small. It is this "smaller and smaller" market that prevents Qinghai's "Xiansuo" drama from marrying TV and the Internet like popular music. Therefore, in the era of mass media, if Qinghai "Xiansuo" drama wants to gain public recognition, the public-accepted route must be taken.

Commercialization is the only way for theater to prosper. The drama "Thunderstorm" has triggered a "drama fever" in China after its national performance. The wonderful performances of famous actor's Pu Cunxin and Tian Hairong are undoubtedly the important highlights of the play. Commercial music may reduce its literary and artistic qualities to a certain extent, but it is not impossible to balance artistic and commercial qualities. At present, various literary expressions can basically be organically combined with commerce, and new prosperity has emerged. Qinghai's "Xian Suo" drama should also be tried.

6.3.3 Due to the limitations of scholars' knowledge, it is inevitable to make mistakes. We hope that expert Doddo can guide us in what we do not know. But unfortunately, the “xiansuo” music culture and specific content of the lack of in-depth

study. In the future, we hope that more scholars can pay attention to the protection of Qinghai “xiansuo” music and more research results.



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APPENDIX

Interview Questionnaire

Introduction This questionnaire is used for the dissertation

In Qinghai “Xiansuo” music, data collection will be kept confidential and used only for this study.

Part I: General Information About Interviewees.

Part II: “Xiansuo” music personal views. Part I general information



Informant Mr. Liu Yantai
Photographed by Chen Gang

Name:

Liuyantai

Age

62

Gander

Male

2021 something 12 something 5 something

Location: Haidong City, Qinghai Province, China

Interviewer Position: Director of Haidong Culture Museum Qinghai, China

Interview 1:

Mr. Chen Gang: 1 What is the folk music background of each musician?

Mr. Liu Yantai: Most of the musicians are from the local area. Most of them are middle-aged and elderly, and there are very few young people.

Mr. Chen Gang: 2. Can musicians play other instruments? What is it like to play music at every event?

Mr. Liu Yantai: Some artists can play several instruments, and some can't. They can switch roles and basically sing.

Mr. Chen Gang 3: How long does it take to rehearse the music?

Mr. Liu Yantai: Usually there are more rehearsals in the afternoon, usually about three hours.

Mr. Chen Gang: 4. Where do most of the music rehearsal take place?

Mr. Liu Yantai: Usually in the Haidong Cultural Auditorium or the homes of some artists.

Mr. Chen Gang: 5. Do you play the same music every time you are invited to participate in a music performance?

Mr. Liu Yantai: Not necessarily, choose the repertoire according to the festive atmosphere, such as the Chinese New Year, choose some more festive repertoire to play.

Mr. Chen Gang: 6. What is the sequence of stages before or after bringing the music, and how important is it?

Mr. Liu Yantai: The order is generally irrelevant. The performance of the pieces should be selected according to the festival of the actual performance.

Mr. Chen Gang: 7. Who designed or arranged the music?

Mr. Liu Yantai: Before the founding of the People's Republic of China, it was usually taught orally. After 1949, with the development of culture, it was generally hired by professionals to compose music.

Mr. Chen Gang: 8. What is the performance venue like?

Mr. Liu Yantai: There is no requirement for the performance venue. It can be outdoors or indoors.

Mr. Chen Gang: 9. What do musicians need to bring?

Mr. Liu Yantai: Musicians generally need to prepare their own instruments, and clothing is generally purchased in a unified manner.

Mr. Chen Gang: 10. Where did each musician's instrument come from?

Mr. Liu Yantai: Musical instruments are generally purchased by the musicians themselves, and sometimes the government will distribute some.

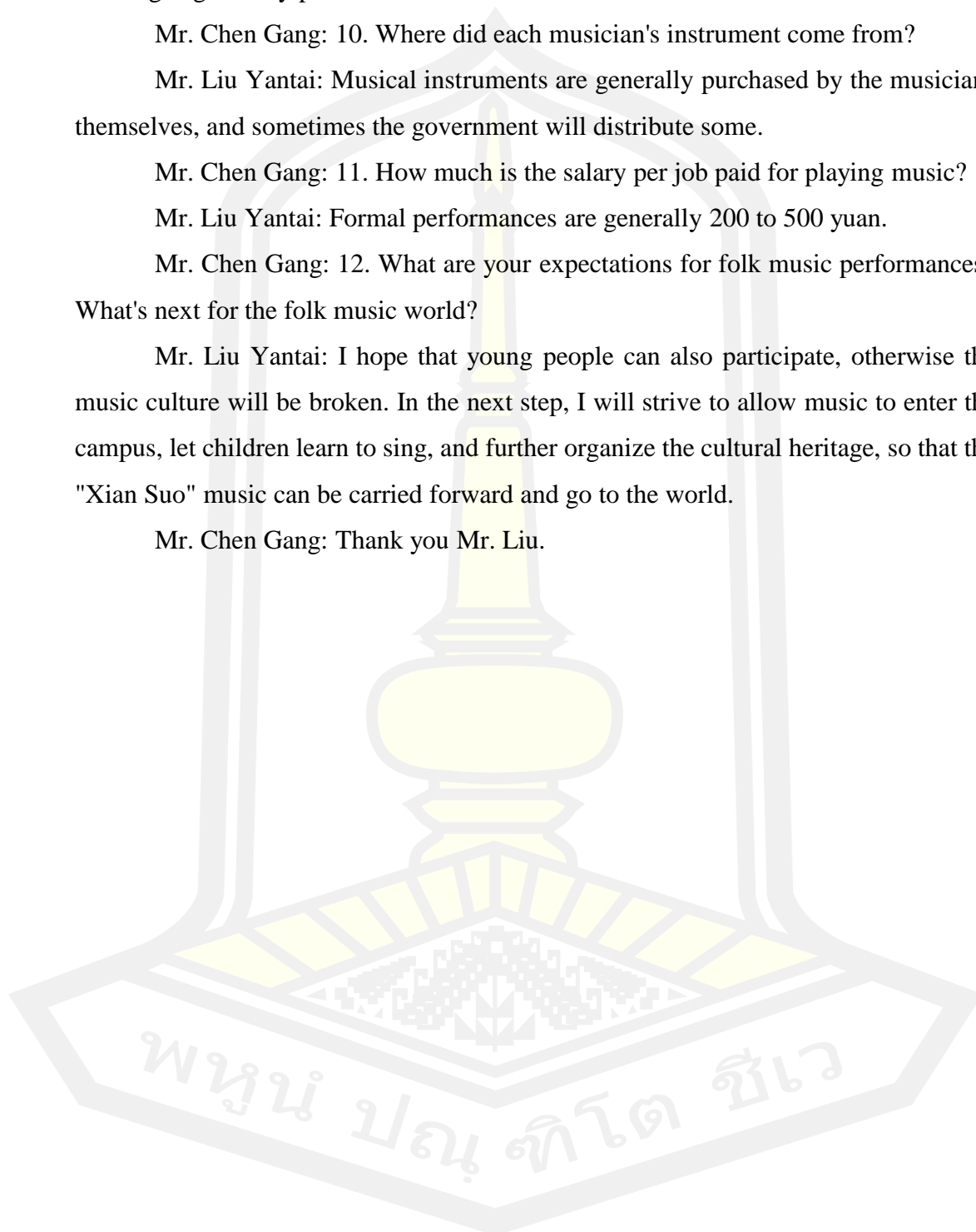
Mr. Chen Gang: 11. How much is the salary per job paid for playing music?

Mr. Liu Yantai: Formal performances are generally 200 to 500 yuan.

Mr. Chen Gang: 12. What are your expectations for folk music performances? What's next for the folk music world?

Mr. Liu Yantai: I hope that young people can also participate, otherwise the music culture will be broken. In the next step, I will strive to allow music to enter the campus, let children learn to sing, and further organize the cultural heritage, so that the "Xian Suo" music can be carried forward and go to the world.

Mr. Chen Gang: Thank you Mr. Liu.



Interview2:

The author's on-site rehearsal and performance stills at formal occasions



Mr. Liu Yantai led the artists to rehearse,
Photographed by Chen Gang



Mr. Liu Yantai led the artists to rehearse,
Photographed by Chen Gang

พหุบัณฑิต ชีวะ



Mr. Liu Yantai led the artists to rehearse,
Photographed by Chen Gang



Mr. Liu Yantai led the artists to rehearse, Photographed by Chen Gang

พหุบัณฑิต ชีวะ



Artist Mr. Qi Zhijin is singing "Xian Suo" play,
Photographed by Chen Gang



Artist Mr. Qi Zhijin is singing "Xian Suo" play, Photographed by Chen Gang

พหุมนุ ปณู ทิโต ชีเว

BIOGRAPHY

NAME	Gang Chen
DATE OF BIRTH	April 25, 1986
PLACE OF BIRTH	Shandong province
ADDRESS	Xining City, Qinghai Province
POSITION	Business supervisor
PLACE OF WORK	Chen's Trading Co., Ltd
EDUCATION	2006-2010 Bachelor's degree from Qinghai normal University (B.A.) 2020-2022 Master of philosophy of Music, Mahashalakan University, Thailand (M.M)

