



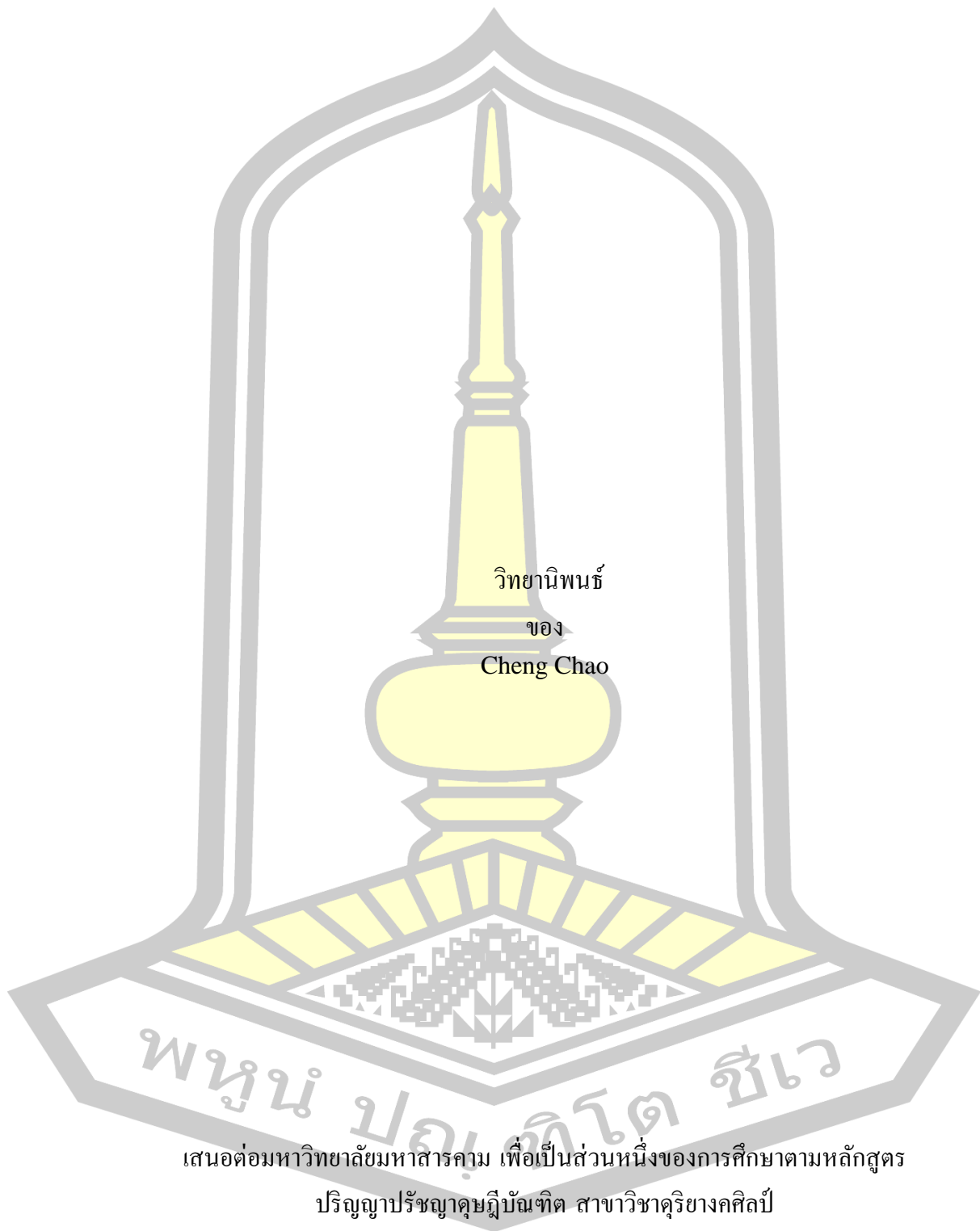
# Suona Ensemble Music in the Southwest of Shandong Province, China

Cheng Chao

A Thesis Submitted in Partial Fulfillment of Requirements for  
degree of Doctor of Philosophy in Music  
February 2024

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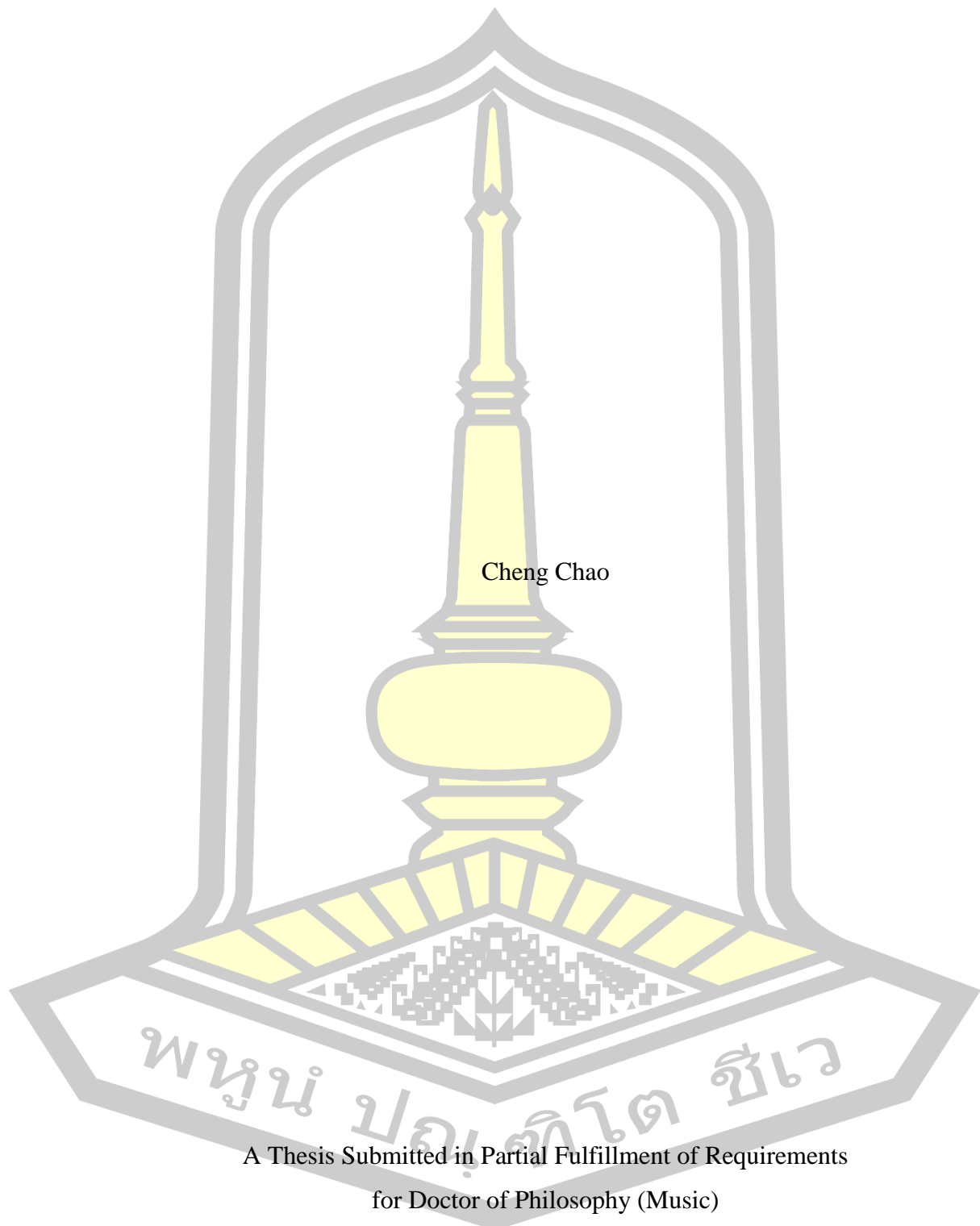
วิทยานิพนธ์  
ของ  
Cheng Chao

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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February 2024

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The examining committee has unanimously approved this Thesis, submitted by Mr. Cheng Chao , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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<b>UNIVERSITY</b>	Maharakham University	<b>YEAR</b>	2024

### ABSTRACT

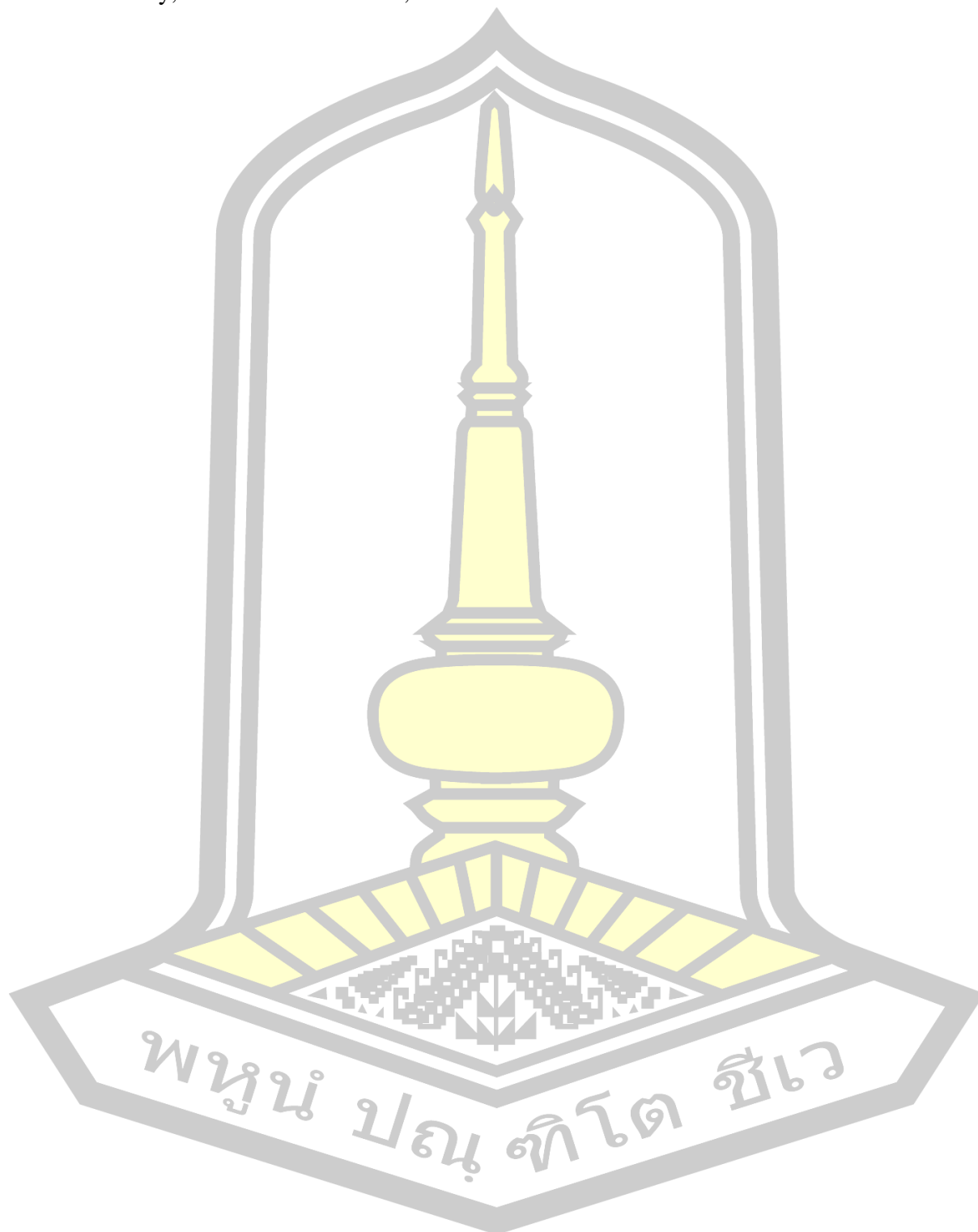
Suona ensemble music in southwest Shandong Province is unique in Chinese suona music, which is closely connected with local folk activities and has unique musical characteristics. This study adopts ethnomusicology and musicology research, collects data through field investigation and field work, and studies music ontology through music analysis. The research objectives of this study are as follows: 1) To investigate the development history, 2) To analyze the music characteristics, 3) To examine the social function and transmission process, problems in the development today . This research used qualitative research methods. Interviewing and observation were used as research tools. 3 key informants were selected, the research results are as follows:

Firstly, suona ensemble music in southwest Shandong Province originated in the Ming Dynasty and went through four historical stages. It was basically formed in the Ming and Qing dynasties, while the Republic of China was in a state of self-destruction. In 1949-1978, it entered a period of underestimation, Since 1978, it experienced a period of recovery, development, prosperity and great change, and developed to the present form.

Secondly, suona ensemble music is divided into double suona ensemble and single suona ensemble. The double suona ensemble plays traditional tunes, do not use sheng accompaniment, and adopts cyclic ventilation technology. The music is regular, without variation or decorative variation, without changing the structure of the music. The single suona ensemble is accompanied by sheng instruments, playing traditional tunes and popular songs, using free ventilation technology, often with "Suizi" variations, and free musical structure.

Thirdly, The social functions of suona ensemble music are as follows: to entertain gods and people; Hidden functions - "comfort" and "education". The researcher put forward some suggestions on the communication mode from the aspects of innovating the communication mode, attaching importance to the compilation of textbooks, strengthening the cooperation between suona players and Chinese orchestras, and organizing competitions.

Keyword : Suona Ensemble Music, Southwest of Shandong Province, Development history, Music characteristics, Transmission



## ACKNOWLEDGEMENTS

When I put down my dissertation, my mood was not relaxed. The time of three years is fleeting. The bits and pieces along the way are played back in my heart like images at this moment, whether happy, sad, harvest or frustration, they are so precious and warm.

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Cheng Chao

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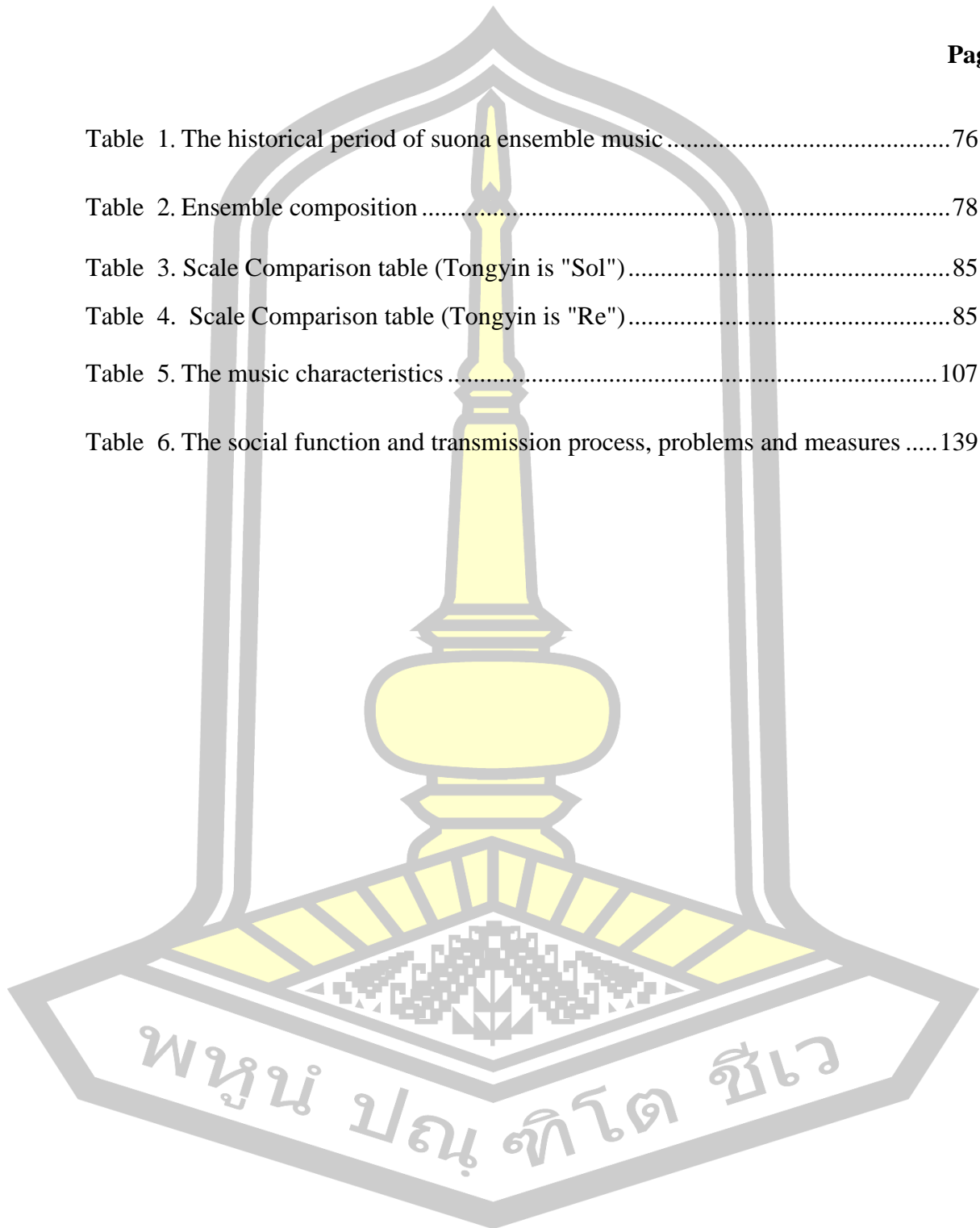
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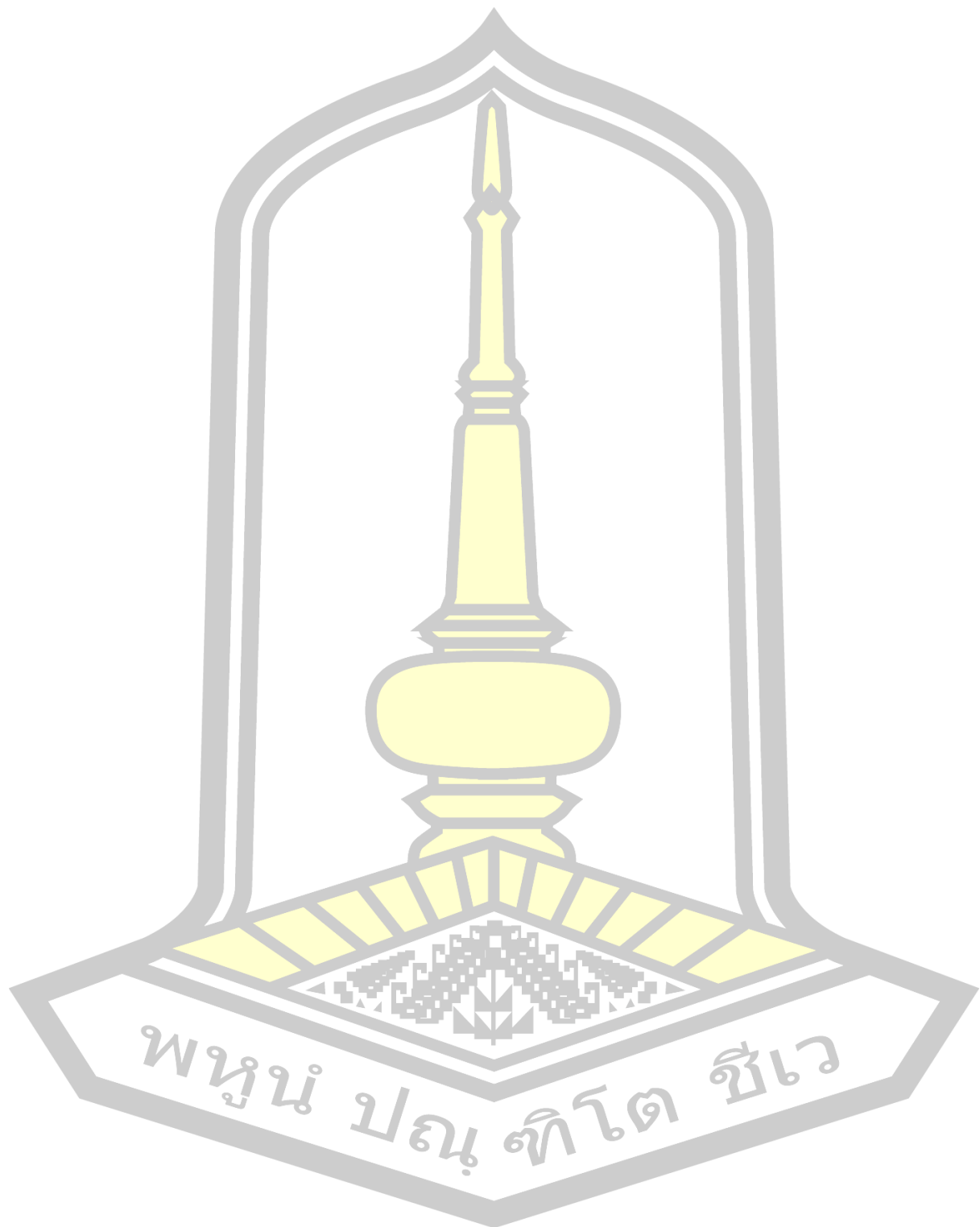


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# CHAPTER I

## Introduction

### 1.1 Statement of the Problem

Suona is a shawm of the Han Chinese. A transliteration of the Arabic zurna or the related Central Asian Surnana, the Chinese name usually appears as suona or (during the 18th century) suenai. Other historic names include dachui( ‘great blow’ ) and jinkoujiao ( ‘golden mouth horn’ ). Contemporary popular names include laba (technically, a long metal horn), haidi (a small suona variant), and many local names. (The New Grove Dictionary of Music and Musicians,2012)

Suona is a transliteration of the Arabic "Surna", called "Suo Liao (琐嘹) " and " Surnai (苏尔奈) " in ancient times. It was widely spread in many countries in Asia, Africa and Europe, and was introduced into China at least during the Jin and Yuan Dynasties. In Chinese folk, it also has the names of Tongdi (铜笛) , Xidi (锡笛) , Lihua (梨花) and Haidi (海笛) , etc. In the southwest of Shandong Province, it is called the local Suona, which is called "LaBa (喇叭) ", "Baha (“BaLa (叭喇) ” , “DaDi (大笛) ”and “Hadi” ) . (Liu Yong, 2006)

Suona ensemble music plays an important social function in weddings and funerals in rural areas of southwest Shandong Province. Suona ensemble music is a form of Chinese percussion and wind blowing music (鼓吹乐) , a traditional folk-art form with a long history in China. Chinese percussion and wind blowing music is an important piece of music in the history of Chinese music, and Chinese percussion and wind blowing music is a traditional instrument playing mainly percussion and wind music. Percussion and wind blowing music has been a form of ceremonial music since ancient times. In ancient times, the upper class used it for royal family trips, banquets, hunting, military campaigns, celebrating victory and soldiers' funerals. Since the Qing dynasty, trumpeting music has been widely spread among the people and has become an indispensable part of folk customs and ceremonial activities,

mainly used in daily weddings, funerals and entertainment activities (Sun Weiliang & Zha Wanghong, 2009) .

There are various types of Percussion and wind blowing music in China. The Suona ensemble music in southwest Shandong Province is a kind of Percussion and wind blowing music with strong local characteristics in the branch of trumpeting music. It is mainly spread in the southwest of Shandong Province and is famous for its unique artistic charm. Suona ensemble music in southwest Shandong Province has relatively independent artistic and musical characteristics. Suona ensemble music in southwest Shandong Province is different from Suona music in other regions, whether it is the formation form of the ensemble, the performance form of the music, or the playing technique of the instrument. Because of this, the regionalism and uniqueness of Suona in southwest Shandong was formed and established (Wang Xiyan, 1982).

The southwest Shandong Suona ensemble is the transmittor and performer of Suona art in southwest Shandong. The existence of Suona ensemble in southwest Shandong Province makes the music art of Suona in southwest Shandong Province complete and alive. The music of southwest Shandong Suona ensemble is mainly played by Suona instrument, accompanied by sheng (笙), cloud gong (云锣), cymbals (钹), Bangzi (梆子) and so on (Liu Xianjin, 2015).

In the southwest of Shandong Province, almost every township has its own Suona ensemble, most of them are family units, and ensemble is the main performance. Southwest Shandong trumpet music has a high artistic research value, and its artistic characteristics are mainly manifested in that the repertoire is not invariable, but changeable, usually with finger-shifting variations, plate and cavity variations, etc. Some traditional Qupai songs can be played in turns, and each performance is different. Players can improvise grace notes according to their own habits. The music can be either finger-shifting variation or plate-cavity variation. (Liu Liping, 2020)

In the Qing dynasty, the folk Suona music was widely used in folk activities such as weddings, funerals, festivals and sacrifices. In the first half of the 20th century, the Suona music was still in a prosperous period. In the second half of the

20th century, due to the restriction of folk activities, the Suona music also entered a low period. In the 1980s, with the implementation of China's reform and opening policy, folk activities gradually resumed, and Suona music in southwest Shandong showed a thriving situation (Liu Yong, 2006).

At present, under the social background that the country attaches importance to and protects the intangible cultural heritage, Southwest Shandong Suona was listed in the first batch of China's intangible cultural heritage list in 2006, and some Suona artists were approved as the representative transmitters of the national intangible cultural heritage project. There are also many Suona artists listed in the provincial, municipal and county levels of intangible cultural list. Sometimes, governments at all levels will give certain financial subsidies. The social status and living standard of Suona artists have been significantly improved (Liu Xianjin, 2015).

However, with the progress of China's urbanization, the existence basis of Suona music in southwest Shandong has changed, and with the gradual enrichment of popular music and diversified rural entertainment life, the development and survival of Suona music is also facing challenges. (Zhao Yanhui, 2021)

In view of the importance of the above discussion, the researchers are interested in the study of Suona ensemble music in southwest Shandong Province. In this dissertation, the historical development, musical characteristics and performance characteristics of Suona ensemble music in southwest Shandong Province are discussed, as well as the social function of Suona ensemble music in wedding and funeral ceremonies in southwest Shandong province. In addition, this dissertation explores the development predicament of Suona ensemble music in southwest Shandong Province, proposes countermeasures for its transmission and protection, and makes more reflections on its life continuation.

## **1.2 Research Objectives**

1.2.1 To investigate the development history of suona ensemble music in southwest Shandong Province, China.

1.2.2 To analyze the music characteristics of suona ensemble music in southwest Shandong Province, China.



1.2.3 To examine the social function and transmission process, problems in the development today of suona ensemble music in southwest Shandong Province, China.

### **1.3 Research Questions**

1.3.1 What is the development history of suona ensemble music in southwest Shandong Province, China.?

1.3.2 What are the music characteristics of suona ensemble music in southwest Shandong Province, China?

1.3.3 What are the social function and transmission process, problems in the development today of suona ensemble music in southwest Shandong Province, China?

### **1.4 Importance of Research**

1.4.1 By studying the development history of suona ensemble music in southwest Shandong, we can find the origin of its formation and the changes in each historical period. We can also analyze the patterns and reasons for its changes, which can help us study it more deeply.

1.4.2 By analyzing the music style and performance characteristics of suona ensemble in southwest Shandong Province, we can summarize the characteristics of suona ensemble music in southwest Shandong Province. This work is helpful to the spread and development of Chinese folk instrumental music.

1.4.3 We can make practical suggestions for its development and transmission by examining its social function, its transmission process, its problems in the development today and to provide measures to solve these problems. This is of vital importance to suona ensemble music in southwest Shandong Province, China.

### **1.5 Definition of Terms**

1.5.1 Southwest Shandong refers to three cities in the southwest of Shandong Province, with Zaozhuang as the center, including Jining City and Heze City;

1.5.2 Suona ensemble refers to the ensemble specializing in Suona music playing;

1.5.3 Suona ensemble music in Southwest Shandong Province refers to the musical form with Suona as the main instrument and sheng (笙), cloud gong, cymbals and other accompaniment instruments;

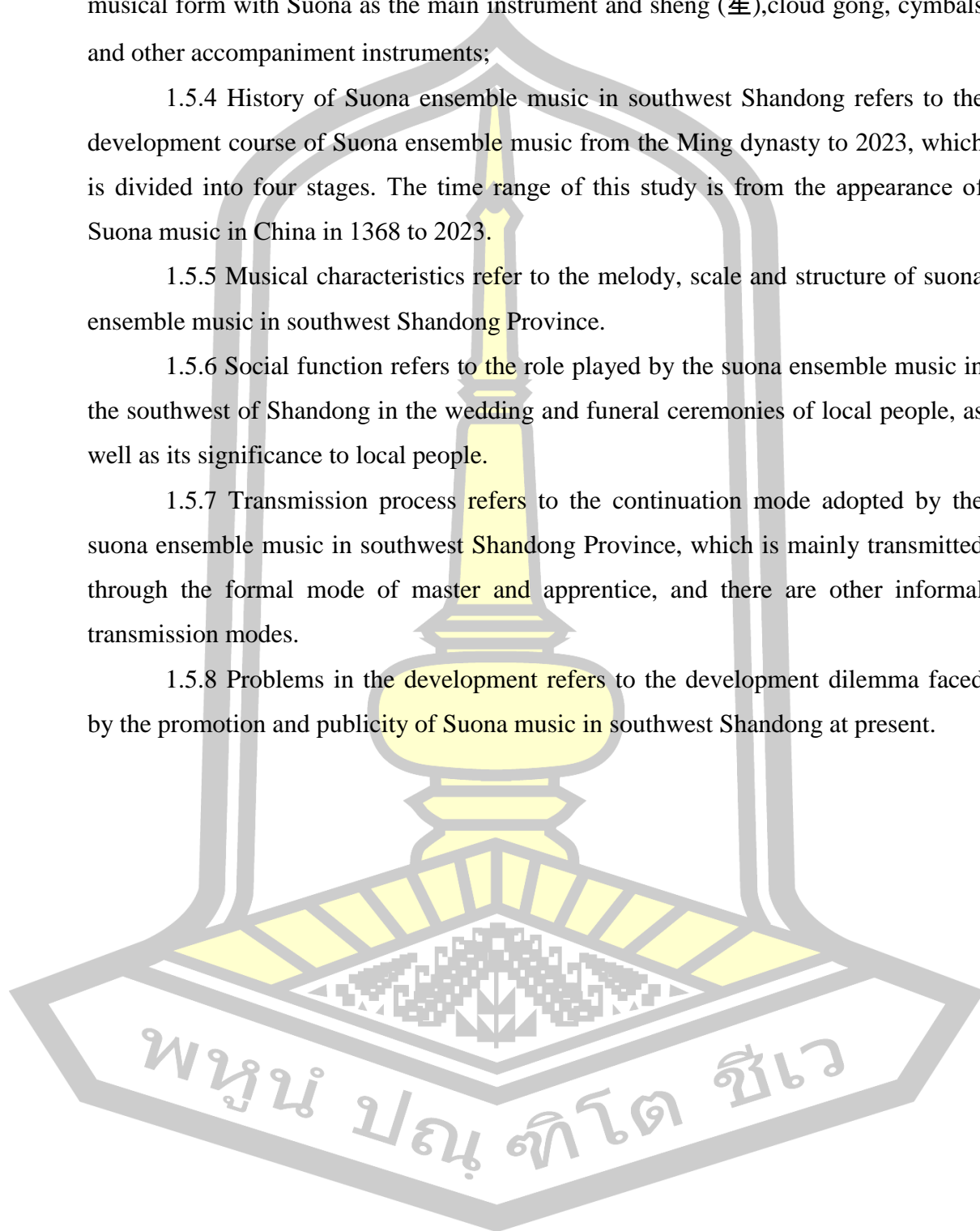
1.5.4 History of Suona ensemble music in southwest Shandong refers to the development course of Suona ensemble music from the Ming dynasty to 2023, which is divided into four stages. The time range of this study is from the appearance of Suona music in China in 1368 to 2023.

1.5.5 Musical characteristics refer to the melody, scale and structure of suona ensemble music in southwest Shandong Province.

1.5.6 Social function refers to the role played by the suona ensemble music in the southwest of Shandong in the wedding and funeral ceremonies of local people, as well as its significance to local people.

1.5.7 Transmission process refers to the continuation mode adopted by the suona ensemble music in southwest Shandong Province, which is mainly transmitted through the formal mode of master and apprentice, and there are other informal transmission modes.

1.5.8 Problems in the development refers to the development dilemma faced by the promotion and publicity of Suona music in southwest Shandong at present.



## 1.6 Conceptual Framework

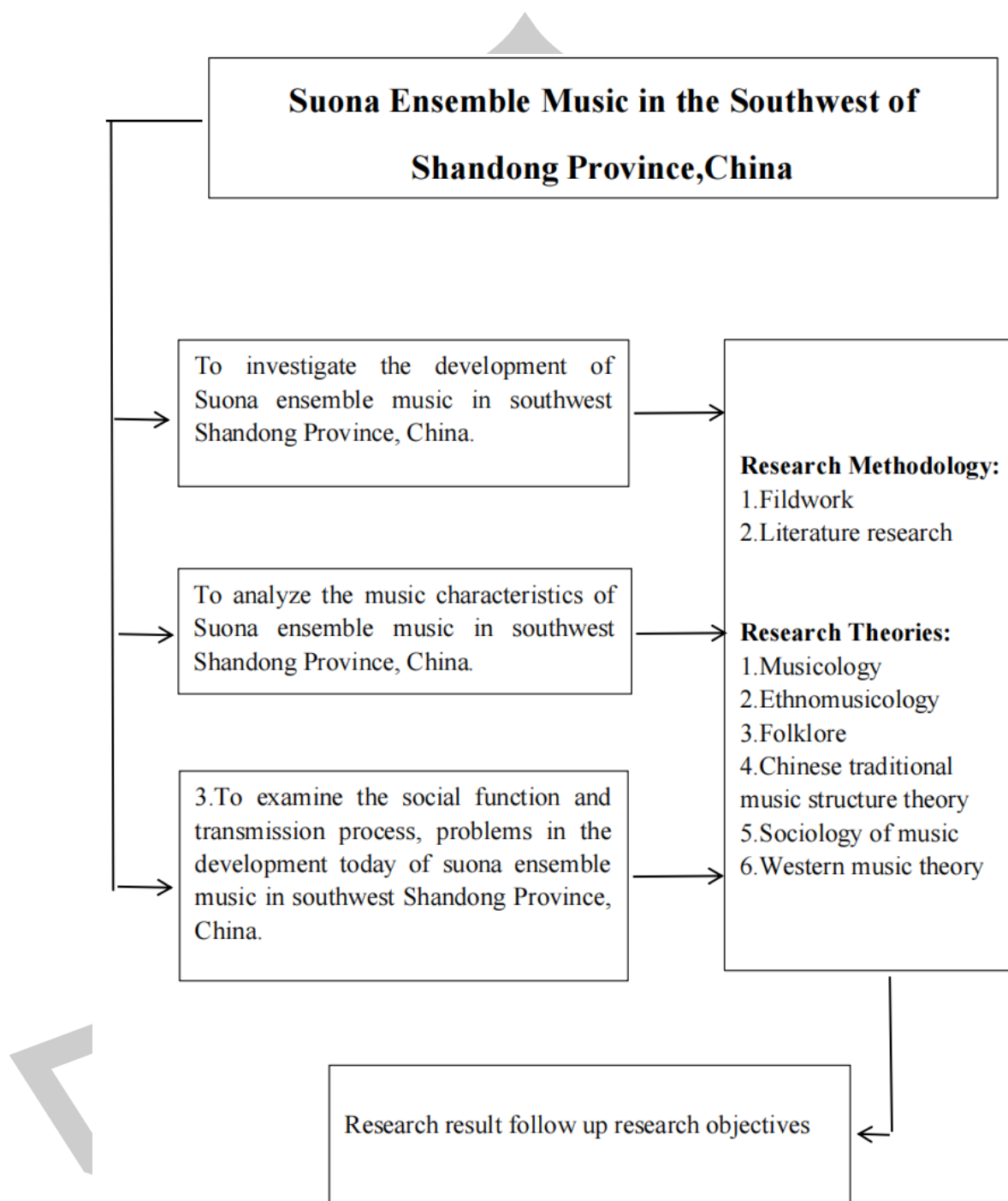


Figure 1. Conceptual framework

Source: Cheng Chao(2023)

## **CHAPTER II**

### **LITERATURE REVIEW**

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

- 2.1 The General Knowledge of Southwest Shandong province
- 2.2 Introduction to folk music in Southwest Shandong
- 2.3 The instrument introduction of suona ensemble in southwest Shandong
- 2.4 The theories used in this study.
- 2.5 Related research.

#### **2.1 The General Knowledge of Southwest Shandong province**

##### **2.1.1 The General Knowledge of Shandong province**

Shandong Province is located in the east of China, the lower reaches of the Yellow River, east of the Bohai Sea, the Yellow Sea, and the Korean Peninsula, the Japanese islands across the sea. Shandong is one of the birthplaces of Chinese culture. In Shandong, the earliest Chinese characters, Dawenkou Pottery Script, and Longshan Pottery Script of Dinggong Village in Zou County have been discovered, and the earliest city-state in China, Chengziya Longshan Ancient City, has been unearthed, and the oldest extant wall in China, the Great Wall of Qi. It was also one of the birthplaces of ceramics and silk. Shandong is rich in tourism resources. Taishan Mountain and Qufu's Confucius Temple, Confucius Palace and Confucius Forest have been listed as World Natural and cultural Heritage by UNESCO. (Zhang Z L,2014)

##### **1) Shandong geography**

Shandong is located in the lower reaches of the Yellow River, bordered by the Bohai Sea and the Yellow Sea in the east, bounded by Hebei Province in the northwest, Henan Province in the southwest, and Anhui and Jiangsu provinces in the south. The Shandong Peninsula is opposite the Liaodong Peninsula and encircling the Bohai Bay. The terrain of Shandong Province is mountainous in the middle, hilly in the east and south, and the Yellow River alluvial plain in the north and northwest,

which is part of the North China Plain. The highest point in Shandong Province is Mount Tai in central China at 1,545 meters above sea level; The lowest point is the Yellow River Delta in the northeast, with an elevation of 2m to 10m.(Zhang Z L,2014)

## 2) History of Shandong

As early as forty fifty thousand years ago, the ancient human "Yiyuan man" in Shandong multiply and live. In the early Neolithic Age, Longshan culture was created. During the Spring and Autumn and Warring States periods, the famous Qi and Lu were the two largest vassals of the Western Zhou in present-day Shandong, so Shandong was also called "the State of Qilu". In modern times, "Lu" was taken as the abbreviation of Shandong Province. During the Spring and Autumn Period, Confucianism, with Confucius as the founder and representative, became the main body of Oriental traditional culture. In addition to Confucius, a large number of historical celebrities such as Mencius, Mozi, Guan Zi, Sun Wu, Sun Bin, Zhuge Liang, Xin Qiji, Li Qingzhao, Pu Songling, Wang Xizhi, Yan Zhenqing, and Zhang Zeduan also appeared in Shandong history. (An Zuozhang, Li Hongsheng, & Wang Linben,2009)

## 3) Shandong administrative division

Shandong is divided into 15 prefecture-level cities and 2 regions, 45 municipal districts, 33 county-level cities, 61 counties, and 2,541 towns and townships. Jinan City is the capital of Shandong Province, and Qingdao City is listed in the national plan. (Zhang Z L,2014)

### 2.1.2 The General Knowledge of Southwest Shandong province

Southwest Shandong refers to the southwestern part of Shandong Province. This region has a conventional name in China. It was once a special administrative region in the history, but it is not an official name now. The music, culture, living habits and social customs of this region share common characteristics. (Zhang Z L,2014)

## 1 ) Historical evolution of southwest Shandong

"Southwest Shandong" was originally a folk term, that is, the southwest of Shandong Province. As a regional concept, the specific areas it includes are not clear,

roughly including the Qing dynasty's Caozhou Prefecture, Jining Zhili Prefecture and Yanzhou Prefecture. In November 1937, the CPC Southwest Shandong Working Committee was established. In May 1938, the Southwest Shandong Working Committee was changed into the Southwest Shandong Special Committee. On July 1, 1939, Suluyu District Party Committee established the Southwest Shandong Local Committee of the Communist Party of China, referred to as "Southwest Shandong Local Committee". In May 1941, the Southwest Shandong Special Bureau was established, and the Southwest Shandong Military Subdivision was also established earlier and later. In March 1947, the Kuomintang government set up the Southwest Shandong Office. The Head of the Department is also the Regional Security Commander who directs the Security team and the land and Water police. Southwest Shandong Administration includes Ziyang, Qufu, Zou County, Teng County, Sishui, Yi County, Yidai, Jining, Jiaxing, Wenshang, Dongping, Juye, Yuncheng, Shou Zhang, Tancheng, Linyi, Heze, Pu County, Dingtao, Guancheng, Fan County and other 29 counties. Lu southwest branch office in Yanzhou District. It was abolished from May to August 1948. In August 1949, according to the decision of the Central Committee of the Communist Party of China, the establishment of Plain Province and the establishment of southwest Shandong were abolished. This also marks as a political, military sense of "Southwest Shandong" so far farewell to history. After 1949, the term "Southwest Shandong" was mainly used as a regional concept. It no longer has the content of administrative division, and the Shandong Annals compiled by the Shandong Provincial Compilation Committee considers that the three cities of Zaozhuang, Heze and Jining are included. (Zhou M, 1987).

## 2) Geographical location of southwest Shandong

Southwest Shandong is located in the border area of Jiangsu Province, Shandong Province, Henan Province and Anhui Province, with obvious geographical advantages and developed transportation. The main railways that pass through this area are: Beijing-Kowloon Railway, Beijing-Shanghai Railway, Yanshi Railway, new Yanshi Railway, Beijing-Shanghai high-speed railway, Jylan high-speed railway, etc. The topography of southwest Shandong is high in the east and low in the west, and there are many plains. The traditional agricultural production is mainly based on wheat and corn planting, while rice planting is mixed with it. The ethnic composition



of the residents in the southwest region of Shandong is mainly Han, followed by Hui, Han and Hui, and there are Manchu, Mongolian, Korean and other ethnic minorities living scattered in various places. (Zhang Z L,2014)

### 3) Economic situation of southwest Shandong

Southwest Shandong has a fast-economic development and its economic growth rate is in the forefront of Shandong. The local underground mineral resources are rich, including coal, oil, natural gas, iron, salt and so on. Industrial development is fast, agricultural production is mainly plain dry land farming, mixed with paddy fields, the terrain is high in the east and low in the west, the natural environment has been greatly affected. GDP of prefecture-level cities: Jining: 493.058 billion yuan (2018), Zaozhuang: 240.238 billion yuan (2018), Heze: 307.878 billion yuan (2018).(Wang Changyi, & Chen Lixia,2023)

### 4) History and culture of southwest Shandong

Southwest Shandong is one of the birthplaces of Chinese civilization, with a long history and culture. It is one of the important birthplaces of Dongyi culture, Huaxia civilization, Confucian culture, water margin culture and canal culture. It is the famous hometown of wushu, painting and calligraphy, opera and folk art. The most sages Confucius, Mencius, Yan Hui, historian Zuo Qiuming and Princess Wencheng of the Tang dynasty were all born here. The Confucian Temple, the Confucian Palace and the Confucian Lin have been added to the UN's World Heritage List. Meng Temple, Meng Fu, Shuibo Liangshan, Weishan Lake, Bao Xiangsi, Yi Shan, Shaohao Mausoleum 19 national key cultural relic protection units, as well as four national forest parks. Other famous historical figures include Fuxi (the revered ancestor of the Chinese nation), Yao (sealed in the Ancient Tao dynasty, hence the title Tao Tang), Shun (cultivated in Lishan and fished in Leize), Yi Yin, FanShengzhi (who wrote China's first crop book, The Book of FanShengzhi), Zhuang Zhou (philosopher and thinker in the Warring States Period), Sun Bin (strategist of Qi in the Warring States Period), Wu Qi (reformer in the Warring States Period), Cao Zhi (son of Cao Cao, later enthroned in ancient Heze), Lu Hou (wife of Emperor Gaozu of Han, named after the death of Liu Bang), Song Jiang, Wu Yong (chief of the rebel army of the Northern Song dynasty), Chao Buzhi (chief of Su Men), etc.(A n Zuozhang, Li Hongsheng, & Wang Linben,2009)

## 2.2 Introduction to folk music in Southwest Shandong

Shandong is one of the important birthplaces of Chinese civilization. In the long history of development, Shandong people have created rich and splendid folk art. Shandong folk music has a long history and is rich. According to statistics: there are more than 8000 folk songs, more than 4000 folk music, more than 30 kinds of opera, more than 20 kinds of Quyi, more than 1000 kinds of songs and dances. Not only a complete variety, but also a variety of forms. Shandong can be called the folk music art center. There are many kinds of art styles in southwest Shandong. Shandong Bangzi, Shandong Kuaishu, Shandong Qinshu, Shandong Luizi, Shandong Fishing Taku and other popular opera and folk-art forms originated and are popular here. They can be called the "hometown of opera". (Tan Yuanchai, 1992)

### 2.2.1 Shandong Folk songs

Shandong folk songs have a wide range of themes and genres, including labor songs, folk songs, life ditty, children's songs and so on. Labor number is more representative of Dezhou, Jinan ramming number; Ship numbers on the Jining Canal; Ocean boats and fishing traps in coastal areas. Life ditty is the main body of Shandong folk songs. Folk songs with strong local characteristics, such as "Great Truth" from Leling, "Cattle Driving Mountain" from Zibo, "Yimeng Mountain Ditty" from Yimeng Mountain, etc. There are two kinds of nursery rhymes. One is the life children's song, such as "flower Toad", "lead moth Tis" and so on; One is children's play songs, such as "Heaven", "pick up song" and so on. (Liu Qing, 2013)

### 2.2.2 Shandong Folk instrumental Music

Shandong folk instrumental music, the main types of music are blowing, blowing, Guqin, Guzheng, Liu Qin, Lei Qin, Sanxian, soft bow Jinghu and percussion music. The two most influential types of music are trumpeting music and Guzheng music. (Chu Li, 2006)

### 2.2.3 Shandong Quyi Music

The representative types of Quyi music in Shandong include Shandong Qinshu, Shandong Dagou, Shandong Kuaishu, Jiaodong Dagou and fishing Taku. Among them, the music is the most abundant and the most influential, the first is Shandong Qinshu, divided into South Road, North Road and East Road Qinshu. The



music of Shandong Quyi includes Banqiang style, lianqu style and a mixture of both. (Guo Nianmo, 2018)

#### 2.2.4 Shandong Folk songs and Dances

In Shandong, the most basic form of dance is Yangko dance, which has about 100 kinds. The most representative is Guzi Yangge, Jiaozhou Yangko Dance, Haiyang Yangko dance, etc. In terms of performance forms, there are two types of Yangko dance: the ground Yangko dance and the Qiao Yangko dance. Percussion is the main accompaniment instrument of Yangko dance. Each Yangko dance has its own fixed gongs and Takus. (Qi Feifei, 2008)

#### 2.2.5 Shandong Local Opera

Lu opera, masked dulcimer opera and Qin opera are the most representative local operas in Shandong. They are popular in most parts of Shandong, Jiangsu, Anhui and parts of the three Northeast provinces. They originated from the Yellow River delta in the north of Shandong and evolved from Shandong Qinshu. Its music belongs to the style of Banqiang and also sings Qupai. Its main accompaniment instruments are Xiangqin (main string), Yangqin, Sanxian and pipa, which are called "four major pieces of Lu opera". (Zhou Aihua, 2018)

Shandong Bangzi(山东梆子) is popular in the southwest and middle of Shandong Province. Also known as "High Profile Bangzi", or "High Profile" or "High Bang" for short. And because of its high excitement, known as "sacrifice life Clappers." Heze is called "Caozhou Bangzi"; The Upper Bangzi of Jinan and Upper Brunei are called "Upper Bangzi of Wen" and "Lower Road Tune", which are collectively called "High tone" to distinguish them from the "Da Ping Tune" which is popular in the southwest of Shandong. In 1952, it was collectively known as "Shandong Bangzi". In 2008, Shandong Bangzi was included in the second batch of national intangible Cultural Heritage list. (Zhang Bowen, 2022)

Liuzixi is popular in Shandong, Henan, Hebei, Jiangsu and Anhui provinces. Also known as "Xianzi Opera", "Northern Tune" and "Furfurozi", it is one of the four ancient operas. It is derived from Xiaoling, a popular folk opera in the Central Plains since the Yuan and Ming Dynasties, which flourished in the middle of the Qing dynasty. There are both bold and bold northern opera and euphemistic and delicate

southern opera. It was included in the first batch of national intangible cultural heritage list in 2006. (He Lili, 2015)

## 2.3 The instrument introduction of suona ensemble in southwest Shandong

Compared with today's musicians, the artists of Southwest Shandong Suona ensemble have special names for their instruments. They do not call them separately, for example, they do not say "your suona, my sheng". Instead, they call their instruments together as "Jia Shi (家什)", the word Jia (家, family), and they regard the ensemble as their own family. Someone who treats ensemble members like family members. The name "Jia Shi (家什)" implies the importance of the instrument in the hearts of the ensemble members, and gives these ensemble members a strong sense of belonging to the ensemble. Although the ensemble members are not necessarily related to each other by blood, when they perform Jia Shi, they feel a sense of responsibility and belonging, and they all strive to make their own contributions to this "family (ensemble)". (Wang Chenchen, 2013)

At present, the common instruments in southwest Shandong Suona ensemble are wind instruments: suona, sheng (笙), percussion instruments: Xiaocha (小镲 · small cymbals), Yunluo (云锣 · cloud gongs), Bangzi (梆子), Takus and so on.

### 2.3.1 Wind instruments

#### a. Suona

Suona can be divided into three kinds according to its material: wooden suona, tin suona (tin flute) and copper suona (copper flute). According to the researcher's investigation, wooden suona is the main instrument of suona music in southwest China, and local artists do not often play the tin suona and copper suona. The more common wooden suona consists of five parts, namely, Qipan (气盘), Xinzi (芯子), Wood pipe (木管) and Suona bowl (唢呐碗). (Hu Huisheng, & Yang Xiusheng, 1998)

The Shaopian (哨片) is a suona sound, in the shape of a wine cup, made of reed and inserted at the top of the Xinzi (芯子), its softness and hardness directly affect the pronunciation effect. If the Shaopian is hard, the tone is high and thick; if

the Shaopian is soft, it is soft and mellow. Artists in the troupe I interviewed like to use slightly softer Shaopian. Before playing, they will hold the Shaopian in their mouth or dip it in warm water. Jia Jiqiao said: "This way it doesn't take much effort to blow, the sound is not easy to get hard, and the tone is more delicate." Shaopian are even more precious to artists than Musical Instruments. The quality of Shaopian is directly related to the performance of skills and musical sense. Every time after use, they will be carefully stored in the shaopian box for fear of any mishap.( Hu Huisheng, & Yang Xiusheng,1998)

The Qipan (气盘) is made of a small wafer in the shape of a round, made of copper, wood and plastic, and has a small hole in the middle to cover the Xinzi, which can reduce the feeling of fatigue of the mouth and make the playing time longer. The Xinzi (芯子), the tuning part of the suona, is a conical copper tube with a thick upper part and a thin lower part. It is a fuse connecting the Shaopian and the Wood pipe (木管). The Wood pipe (木管) is a jointed hollow tube, mostly a kind of hard wood of mahogany, and it has seven sound holes in the front and one sound hole in the back, making a total of eight sound holes. The Suona bowl (唢呐碗), made of copper, has a trumpet shape and serves to enlarge the volume.( Hu Huisheng, & Yang Xiusheng,1998)

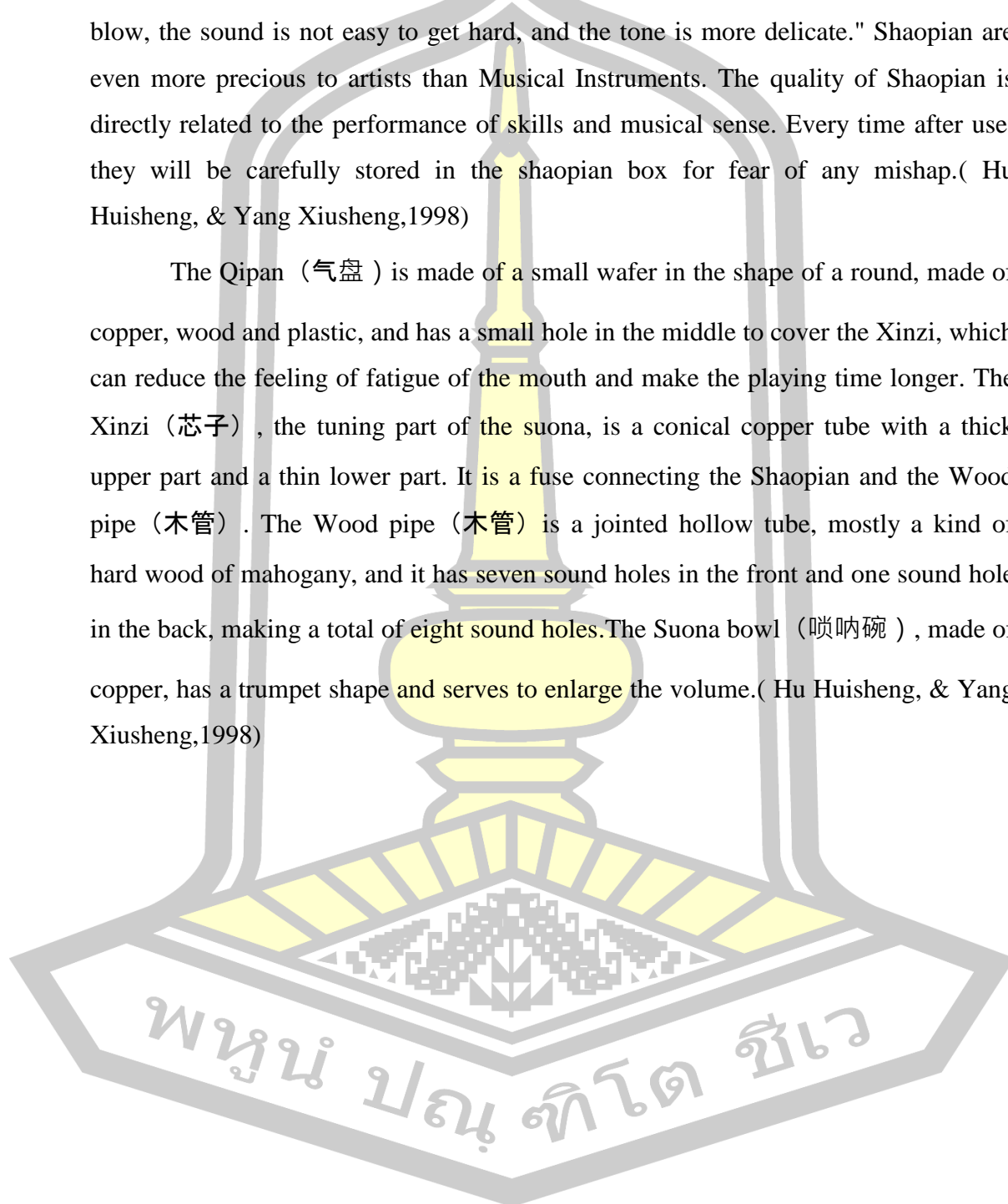




Figure 2. Suona

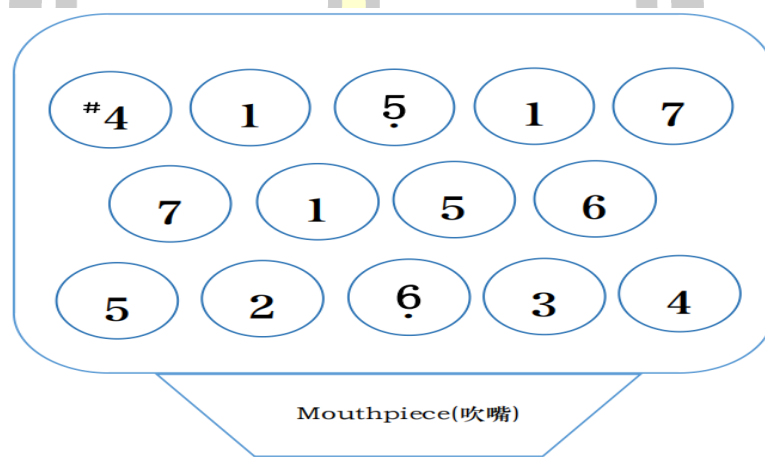
Source: Cheng Chao (2023)

In southwest Shandong Province, suona is divided into three kinds: high, medium and low suona. The high-pitched suona, also known as "Hai Di", is generally in the key of F or G, with a crisp and bright tone, full of cheerful, light and witty music, mainly suitable for weddings; The alto suona is mostly in the key of D, E and C. It is tall and bright, firm and soft, full of passionate and graceful music, which can be used for weddings and funerals, and has rich artistic expression. The bass suona is generally in the key of B<sup>b</sup> and A. It has a strong and solemn tone and is full of strong, bold and unrestrained music. During the researcher's field research, the suona in the tones of B<sup>b</sup> and C was most frequently used by artists in the folk activities of weddings and funerals.

#### b. Sheng (笙)

The sheng is the only instrument that can play harmony among traditional Chinese wind instruments. Most of the sheng used in southwest Shandong Province are square sheng (方笙), whose pipe is fourteen tubes. It is the main

accompaniment instrument for percussion and wind blowing music in southwest Shandong Province, and plays a foil role in laying the melody of the suona. The fourteen-tubes square sheng is inserted into the copper sheng pipe in three rows, with five pipes in the front row, leading according to the sound hole, four pipes in the middle row, facing backward according to the sound hole, and five pipes in the back row, facing backward according to the sound hole. The phonemic arrangement is as follows:



### Comparison of numbered notation and staff

Staff	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
numbered notation	1	2	3	4	5	6	7	1	2	3	4	5	6	7	1
pitch names	C <sup>1</sup>	D <sup>1</sup>	E <sup>1</sup>	F <sup>1</sup>	G <sup>1</sup>	A <sup>1</sup>	B <sup>1</sup>	C <sup>2</sup>	D <sup>2</sup>	E <sup>2</sup>	F <sup>2</sup>	G <sup>2</sup>	A <sup>2</sup>	B <sup>2</sup>	C <sup>3</sup>
syllable names	do	re	mi	fa	Sol	la	si	do	d	e	f	g	a	b	c <sup>1</sup>

Figure 3. The sound hole distribution of the sheng

Source: Cheng Chao (2023)



Figure 4. Sheng

Source: Cheng Chao (2023)

### 2.3.2 Percussion instruments

a. Xiaocha (小镲 · small cymbals) : bronze, bowl shape, when playing, holding one hand each, hard to strike and pronunciation, artists are commonly known as "playing plate", played the role of playing rhythm, mostly used in instrumental ensembles and opera accompaniment.



Figure 5. Xiaocha

Source: Cheng Chao (2023)



b. Yunluo (云锣 · cloud gongs) : Made of copper, consisting of two disc-shaped gongs with a handle, one hand holding the handle while the other holding a small mallet striking the gong.



Figure 6. Yunluo

Source: Cheng Chao (2023)

c. Bangzi (梆子) , also known as Bangban, a Chinese percussion instrument. About the late Ming Dynasty and early Qing Dynasty (17th century) in China, it became popular with the rise of Clapper opera. The clapper consists of two solid hard wooden sticks of different lengths and thicknesses. The 25 cm long one is cylindrical, 4 cm in diameter, and the other short and thick one is rectangular, 20 long, 5-6 wide and 4 cm thick. One of the four major opera tones, because of the hardwood clapper festival named.(Yang X,2009)



Figure 7. Bangzi

Source: Cheng Chao

d. The Taku (大鼓) is a percussion instrument in which a tight film is placed on one or both sides of a sturdy, generally cylindrical Taku body. Takus can be struck with a hand or a Taku pestle.



Figure 8. Taku (大鼓)

Source: Cheng Chao

## 2.4 The theories used in this research

In this study, the researcher use the following theories: musicology, ethnomusicology, historical musicology, folklore, Chinese traditional music structure theory, Sociology of music, Western music theory. The Researcher rely on these theories to comprehensively study Suona ensemble music in southwest Shandong Province.

### 2.4.1 Musicology

Musicology is the general term for all theoretical disciplines dealing with music. The general task of musicology is to clarify the essence and law of various phenomena related to music through them. Such as studying the relationship between music and ideology, including music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. Those who study the characteristics of the material materials of music include music acoustics, temperament and instrumentology; There are technical theories of composition, such as melodiology, harmony, counterpoint, and music form, that study the form and composition of music. There are also different research objects and emphases from musicology in different periods. The name musicology was formally used by German scholars such



as Helmholtz in the 1860s. Musicology is the study of all things related to music, and the study of all musical works and behaviors in human history and today. First of all, his research object is all the music created by human beings in all ages, from primitive times to the present. Secondly, musicology should also study all individual and national musical behaviors in history and modern times, that is, physiological behavior, creative behavior, performance behavior, aesthetic behavior, acceptance behavior, and learning behavior of music. Musicology can be systematically divided into: music aesthetics, music sociology, music psychology, music ethnology (music anthropology), comparative musicology, music pedagogy, music therapy, music history, music archaeology, music morphology, law, music acoustics, music creation, music appreciation, music criticism, music philosophy. (Kramer L, 2003)

In my research, I use musicology theory to analyze the suona ensemble music in southwest Shandong Province, and summarize the characteristics of the suona ensemble music in southwest Shandong province by analyzing the characteristics of the suona ensemble music in southwest Shandong Province, such as instruments, melodies and musical forms.

#### 2.4.2 Ethnomusicology

The definition of ethnomusicology is generally formulated according to its nature, the object and scope of study, and the research methods adopted. The basic content of its definition and generalization includes two different connotations of quantitative and qualitative provisions and two interrelated levels. The two levels should be specifically recognized and understood, and their mutual relations should be grasped. The discipline definition of ethnomusicology emphasizes placing the existing traditional music of a certain ethnic group into its specific natural environment and social and cultural environment, and investigating and studying how members of the ethnic group construct, use, spread and develop this music according to their own cultural traditions. This dissertation expounds its music features, survival and evolution rules and national cultural characteristics as the basic contents reflecting the nature of the discipline. It is not only different from the commonly said music technology theoretical discipline which mainly observes and studies the characteristics of the external form and structure of specific music, but also different from the basic music theoretical discipline which mainly starts from the music works

and realizes the dissemination purpose through the analysis of the form and structure and the revelation of the ideological and emotional connotation. It is neither a discipline of music history which mainly describes and studies the origin and historical development of music events from the historical perspective, nor a discipline of music aesthetics which mainly understands and grasps the essence of music from the perspective of philosophy and aesthetics, but a discipline which mainly intersects with the theories and methods of ethnology. And with sociology, folklore, geography, linguistics and other subdisciplines of cultural anthropology theory and methods have a certain connection with an independent music theory discipline. (Stone R,2015)

In my research, I use ethnomusicology theory to investigate the characteristics of suona ensemble music in southwest Shandong province, explore the relationship between suona ensemble music and history, geography, folk culture, etc., describe, analyze, compare, explain and summarize suona ensemble music in southwest Shandong Province, and draw relevant conclusions from it.

#### 2.4.3 Folklore

The term Folklore first appeared in England, coined by the English scholar Thompson, according to English folklore. Its original meaning is "Lore of the people" or "the wisdom of the Folk", which as a scientific name can be literally translated as "science of the people's knowledge". Folklore is a discipline that studies customs, oral literature, traditional arts, living culture and thinking mode to clarify the changing significance of these folk phenomena in time and space. Folklore has the nature of interdisciplinarity. Folklore is closely related to all kinds of life phenomena happening around us. Every detail of living culture and oral tradition can be studied by a folklorist. Folk custom is a true reflection of ordinary people's life form. The connotation and form of food, clothing, shelter, travel, education and music in life, as well as the record and formation of thoughts, behaviors, rituals and activities in life are all the themes discussed in folklore. Such established habits and customs are not only the improvement and satisfaction of people's lives, but also the indispensable spiritual pillar for national survival. The cognition and elaboration of folklore is a subject of great importance in today's international academic research, as well as the immediate responsibility and direction of future researchers. (Bronner, S. J. ,2016)

Folklore has a close relationship with ethnology and anthropology. They all take ethnic culture as the research subject and theoretically assist and promote each other. However, they differ in many aspects. For example, ethnographers attach great importance to the research on the origin, development, migration, mixing and differentiation of specific ethnic groups or different cultures. The research object of folklore is to explore the details of cultural normality within the culture itself. Fieldwork is an important methodology both in folklore and anthropology. But anthropological fieldwork mainly leads to ethnography, while folkloric fieldwork mainly leads to folk custom. (Zhong Jingwen, 2003)

In my research, I use the theory of Folklore to help me observe the wedding and funeral customs in southwest Shandong Province, and analyze the role of wedding and funeral customs in people's lives, especially the demand for music in wedding and funeral ceremonies.

#### 2.4.4 Chinese traditional music structure theory

The structure of Chinese traditional music is a science that studies the sound organization and internal structure of Chinese traditional music, the way of thinking and creation of musical beauty, and the cultural connotation embodied by the structure of music. Among them, the sound organization and internal structure should include the sound process of one tone, the combination of two or more tones, as well as the structure level of sentence, paragraph, song, chapter, set, tone class, tone family, etc. The way of thinking of musical beauty includes the laws and laws of formal beauty such as contrast, unity, echo and symmetry, the principles of dealing with the basic elements of music and the means of expression, and what kind of creative methods to promote the development of musical thinking; The cultural connotation embodied by the structure of music should not only study the cultural causes that form the characteristics of the structure of music, but also explore the cultural characteristics and philosophical basis reflected by the structure of music (Wang Yaohua, 2010).

In my research, I analyzed the characteristics of traditional Chinese folk music contained in suona ensemble music of southwest Shandong Province through Chinese traditional music structure theory, which is difficult to analyze and summarize with western traditional music analysis methods.

#### 2.4.5 Sociology of music

Sociology of music is a subject which studies the relationship between music works and social groups related to them. It is not only a component of systematic musicology, but also a branch of art sociology. Sociology of music is a science that focuses on the relationship between society and music, taking all kinds of music phenomena and forms that are subject to social restriction as the research object. It is formed in the process of the development of sociology to the direction of specialty, which is both a sociology and musicology. This science is still evolving, with different directions and priorities. (Dowd, T. ,2007)

W., a German scholar who had a certain influence on western philosophy and sociology after the 1950s. Adorno (1903 ~1969) is the author of Introduction to the Sociology of Music (1962). He directly takes musical works and musical genres as research objects, and borrows economic terms such as productive forces and relations of production, endows these words with musical meanings, based on which various issues of Sociology of music are expounded. The productive forces he refers to include the production (works) of composers, the reproduction (performances) of performers, as well as music scores, records, and so on. The relations of production, on the other hand, include the ideology of the economic aspects brought about by the audience's response to, interest in and demand for music. His research topics include the study of ideology and the study of the economic foundation of music, such as the extent to which musical life is restricted by economic laws and changes in its structure; Another example is the change when the productive forces and relations of production of music do not adapt to the role of music as an ideology. In addition, he also studied the characteristics of chamber music, opera, light music and other genres and their formation, evolution and the interrelationship between various social factors. In the development of Sociology of music, there are many research trends. It includes exploring the social relations of musical life from its social structure; Taking human musical behavior as the main research object from the perspective of social psychology; From the symbolic characteristics of music to explore its social value of various schools. (Jin Shiyu, 2021)

In my research, I use the theory of music sociology to analyze the role of suona ensemble music in people's life in southwest Shandong Province, and

summarize the social function of suona ensemble music in southwest Shandong Province by studying the relationship between suona ensemble music and weddings and funerals.

#### 2.4.6 Western music theory on Basic Elements of Music.

Notation refers to a special music symbol system, used to record music notes, pitch, length, time and other information. The notation commonly used in Western music is the staff system. Through notation, musicians can translate their musical expressions into symbols, so that listeners can better understand the music. (Schmidt-Jones, C.,2013)

Mode is a basic property of music, which refers to the sequence of pitches arranged according to certain rules based on a certain note. The most common mode in Western music is the seven-tone mode. It consists of eight scales, each with a fixed interval relationship, consisting of a pitch and a seventh. Modes are used to express musical information in terms of melody, harmony, etc. Mode conversion refers to the conversion of a work from one mode to another mode. The mode of a work can be transformed through the change of tone, melody and harmony of the mode. (Schmidt-Jones, C.,2013)

Harmony is an auditory phenomenon based on the combination of multiple notes in music. It is usually formed by a harmonic rhythm composed of several different intervals, thus creating a unique harmony and melody. Harmonics is the study of harmony, the study of how harmony is produced through different combinations of notes. (Schmidt-Jones, C.,2013)

The analysis of musical works is the study of musical expression and creativity through the analysis and interpretation of musical works. The analysis of musical works is usually carried out from different dimensions, including musical form, harmony, melody, variation and so on. In the analysis of musical works, it should be noted that the previous conclusions are not necessarily applicable to all works. Therefore, when analyzing, it is necessary to combine the specific characteristics and background of music works to get a more accurate conclusion.(Schmidt-Jones, C.,2013)



In my research, I use western music theory to analyze the music in the field work and music score collection, and analyze the melody, structure and mode of the music.

## **2.5 Documents and Research Related to Suona ensemble music in southwest Shandong**

Regarding suona ensemble music in southwest Shandong, I have collected a large number of literatures and research results, and sorted them out and introduced them as follows:

At present, Chinese scholars have different opinions on the emergence of Suona in China, and the most convincing one should be Mr. Liu's opinion. In *Investigation on the History of Chinese Suona* (2000), Liu Yong(2000) discussed the origin and spread of Suona music in China. The preliminary conclusion is that the emergence of Suona in Persia and Arabia was earlier than that in China, and it may have been introduced into China in some way in the Northern dynasty or at the latest in the Tang dynasty. Later, it was introduced into China again through other channels. From the Northern dynasty to the Tang dynasty, China had the most frequent communication with the Western regions in its history, and a variety of music from the Western regions including its instruments were introduced into the Central Plains during this period, so it is reasonable that Suona was introduced into the Central Plains at this time. It did not appear in the literature of the Tang dynasty, perhaps because it was not widely used at that time, especially did not enter the court, so it did not attract enough attention. Although Suona appeared in the Tang dynasty, there was still little information about it in the Tang and Song dynasties. At least in the Song dynasty, Suona was not widely used.

By the Ming dynasty, there were not only written records of Suona, but also more and more realistic images of Suona in murals and sculptures. Suona was widely used in Jin and Yuan dynasties, and was more widely used in Ming dynasty, not only for military music, but also for official reception and folk activities, which was closely connected with people's lives. But there is no record of it being used in court at this time. The Qing dynasty was a prosperous period of Suona art. From the folk word of mouth information that has been collected, it is not uncommon to see more

than ten generations of artists. It spans the Qing dynasty. This boom period may be related to the emergence of a large number of local operas. Many musical Instruments used in the Qing dynasty have survived to this day (Chen Jiaqi, 2000).

Xu Xiaoming (2003) mentioned in Brief Introduction of the development and Evolution of suona ensemble music since the Founding of the People's Republic of China that Suona was introduced into China and became an integral part of Chinese music culture. The written records of Suona first appeared in the Reign of Zhengde in the Ming dynasty (1506-1521), and it has a history of at least 500 or 600 years since Wang Panwen mentioned Suona in his poem "《朝天子·咏喇叭》Chaotianzi YongLaba". With the long-term cultivation of the fertile soil of Chinese traditional culture, this foreign instrument has gradually evolved into a rich national characteristic and gradually adapted to the aesthetic customs of the Chinese nation. And a distinctive national instrument. Since the founding of the People's Republic of China, Suona, like other national instruments, has made great achievements in performance form, performance skills, repertoire creation, traditional music arrangement, academic works, teaching and exploration.

Guo Qiang (2017) pointed out that, just as the opera opera troupe flourished in the Ming and Qing dynasties, the Suona Troupe refers to a folk performance group composed of regional Suona artists. Its internal members include the head of the troupe and the members of the troupe. The head of the troupe is mainly responsible for receiving profitable activities such as "red and white wedding events", commercial celebrations, rites and music ceremonies, and allocates certain performance remuneration according to the performance level and importance of different members of the troupe. The history of the Suona can be traced back to the 16th century, during the Jiajing period of the middle Ming dynasty (Emperor Shizong, 1507-1566). Its reciting is directly related to the well-known Chinese musician Zhu Zaiyu (1536 -- 1631). According to the National Intangible Cultural Heritage, Zhu Zaiyu, the great master of the Ming dynasty, has developed the 'eye tube' based on the eight-tone hole of the Suona, making important contributions to the development of Chinese national wind music.

About the types of Suona, Wei Zhanhe (2008) explained the category and name of Suona are determined according to the pronunciation level of the (筒音) Tong tone of Suona. Tong tone is the pitch of a Suona played by pressing all eight sound holes closed. For example: Tong tone pitch is A, is referred to as "Tong tone for A Suona", also other Tong tone for B, different Tong tone yet h B, C, etc. Suona made by musical instrument factories are usually marked with letters on the lower end of the Suona pole. At present, we can now see a lot of different Suona, in addition to the treble Suona there are a variety of alto

Suona and bass Suona. Commonly used are: treble Suona (i.e. small Suona with A Tong tone); Alto Suona (that is, the large Suona with Tong tone D and C, also known as G and F tone Suona) is mostly used. In addition, there are reformed alto Suona with key added. The bass Suona, also a reformed Suona with a key, is only used in larger ensembles at present.

Qin Dong (2015) mentioned the basic tones of Suona music in southwest Shandong are often similar in development techniques and structure, but the melody will be changed and repeated through variations. Among the trumpet music in Shandong, the Flute Flute is the most representative piece. The part of Flute Flute that is mainly popular in the southeast, south central and north was originally a short piece of music. With the continuous processing and adaptation of artists in the long run, many variations have been formed, such as "Carrying the Sedan Chair", "Worship the Flower Hall", "Playing the second Plate", "Big Flute", "Big Flute Gong" and "Birds worshipping the Phoenix", which are collectively referred to as the "Flute" category.

Zhao Shiwei (2011) analyzed Suona music playing techniques Commonly Used by Suona Troupe in Suining County, Northern Jiangsu, which is adjacent to southwest Shandong. The Suona troupe has its own rich repertoire system, few of which are preserved through music form, and more Suona repertoire exists in the performance practice of Suona troupe. Some of these pieces still exist in the artist's performance practice, while others have been lost. According to the statistics, induction and analysis of the existing acoustics, music scores and artists' reputation materials, the commonly used Suona troupes in southwest Shandong can be roughly divided into traditional and contemporary music systems. The traditional repertoire system includes instrumental music, folk songs, operas and rap works. The



contemporary repertoire system mainly consists of various popular song rearrangements and professional Suona solo compositions since the founding of the PRC. Among them, the traditional repertoire system can be divided into two categories: common repertoire and characteristic repertoire. General music, that is, most Suona plays the music; Characteristic pieces, namely individual Suona troupe unique or good at pieces. According to the current investigation results, the repertoire in the contemporary repertoire system is universal repertoire.

Zhao Yanhui (2011) elaborated the "musical motive" of the development of folk Suona music in his article on the "Nuclear Tone" Phenomenon in the Suona Banqu Music of Zhaozhuang in Northern Jiangsu Province.

Zhang Chen (2020) mentioned that the copper Suona in Jining, Shandong Province is a unique instrument with characteristics different from other Suona in China. According to Liu Baobin, Suona player of Jining City Song and Dance Troupe in Shandong Province and the seventh-generation successor of Jining Copper Suona, the history of the copper Suona in Weishan County of Jining City should be at least 300 years old. As for the history of Jining copper Suona, Mr. Liu introduced that although the existing data believed that Chinese Suona was imported from foreign countries, as previously discussed, some scholars also believe that in Jining and Heze areas in the southwest of Shandong Province, there were folk trumpeting ensembles with Suona as the main instrument as early as 1800 years ago in the Qin and Han Dynasties. The concept of the emergence of Suona in China is much earlier than the historical records that it was introduced into China from Arab regions in the Jin and Yuan Dynasties. This saying comes from scholar Jia Yanfa's 1996 article "The Music of Suona Hometown". Of course, there is also another theory about the Han dynasty portrait stone in the Wudi Temple in Jiaxiang County, Jining City. This theory exists in the doctoral thesis "Study of Chinese Suona Music" written by Liu Yong, former Central Conservatory of Music. Mr. Liu Yong argues that "it is difficult to conclude that the instrument played by the person in the middle of the ensemble is Suona from the images presented by Han paintings". The second argument is hard to hold. Liu Baobin believes that no matter China's Suona originated from abroad or was homemade, the Shandong Suona was spread to Shandong along with Shanxi immigrants until the reign of Hongwu in the Ming dynasty.

Compared with the past, Suona appears in front of the world with a new attitude. In the past, the Suona art only maintained its existence with folk customs and traditional aesthetic customs as the inherent cohesion. It mostly took on various folk celebrations, weddings, funerals, religious ceremonies and other folk activities in the form of blowing and beating ensemble, and was freely dispersed among the general folk. The development of Suona art in the past 50 years is divided into three stages: the first stage is from the beginning of the founding of the PRC to the 17 years before the "Cultural Revolution" (1949-1966); The second stage was the ten years of the "Cultural Revolution" (1966-1976); The third stage is more than 20 years since the end of the "Cultural Revolution" (Xu Xiaoming, 2003).

Zhao Yanhui (2004) put forward the concept of "nuclear cavity" in the 1980s. To illustrate the "infrastructure" of folk songs. Zhao believes that the folk songs of all ethnic groups in all parts of our country have a typical "basic structure" in music structure. In order to explain the position of "basic structure" in the structure of folk music, he defined the connotation of "nuclear tune" as follows: "In the structure of folk music, a typical core tune composed of about three sounds." Among the folk Suona Qupai, most of the traditional Qupai used in Suona ensemble also have one or two typical "basic structures" in tone structure. Inspired by the concept of "nuclear tune", the theory of "nuclear tune" applied to the study of folk song is transplanted to the study of traditional instrumental music Qupai of Suona troupe. Its connotation is: in the structure of traditional Qupai music, composed of about three tones of the core tone. As a minimal structural cell, it is similar to the "motivation" of western music. The main difference is that "motivation" must have a characteristic rhythm, while the nuclear tone does not emphasize the rhythm form. We can feel the existence of "nuclear tone" in a variety of beats or rhythm forms. "Core tone" is the basic structure of melody equivalent to music Hui, which plays the core and leading role in the melody structure. It can be derived into a complete music through various deformation development.

Liu liping (2020) investigated the form of Suona ensemble. Suona ensemble music in southwest Shandong is mainly played as a Suona instrument. Each township has its own Suona troupe, most of which are used by families for daily weddings, funerals and entertainment activities. In terms of performance, there are various forms

of performance according to needs. 1) Solo: Because it is mostly played outdoors, it is usually performed with alto Suona, accompanied by one or two people playing the sheng (square sheng). It is called "single big Di" in folk, and is the most basic form of suona ensemble music in southwest Shandong Province. Some opera Qiu and folk minor tunes are usually played according to the needs of occasions. 2) Paired playing: Usually one Suona (B flat, A key), one small one (E, E flat), two alto Suona or Suona are played together in the form of ka Qiang, accompanied by sheng, flute and some percussion instruments. Paired playing and ensemble are performed with diverse performance styles and strong local flavor. 3) Ensemble: several tenor Suona (D, E flat or E), usually even; alto Suona (B flat or A), bass Suona (E flat or D), sheng, flute, Taku, gong, cymbals and cloud gong; most of them play large-scale ensemble music adapted from local music materials, and participate in some large-scale ceremonies and ceremonies.

Suona ensemble music of southwest Shandong Province is of high artistic research value, and its artistic characteristics are mainly manifested in that the repertoire is not invariable, but changeable, usually with finger-shifting variations, plate and chamber variations, etc. For example, the traditional Qu style "Open Door", divided into "Open Door Slowly" and "Open Door Fast", can be played in turns, and each performance is different. The performer can improvise and add flowers according to his own habits, and the music can be played with both finger-shifting and plate-cavity variations. When playing the Suona, the application of the player's own breath is very important. Because the correct breathing method plays a decisive role in the performance of Suona. Through various forms of contrast Suona breathing method, the abdominal and chest breathing method theory summed up by teacher Fan Guozhong's years of teaching experience is the most suitable for Suona playing. First of all, it is to master the relationship between breath and intonation, timbre and volume, and to know specific application methods during performance through specific analysis. Secondly, it is the use of different styles, through the analysis of the cognition and characteristics of various styles to use different flavors. Suona artists should train and use the atmosphere through the teacher's teaching experience and their own learning experience.(Li Wenliang, 2013)

Shang Xuan (2021) explained that the content of suona ensemble music participating in folk ceremony in southwest Shandong Province is discussed. The suona ensemble music in southwest Shandong Province has been applied to the folk weddings, funerals, festivals, temple fairs and other activities by the former imperial military etiquette music, and has become an indispensable part of the folk rites and rituals. Southwest Shandong advocate music in folk marriage and funeral ritual function. Southwest of Shandong advocating music art has a long history, the most important reason is that it has a close connection with the local traditional folk customs. Jiexiang County, Jining is the hometown of Zeng Zi, which is deeply influenced by the thoughts of Confucius and Mencius. During festivals, weddings, funerals and weddings, ancestor worship and temple fairs, people always pay attention to "benevolence, filial piety, righteousness and rites", and advocate music as a "downgrading" ritual system, which is closely related to folk customs and etiquette. Suona ensemble music is also necessary at weddings, funerals and weddings. Lu southwest advocate music and civil wedding. Marriage, in the southwest area of Shandong towns and villages has been a grand and lively event, please preach music class to play to add to the fun that is naturally not less.

Liu Xianjin(2015) mentioned that as a kind of traditional music culture form in the folk culture environment, the southwest of Shandong boasts music. With ancient folk customs and beliefs. Mainly from the scenes of folk weddings and funerals, sacrifices and temple fairs, the important role of southwest Shandong trumpet music is vividly recorded. In combination with the pieces and forms of the trumpet music, it can be seen that the musical conception expressed by Suona in southwest Shandong confirms the social and functional value of music. All kinds of folk rites and customs can survive and develop just by relying on trumpeting music, which cannot be separated from it, and trumpeting music also follows the local rites and customs. Therefore, advocating music in the southwest of Shandong has always been transmitted and developed.

Since the beginning of the 21st century, when classical music and popular music are competing for dominance and flourishing through professional stage, news media, audio and video market and other channels, traditional folk and rural Suona ensembles are still in the vast rural areas along other channels, and folk customs and

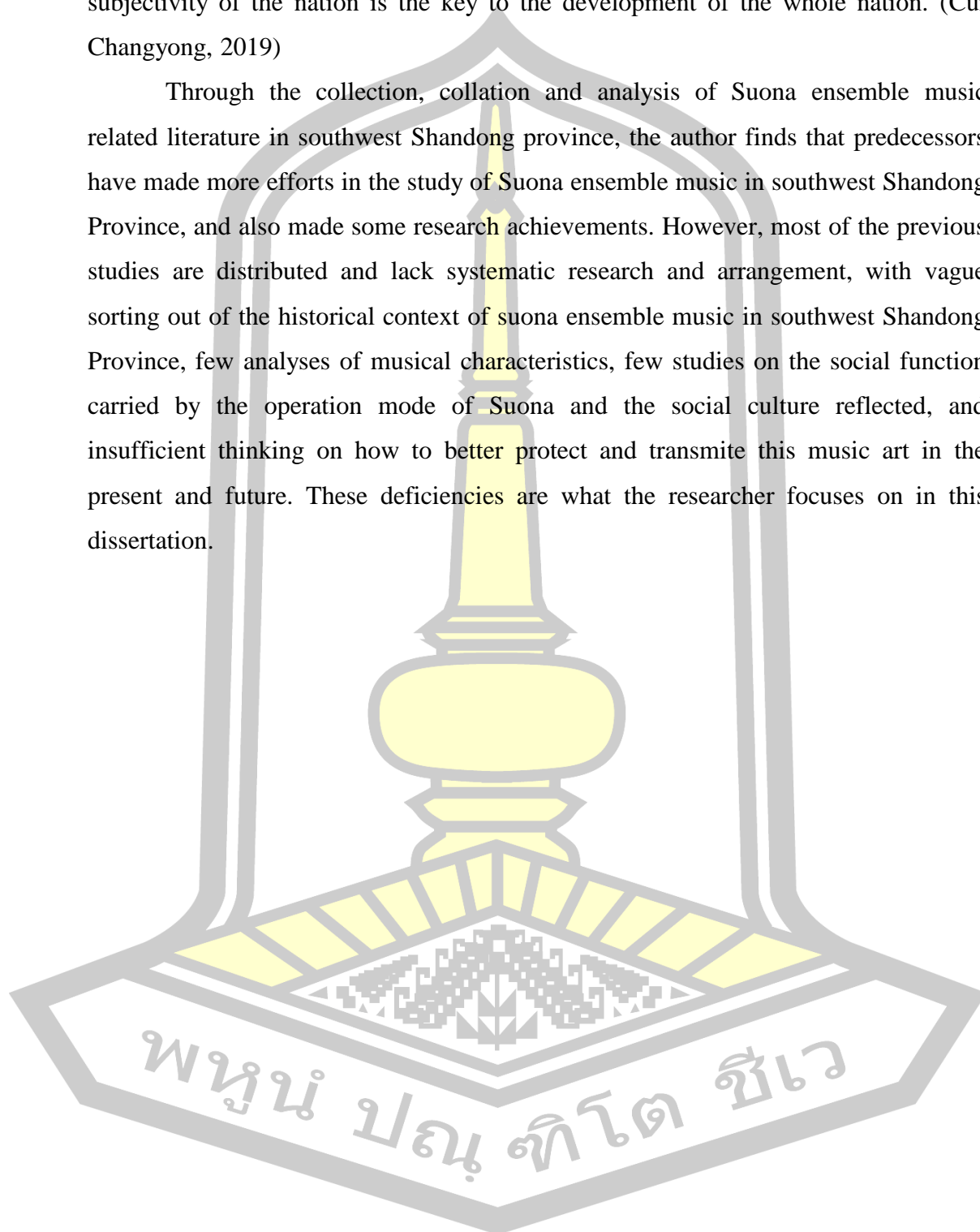
etiquette continue to survive and develop tenaciously, and are active among rural people with their unique youth and vitality. This is indeed a unique musical and cultural phenomenon worthy of further study. When a relative die, a Suona troupe is invited to play the music to express the loyalty and filial piety of the children. When young people get married, a Suona troupe is invited to play the music to make a joyous occasion. People's Daily life cannot do without the Suona troupe, and the Suona troupe is also closely surrounding People's Daily life to survive and develop. (Zhao Shiwei & Zhao Yanhui, 2009)

Suona ensemble music in southwest Shandong Province, as a folk music art form, once had an important influence in the whole country. Experts and scholars pay more attention to the musical or artistic characteristics of Suona in southwest Shandong Province. Under the current background of promoting traditional culture and protecting cultural heritage, Suona in southwest Shandong Province was evaluated as a national intangible cultural heritage in 2006, and attention to transmitters, representative works and transmission mechanism has become increasingly prominent. Around the "southwest Shandong Suona", the formation of fruitful research results. However, only around the object of "Southwest Shandong Suona", there is also a narrowness in the way of research, that is, Suona is often regarded as an artistic form or cultural specimen, ignoring the Suona as a folk grassroots culture, basically attached to the "Suona troupe" and its folk events activities, and rarely independent performance of "Suona art". (Liu Yong, 2015)

The cultural communication practice of Suona troupe is a form of program organized by peasants and performed for the appreciation of peasants. Combined with local folk customs, it has been passed down to the present. This kind of cultural communication practice of peasants includes organizers, performers and audience, which reflects the subjectivity of peasants' culture. Since its existence, the cultural communication practice of Suona troupe has been closely combined with the rural society and the local social structure, rooted in the local rural society and interacting with the life of peasants. Instead of being a superior cultural form, it can only be spread with the recognition and love of peasants, which also reflects the subjectivity of peasant culture. Farmers, rather than bystanders and outsiders, in order to achieve rural development, it is necessary to mobilize the subjectivity of farmers. The cultural

subjectivity of the village is the key to the development of the village, and the cultural subjectivity of the nation is the key to the development of the whole nation. (Cui Changyong, 2019)

Through the collection, collation and analysis of Suona ensemble music related literature in southwest Shandong province, the author finds that predecessors have made more efforts in the study of Suona ensemble music in southwest Shandong Province, and also made some research achievements. However, most of the previous studies are distributed and lack systematic research and arrangement, with vague sorting out of the historical context of suona ensemble music in southwest Shandong Province, few analyses of musical characteristics, few studies on the social function carried by the operation mode of Suona and the social culture reflected, and insufficient thinking on how to better protect and transmute this music art in the present and future. These deficiencies are what the researcher focuses on in this dissertation.





## **CHAPTER III**

### **Research Methodology**

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

- 3.1 Research Scope
  - 3.1.1 Scope of content
  - 3.1.2 Scope of research site
  - 3.1.3 Scope of time
- 3.2 Research process
  - 3.2.1 Selection site and key informant
  - 3.2.2 Research Tools
  - 3.2.3 Data collecting
  - 3.2.4 Data Management
  - 3.2.5 Data analysis
  - 3.2.6 Presentation

#### **3.1 Research Scope**

##### **3.1.1 Scope of content**

This dissertation is a study of suona ensemble music in southwest Shandong Province. The purpose of this study is to investigate the development history of suona ensemble music in southwest Shandong Province, analyze the characteristics of suona ensemble music in southwest Shandong Province, explore its social function and how to inherit and promote suona ensemble music in southwest Shandong Province.

The fourth chapter mainly introduces the development history of suona ensemble music in southwest Shandong Province from Ming Dynasty to now. The history of suona ensemble music in southwest Shandong can be roughly divided into four historical stages. The first period, suona ensemble music of southwest Shandong in Ming and Qing Dynasties ; The second period, suona ensemble music in Southwest Shandong during the Republic of China (early 20th century to 1949) ;



The third period, suona ensemble music in Southwest Shandong Province after the founding of the People's Republic of China and before the reform and opening up (1949-1978); The fourth period, suona ensemble music from the Reform and Opening up to the early 21st Century (1978-2021).

Chapter five analyzes and summarizes the characteristics of suona ensemble music in southwest Shandong from the aspects of performance form and music characteristics.

The sixth chapter focuses on the social function and transmission process, problems in the development today of suona ensemble music in southwest Shandong Province, China.

### 3.1.2 Scope of research site

The study sites are concentrated in Zaozhuang region, which is in the southwest of Shandong Province, adjacent to Jining City and Heze City, and adjacent to Jiangsu and Anhui provinces (See Figure 1).



Figure 9. Zaozhuang City, Shandong Province

Source: Cheng Chao (2023)

### 3.1.3 Scope of Time

The research period begins in September 2021 and ends in October 2023.

## 3.2 Research process

### 3.2.1 Selection site and key informant

Research site

Criteria: In Zaozhuang City, Shandong Province

Reason: Zaozhuang is a representative city in southwest Shandong, and almost every township can have suona ensemble music ensembles. Suona ensemble music practitioners are more than 1000 people. The researcher selects practitioners with rich performance experience as key information providers, including Suona ensemble owners, male actors, female actors and Suona ensemble performers transmitted by their families.

Key informant: The key informants are Mr. Jia Jiqiao, Mr. Fu Huawei and Ms. Ge Ling.

There are two criteria for researcher to select informants.

First, the informants should belong to the research area of the dissertation. Second, the informant should be the transmitter of suona ensemble music in southwest Shandong Province and have more than 10 years of suona ensemble music practice experience. From criteria I can choose three key informants.

#### 1) Informant: Mr. Jia Jiqiao

Criteria: Mr. Jia Jiqiao was born in the countryside of Zaozhuang and learned to play the Suona at the age of 14. He is able to play more than 200 traditional and modern pieces from southwest Shandong and has a detailed understanding of various Suona styles. He set up his own Suona ensemble, he is the boss, understand the whole process of Suona ensemble operation. His two sons are also part-time members of the Suona ensemble, showing the characteristics of family transmit, which is representative to a certain extent.



Figure 10. Mr. Jia Jiqiao  
Source: Cheng Chao (2023)

Informant: Mr. Fu Huawei

Criteria: Mr. Fu Huawei is the older one in the current field performance of suona ensemble music in southwest Shandong Province, has a certain understanding of the development history of suona ensemble music in southwest Shandong Province, and is still active in the performance stage. He composed and adapted the suona ensemble music in southwest Shandong by himself.



Figure 11. Mr. Fu Huawei  
Source: Cheng Chao (2023)

Informant: Ms. Ge Ling

Criteria: Ms. Ge Ling is a female practitioner and female Suona players are relatively rare. Her father is a famous local folk artist and her lover is also a member of the Suona ensemble. She and her lover often perform together. She learned to play suona ensemble music from her father when she was young. She is also a singer in a Suona ensemble and can sing local operas and folk songs.



Figure 12. Ms. Ge Ling  
Source: Cheng Chao (2023)

### 3.2.2 Research tools

According to the research objectives of this dissertation, each problem is studied in depth. The researcher studied suona ensemble music in southwest Shandong Province by means of literature analysis, field investigation and other research tools. In the field work, the suona ensemble music performance and the wedding funeral ceremony were recorded in detail with recording, camera, mobile phone and other instruments, and the collected data were sorted out and analyzed by computer.

First, we can know the historical development of suona ensemble music in southwest Shandong by interviewing the informant Jia Jiqiao and consulting relevant literature.

Second, by recording the use of suona ensemble music in weddings and funerals in southwest Shandong, we can know the characteristics of suona ensemble music in southwest Shandong.

Thirdly, we can know the social function of suona ensemble music in southwest Shandong by observing and recording the rules of suona ensemble music used in wedding and funeral ceremonies. Through interviews with key informants, we can learn about the transmission process of suona ensemble music in southwest Shandong and the problems encountered in its current development.

### 3.2.3 Data Collecting

The researcher collect data through document analysis and field investigations. To conduct in-depth research, the researchers refer to literature from libraries and cultural centers, and complete literature collection and analysis using online platforms such as CNKI (China Knowledge Infrastructure), Wanfang China Academic Journal Database, and Weipu Chinese Journal Service Platform. The researcher then plan to travel to the study site (Zaozhuang City, Shandong Province, China) to conduct fieldwork. In the data collection, the research collected data based on the research objectives.

The first is the collection of historical development data of suona ensemble music in southwest Shandong. First of all, the researchers collected the original literature materials by literature review, extracted the literature materials about the historical development of suona ensemble music in southwest Shandong province, and then interviewed key informants to collect the oral materials about the development history of suona ensemble music in southwest Shandong Province. Organize literature and field data collection, compile data analysis.

The second is the data collection of suona ensemble music characteristics in southwest Shandong. First, the researchers interviewed key informants and recorded the use of suona ensemble music in two weddings and two funerals. By the method of literature review, the researcher collected the score of suona ensemble music in southwest Shandong Province and the literature data about its musical characteristics, and accumulated a certain amount of literature. At the same time, the researchers analyzed the data they had.



Third, the data collection of the Social functions, transmission processes, problems and measures of ensemble music in southwest Shandong Province. First of all, the researcher used the method of literature review to collect documents; then, the researcher interviewed key informants, casual informants and general informants to collect verbal information about ensemble music in southwest Shandong Province.

#### 3.2.4 Data Management

The researcher categorised and collated all the data collected.

1) Convert the recorded interview records into written records. The collected documents are classified according to the different aspects of suona ensemble music described in southwest Shandong. It is helpful to study the development history of suona ensemble music in southwest Shandong Province.

2) Photos and videos According to the research objectives, classify and manage the suona ensemble music in southwest Shandong according to the different usage scenarios and different performance forms in weddings and funerals, and convert the representative suona ensemble music recordings and videos into musical scores. Original recording data and audio and video recordings are stored separately. It is helpful to study the music characteristics, social function and present situation of suona ensemble music in southwest Shandong Province.

3) Documents are classified and stored according to historical data, research materials, papers, journals, relevant government documents and policy data. It provides help for the historical development, musical characteristics, social functions, dissemination and protection of suona ensemble music in southwest Shandong Province.

#### 3.2.5 Data analysis

The data collected were analyzed according to the three objectives of this study.

1) The researcher analyzed the interview data of key informants Jia Jiqiao, Fu Huawei and Ge Ling, as well as the collected literature and relevant academic papers. By analyzing the data, this dissertation summarizes the historical development of suona ensemble music in southwest Shandong Province.

2) The researcher analyzed the audio and video recordings of suona ensemble music collected in the field work in the southwest of Shandong province and the sheet music recorded in the literature, through the use of musicology theory, western music theory and traditional Chinese music structure theory. And summarized the musical characteristics of suona ensemble music in southwest Shandong Province through the analysis of ensemble composition, performance form, characteristics of suona ensemble playing, classification of commonly, melody and form structure of suona ensemble music.

3) The researcher analyzed data from fieldwork and interviews with informants with the help of folklore and social musicology theories. This dissertation summarizes the social function and transmission process of suona ensemble music in southwest Shandong Province, as well as the related problems in the current development.

### 3.2.6 Presentation

In this dissertation, the researcher introduces the following six chapters:

Chapter 1: Introduction

Chapter 2: Review Literature

Chapter 3: Research methodology

Chapter 4 : The development history of suona ensemble music in southwest Shandong Province, China

Chapter 5 : The music characteristics of suona ensemble music in southwest Shandong Province, China

Chapter 6: The social function and transmission process, problems in the development today of suona ensemble music in southwest Shandong Province, China.

Chapter 7: Conclusion, Discussion and Suggestion



## CHAPTER IV

### **The development history of suona ensemble music in southwest Shandong Province, China**

The suona ensemble music in southwest Shandong Province is a kind of percussion and wind blowing music in China. In some documents, it is also named as percussion and wind blowing music in Southwest Shandong Province. The concept of percussion and wind music has different opinions, Yang Yinliu thinks: "percussion and wind music is a kind of music based on the performance of percussion and blow instruments." Liu Zhengsheng put forward in the Concise Course of Chinese Music History: "Percussion and wind blowing, Takus, pan flutes and jia are the main instruments, and there is a musical form of singing in the middle." The Dictionary of Chinese Music explains percussion and wind music as follows: "In traditional Chinese music since the Han Dynasty, percussion and wind instruments are the main forms and types of music." On percussion and wind music, "Encyclopedia of China · Music and Dance Volume" also gives an explanation, that "percussion and wind music as historical music, especially since the Han and Wei Dynasties, the palace, military, government and ceremonial, military, banquet related, It is also found in the music compiled by institutions such as Yuefu or Taichang ", and also points out that percussion and wind music are "mainly composed of percussion instruments and wind instruments."(Sun Huijie,2015)

From the above explanations about percussion and wind music, we can see that percussion and wind music is a kind of music that appeared in the Han Dynasty with percussion and wind instruments, and occasionally singing. Percussion and wind music is huge, the extension of the scope is very wide, experienced more than two thousand years of development history. In the whole long development process, influenced by the social, political, historical and cultural background of each dynasty and the personal preferences of rulers, percussion and wind music in each period has certain characteristics and development trends. In the Encyclopedia of China, Volume of Music and Dance, Huang Xiangpeng divided the development of percussion and wind music into three stages: Han, Wei, Sui and Tang, Song, Yuan, Ming and Qing

dynasties. On the basis of Mr. Huang Xiangpeng's research, the author has detailed the historical stages of the development of percussion and wind blowing in ancient China, and thinks that the germination of percussion and wind blowing is in the Western Zhou Dynasty, the Spring and Autumn period and the Warring States period. The formation of percussion and wind music appeared in the Qin and Han dynasties. Percussion and wind music developed in Wei, Jin, Southern and Northern Dynasties. Percussion and wind music flourished in the Sui and Tang dynasties. The Change of percussion and wind blowing In Song and Yuan Dynasties, this period of percussion and wind blowing gradually from the court to the folk; Folk percussion and wind music flourished in the Ming and Qing dynasties.(Sun Huijie,2015)

(Liu Yong2006)Since the Ming Dynasty, suona, as a characteristic wind instrument, has been added to Chinese percussion and wind music. suona ensemble music has been widely spread, and the folk suona ensemble in southwest Shandong has gradually formed and developed up to now.

Since the development of suona ensemble music in southwest Shandong Province is closely related to folk activities, and Chinese folk activities such as weddings, funerals and weddings are deeply affected by China's political and social environment, the division of the development stage of suona ensemble music in southwest Shandong Province is largely based on China's political and social development stage. Therefore, according to the actual situation, the researcher divides the historical stages of the development of suona ensemble music in southwest Shandong. The history of suona ensemble music in southwest Shandong can be roughly divided into four historical stages:

4.1 Suona ensemble music of southwest Shandong in Ming and Qing Dynasties (1368 to the end of the 19th century)

4.2 Suona ensemble music in Southwest Shandong during the Republic of China (early 20th century to 1949)

4.3 Suona ensemble music in Southwest Shandong Province after the founding of the People's Republic of China and before the reform and opening up (1949-1978)

4.4 Suona ensemble music from the Reform and Opening up to the early 21st Century (1978-2021)

4.5 Summary

#### 4.1 Suona ensemble music in southwest Shandong in Ming and Qing Dynasties

##### 4.1.1 The emergence of suona instruments in China

In China, there are various opinions on the emergence of suona instrument in China, but the more convincing view is that the suona instrument appeared in China later than Persia and Arabia, and may be introduced into China through some way with the Northern Dynasty, no later than the Tang Dynasty. From the Northern Dynasty to the Tang Dynasty, China had the most frequent exchanges with the Western regions, during which a variety of Western region music and Musical Instruments were introduced into the Central Plains of China. Therefore, it is reasonable that suona was introduced into China during this period. However, the record of suona did not appear in the literature of the Tang Dynasty, probably because suona was not widely used at that time, especially it was not used in the court and was not used in court music, so it did not attract enough attention. (Liu Yong, 2006)

Although suona appeared in the Tang Dynasty, the recorded information about suona is still very little in the Tang and Song Dynasties. So it can be inferred that the suona was not widely used in the Song Dynasty. (Liu Yong, 2006)

The situation between the Jin and the Yuan, only the words of Xu Wei in the Ming Dynasty can be referred to, he said, "In the Central Plains, from the Jin Dynasty and the Yuan Dynasty, Hu Qu prevailed, and now the remaining ancient music of the ancient Qu." Others have pipa, zheng, flute, etc., popular tunes are "Welcome fairy" "Toward the Son of heaven" and so on. As for the Laba (喇叭), suona and so on, they are all relics of the Jin and Yuan dynasties, which is really infuriating." But it seems to have value. From historical experience, the spread of culture sometimes needs to go through many iterations before there will be obvious results. Although the introduction of suona before the Tang Dynasty did not become popular in China, it is possible that the three times of the Mongol expedition to the West brought suona into China again. There is a quote in the Travels of Marco Polo translated by Zhang: "Now both sides are ready, and there is nothing else to do but go to war. Later, people could see and hear many Musical Instruments being made, especially the Erhu (二胡) instrument, which had the most pleasant sound. There is also a lot of LA BA blowing, and a lot of singing." In the other two versions, "Laba (喇叭)" is translated as "various

wind instruments" and "various wind instruments." Of course, none of the three versions directly mentions the suona, but since it is "many Laba (喇叭)" and "various wind instruments", is there a suona among them? Suona was used for military music in West Asia, and it is possible that the Mongolian army used it for military music. Ming Wang Qi's "《三才图会》(Sancai Tuhui )" also says that suona is "the joy of being in the army." According to the research of Mongolian scholar Zamusu, the Mongolian army used suona in military music in the past. In this way, the suona would follow the Mongol army to the Central Plains and take root here when they moved south. The Mongolian folk, however, rarely use the suona nowadays. If the above inference is true, then the suona would have become increasingly popular in the Central Plains since the Yuan Dynasty. Before the Yuan Dynasty, the popularity of suona in Jin Dynasty must have been lower than that in Yuan Dynasty. (Liu Yong, 2006)

#### 4.1.2 Dissemination and use of suona in Ming and Qing Dynasties

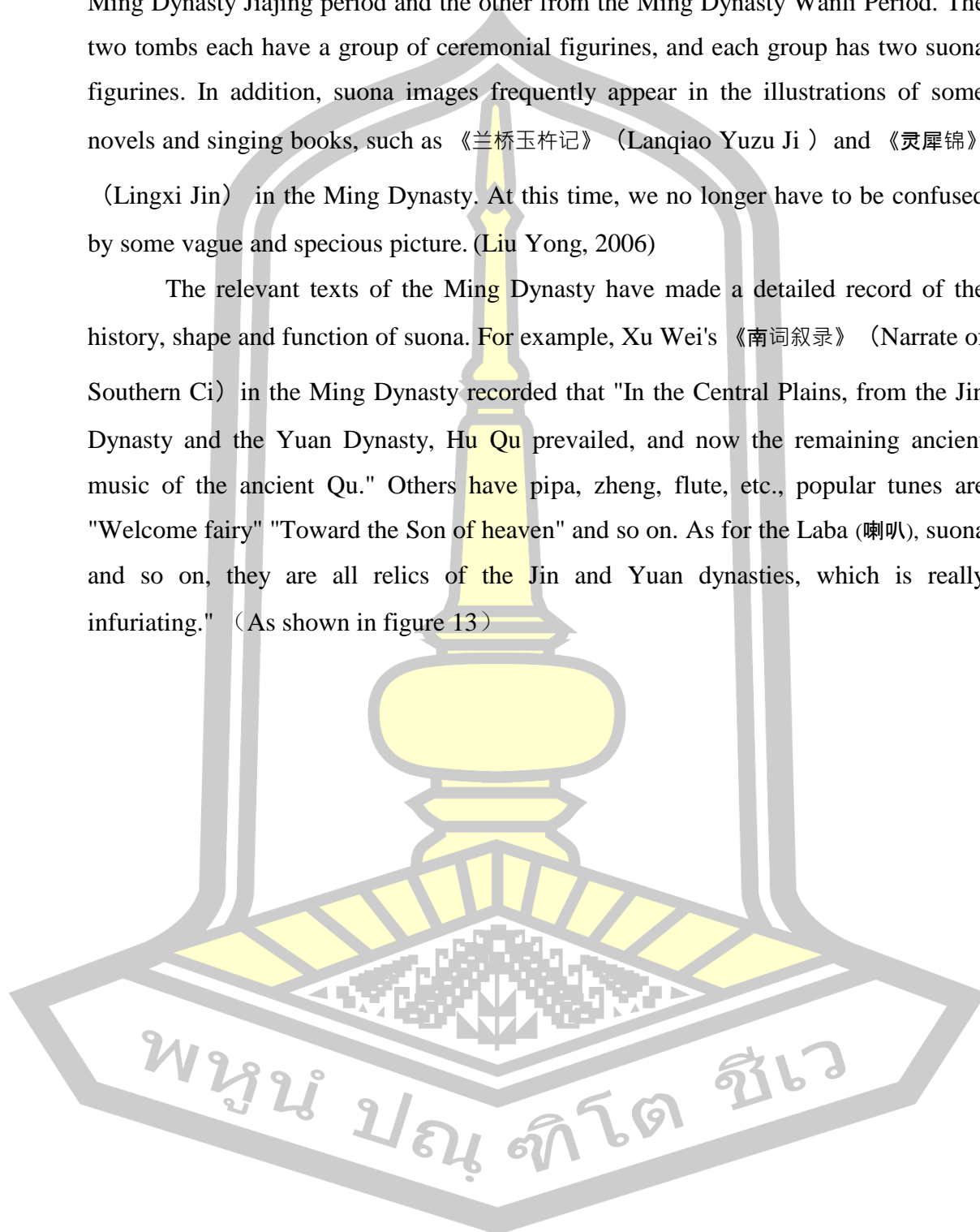
##### 1) Suona in Ming Dynasty

By the Ming period, the suona was already established on the Central Plain of north China. According to a reference in the encyclopedia Sancai tuhui (1619), the instrument was constructed in a form similar to that of today: 'Suona, looks like a laba, but has seven holes; its head and tail are made of copper, tube of wood' . The reference states further that 'it was used for military purposes, but now is very popular among the people. (The New Grove Dictionary of Music and Musicians, 2012)

In the Ming Dynasty, there were not only written records about suona, but also more and more suona images in murals and sculptures. The suona painted in the fresco of Fenyang Madonna Temple in Shanxi Province in the 28th year of Jiajing Ming Dynasty (AD 1549) is very similar to today's suona. The suonas in Jokhang Temple in Lhasa, Kaiyuan Temple in Quanzhou and Dai Temple are very realistic. The figurines of playing music unearthed from the tomb of King Yizhuang of Ming Dynasty in Jiangxi Province and the figurines of playing music riding unearthed from the tomb of Huayangming in Sichuan Province all have suonas, which are vivid and vivid. According to "Integration" (Sichuan Volume, 1982), two tombs of Ming

Dynasty officials were excavated in Tongliang County, Chongqing, one from the Ming Dynasty Jiajing period and the other from the Ming Dynasty Wanli Period. The two tombs each have a group of ceremonial figurines, and each group has two suona figurines. In addition, suona images frequently appear in the illustrations of some novels and singing books, such as 《兰桥玉杵记》 (Lanqiao Yuzu Ji ) and 《灵犀锦》 (Lingxi Jin) in the Ming Dynasty. At this time, we no longer have to be confused by some vague and specious picture. (Liu Yong, 2006)

The relevant texts of the Ming Dynasty have made a detailed record of the history, shape and function of suona. For example, Xu Wei's 《南词叙录》 (Narrate of Southern Ci) in the Ming Dynasty recorded that "In the Central Plains, from the Jin Dynasty and the Yuan Dynasty, Hu Qu prevailed, and now the remaining ancient music of the ancient Qu." Others have pipa, zheng, flute, etc., popular tunes are "Welcome fairy" "Toward the Son of heaven" and so on. As for the Laba (喇叭), suona and so on, they are all relics of the Jin and Yuan dynasties, which is really infuriating." (As shown in figure 13)



亦姑安於淺近大家胡說可也奚必南九宮爲

南曲固無宮調然曲之次第須用聲相隣以爲一套其間亦自有類輩不可亂也如黃鶯兒則繼之以震御林畫眉序則繼之以滴溜子之類自有一定之序作者觀於舊曲而遵之可也

南之不如北有宮調固也然南有高處四聲是也北雖合律而止於三聲非復中原先代之正周德清區區詳訂不過爲胡人傳譜乃曰中原音韻夏蟲井蛙之見耳

胡部自來高於漢晉在唐龜茲樂譜已出開元梨園之上今日北曲宜其高於南曲

有人酷信北曲至以伎女南歌爲犯禁愚或是子北曲豈誠唐宋名家之遺不過出於邊鄙裔夷之僞造耳夷狄之音可唱中國村坊之音獨不可唱原其意欲強與知音之列而不探其本故大言以欺人也中原自金元二虜猾亂之後胡曲盛行今惟琴譜僅存古曲餘若琵琶箏笛阮咸响牋之屬其曲但有迎仙客朝天子之類無一器能存其舊者至於喇叭哨呐之流并其器皆金元遺物矣樂之不講至是哉今崑山以笛管笙瑟按節而唱南曲者字雖不應頗相諧和殊爲可聽亦吳俗敏妙之事或者非之以爲妄作請問點絳脣新水令是何聖人著作

今唱家稱弋陽腔則出於江西兩京湖南閩廣用之稱餘姚腔者出於會稽常潤池太楊徐用之稱海鹽腔者嘉湖溫台用之惟崑山腔止行於吳中流聲悠遠出乎三腔之上聽之最足蕩人妓女尤妙此如

Figure 13. 《南词叙录》 (Narrate of Southern Ci)

Source: Xu Wei (Ming Dynasty)



In the ancient book 《纪效新书》 (Ji Xiao Xin Shu) written by Qi Jiguang in the Ming Dynasty, it is recorded that "Those who hold the trumpet in their hands are playing the suona, in order to gather generals and command military affairs." (As shown in figure 14)

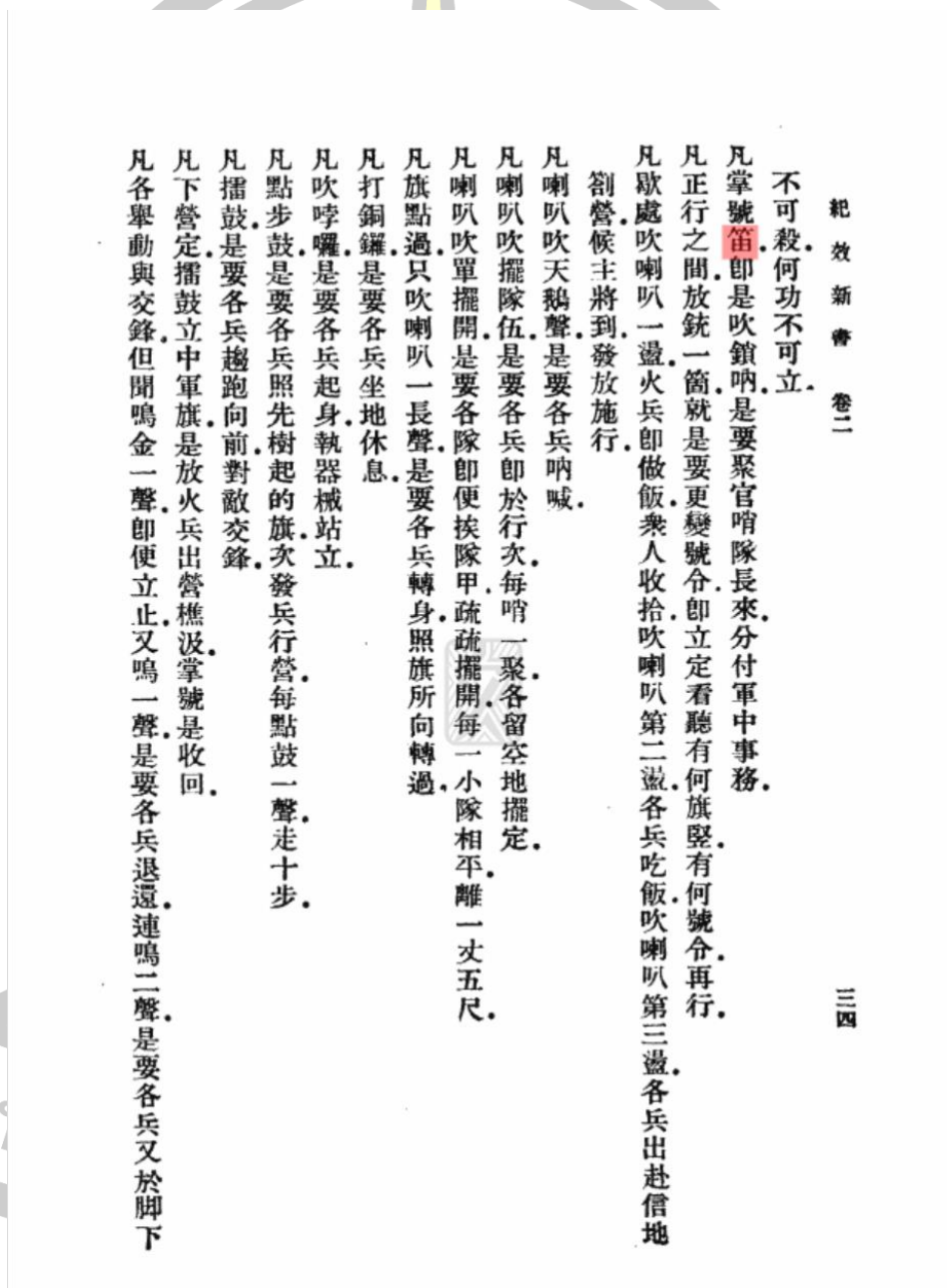


Figure 14. 《纪效新书》 (Ji Xiao Xin Shu)

Source: Qi Jiguang (Ming Dynasty)



In the ancient book 《三才图会》 (Sancai Tuhui) written by Wang Qi, it is recorded that "the suona is shaped like a trumpet, with seven sound holes, made of copper at the end and wood pipes in the middle. "I don't know when it originated. At that time, it was used by military ensembles, but now it is used more by the people."

(As shown in figure 15)



Figure 15. 《三才图会》 (Sancai Tuhui)

Source: Wang Qi (Ming Dynasty)

It is also recorded in other ancient books, such as 《在闻知新录》 (Zai Wen Zhi Xin lu) and Wang Pan's 《朝天子·咏喇叭》 (Chao Tian Zi Yong Laba). These books show that suona was widely used in the Ming Dynasty, not only for military music, but also for official greeting and civil activities, which was closely connected with the life of the people. But at this time, no court records have been seen. (Liu Yong, 2006)

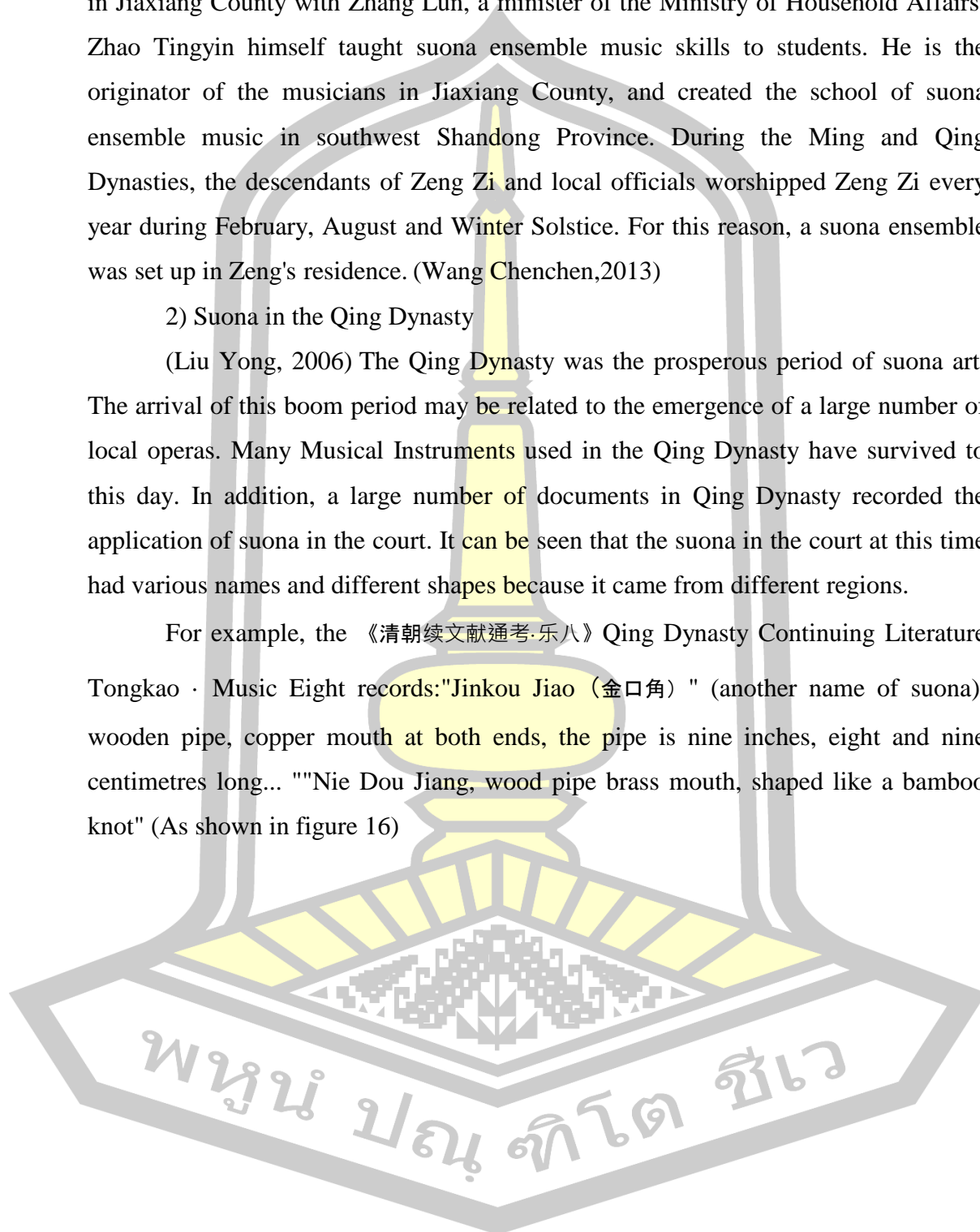
The emergence of suona music in southwest Shandong was also recorded in the Ming Dynasty. According to the County Annals of “《嘉祥县志》 Jiaxiang County”, Jining City, in 1582 (Ming Dynasty), the musician Zhao Tingyin, who was

well known for his suona playing skills in the capital, moved to Dazhanglou Village in Jiaxiang County with Zhang Lun, a minister of the Ministry of Household Affairs. Zhao Tingyin himself taught suona ensemble music skills to students. He is the originator of the musicians in Jiaxiang County, and created the school of suona ensemble music in southwest Shandong Province. During the Ming and Qing Dynasties, the descendants of Zeng Zi and local officials worshipped Zeng Zi every year during February, August and Winter Solstice. For this reason, a suona ensemble was set up in Zeng's residence. (Wang Chenchen,2013)

## 2) Suona in the Qing Dynasty

(Liu Yong, 2006) The Qing Dynasty was the prosperous period of suona art. The arrival of this boom period may be related to the emergence of a large number of local operas. Many Musical Instruments used in the Qing Dynasty have survived to this day. In addition, a large number of documents in Qing Dynasty recorded the application of suona in the court. It can be seen that the suona in the court at this time had various names and different shapes because it came from different regions.

For example, the 《清朝续文献通考·乐八》 Qing Dynasty Continuing Literature Tongkao · Music Eight records: "Jinkou Jiao (金口角)" (another name of suona), wooden pipe, copper mouth at both ends, the pipe is nine inches, eight and nine centimetres long... ""Nie Dou Jiang, wood pipe brass mouth, shaped like a bamboo knot" (As shown in figure 16)



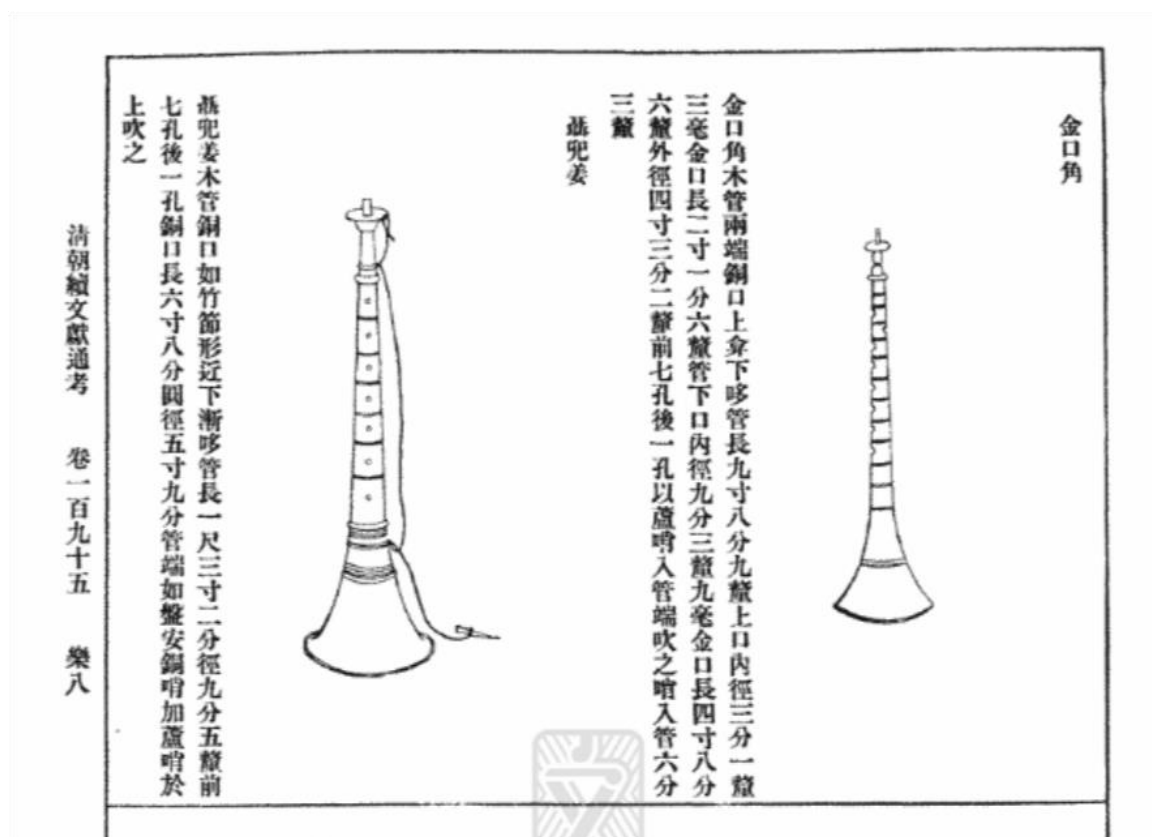


Figure 16. 《清朝續文獻通考·樂八》 Qing Dynasty Continuing Literature Tongkao·  
Music Eight

Source: Qing Dynasty Government ( Qing Dynasty)

"Surnai (苏奈尔) (another name of Suona), also known as suona, a wooden pipe, decorated with copper at both ends, made of reed whistle, pipe length one foot four inches one minute four centimetres. Nine sound holes, seven sound holes in the front, one sound hole in the back, and one on the left." " Suona has three kinds of large, medium and small, the smallest one is a umbilna, beautiful tone, often with silk and bamboo instruments ensemble. Mahogany, copper pipe mouth, reed whistle, also divided into sizes. The big one has a low pitch and the small one has a high pitch." (As shown in figure 17)

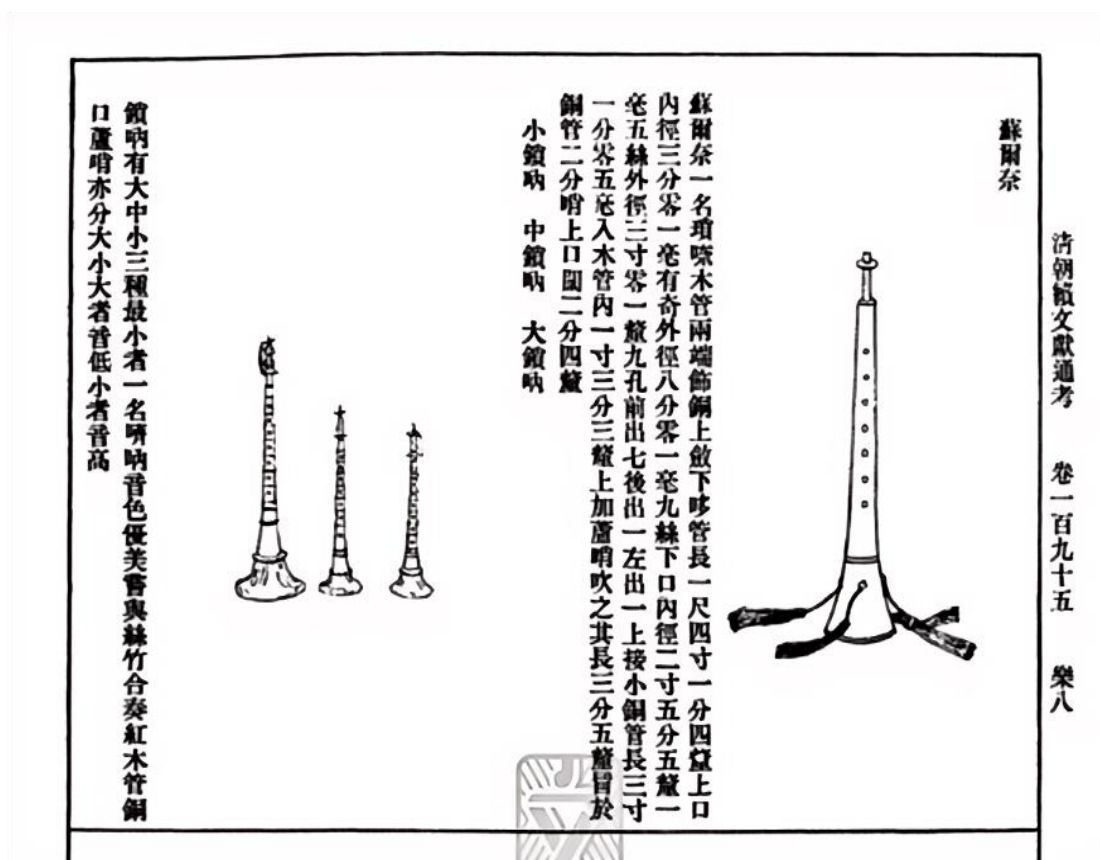


Figure 17. 《清朝續文獻通考·樂八》 Qing Dynasty Continuing Literature Tongkao·

### Music Eight

Source: Qing Dynasty Government ( Qing Dynasty)

In qing dynasty, the ancient book "《清史稿·樂志八》 Qing Dynasty History Draft · Le Zhi Eight" also records the court music use of suona, it wrote "cymbals song brings the use of eight gold, two bronze drum, a causeway, a cymbals, drum" (As shown in figure 18)



Figure 18. 《清史稿·乐志八》 Qing Dynasty History Draft · Le Zhi Eight

Source: Qing Dynasty Government (Qing Dynasty)

The ancient book of the Qing Dynasty, the Qing Dynasty "《大清会典图》 Daqing Huidian Tu", records the ceremonial music used by the emperor when he traveled, as well as a large number of suonas. It is recorded in this ancient book: "The emperor traveled using two golden bows, four bronze drums and two cymbals..... Two sheng, eight Jinkou Jiao (金口角) and so on." (As shown in figure 19)



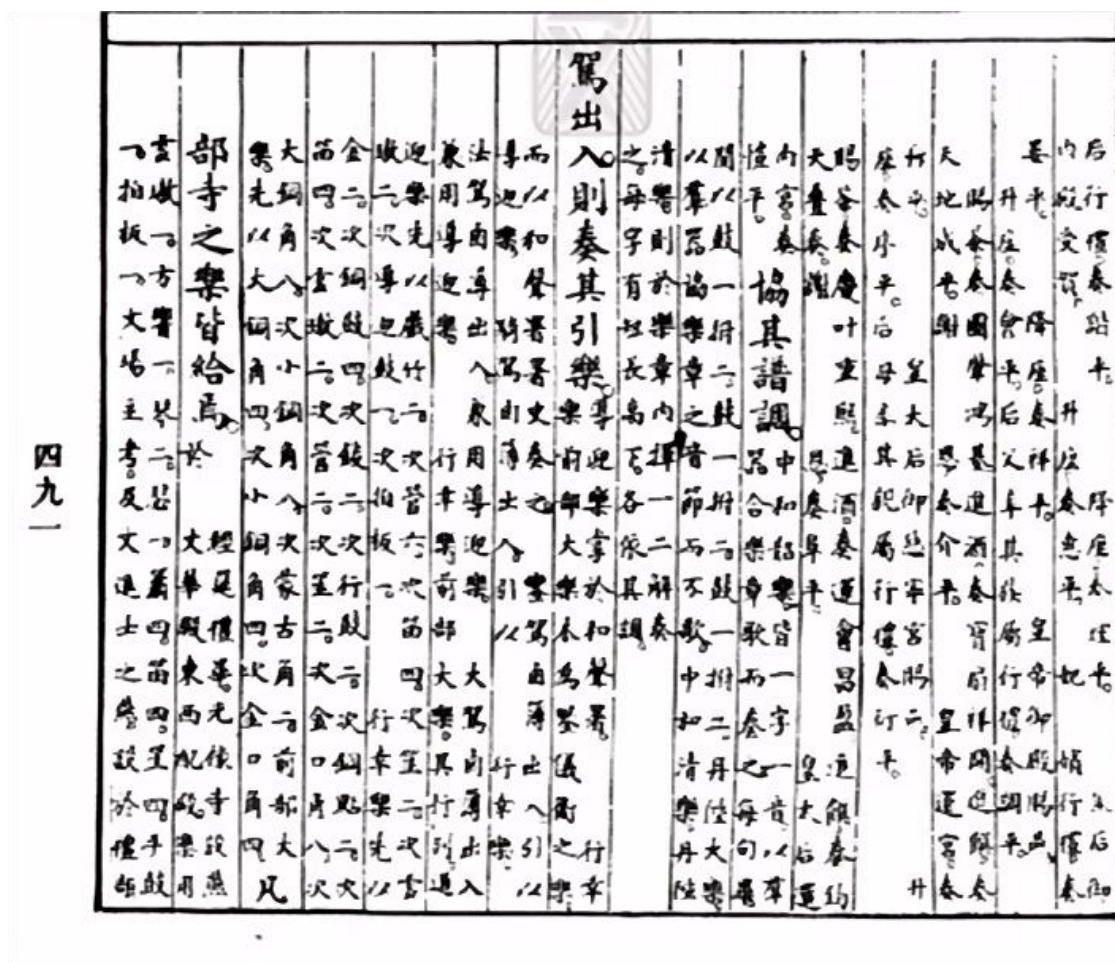


Figure 19. 《大清会典图》 Daqing Huidian Tu

Source: Qing Dynasty Government (Qing Dynasty)

There are other books that record the use of suona in the imperial court, such as 《清朝续文献通考·乐十》 Qing Dynasty Continuing Literature Tongkao· Le Ten, 《清朝通典·乐四》 Qing Dynasty Tongdian · Le Four.

It can be seen that suona music was both elegant and popular in the Qing Dynasty. Of course, in ancient China, folk music activities were rarely recorded in official books, but it is well known that the prosperity of folk suona music in the Qing Dynasty was beyond the reach of court music.

In Jining city in southwest Shandong Province, the records of "《济宁县志》 Annals of Jining County" show the use of Suona music in the funeral ceremony at that time. According to ancient books, funerals in wealthy families can last for more than

ten days. Suona is used and monks are invited. Suona music is also used in funeral ceremonies for people who die from poor families. (As shown in figure 20)



Figure 20. 《济宁县志》Annals of Jining County

Source: Jining Municipal Government (Qing Dynasty)

The ancient book "《济宁县志》Annals of Jining County" also shows the use of suona music in the wedding ceremony. The book describes that the front of the wedding procession should be guided by a suona band. (As shown in figure 21)



昏禮先由婿家遣媒通言於婦家婦家諾則換東帖俗謂之過小禮換東後婿家以釵釧簪珥之屬送婦家書喜柬及男女生年月日互換之俗謂之過大禮將昏前訂吉期具柬告婦家應允曰謹遵吉期屆期前一日婿家送妝衣首飾於婦家畢婦家陳妝奩於婿家曰鋪牀昏期日味爽婿親迎昇綵輿導以鼓樂儀從入門婿謁外舅外姑行奠雁禮婦家設筵款婿新婦妝後以紅翼蒙首從婿升輿延親屬送之有男送客至門婿家有賓送之相向揖遂退新婦輿至中庭延女賓迎新婦庭中設香案行拜堂禮禮畢婿導女入新房行合巹禮日晨舅姑盛服率新婦謁祖先遂徧拜舅姑及各尊長曰拜三此其大略也惟濟俗早婚男女婚嫁鮮有過二十歲者迎嫁時無論貧富胥用綵輿鼓吹富者添用儀仗仍沿前清舊習家中宴客動輒數十百席不無糜費惟婚姻不濟事縣志卷四

論聘錢猶有古意至禮制胥用舊式因之文明結婚尚未見有行之者喪禮初喪設靈牀覆單衾張素帷曰小斂懸紙錢於門門封以白紙入棺曰大斂大斂後設靈帷先期遍告親友受弔孝子衰麻斬齊懸幃扶杖如文公家禮諸儀弔者至則哭有服者持服自始喪七日以七計以後每七日則備筵哭奠延僧道誦經拜懺以爲常卜葬率期月亦開有貧不能葬延期至數年者葬期定具訃告立木主書銘旌先一日延齒德俱尊者一人題主曰題主官延相禮者二人曰陪題是夕孝子家祭禮三獻其省牲讀祝侑食哭奠皆有常儀由鳴引導之延紳矜裏禮曰公服立於右其親族陪祭列於左柩將發孝子執旛引靈戚友步從女眷舉從有設棚帳盛果品牲醴者曰路祭孝子跪謝賓至街頭孝子亦跪謝衆賓返有送至墓者極至墓祭土神墓中或以磚或以土或用灰

Figure 21. 《濟宁县志》Annals of Jining County

Source: Jining Municipal Government ( Qing Dynasty)

From the folk oral data collected in southwest Shandong Province, it is not uncommon to find more than ten generations of artists in the family, whose time span just spans the Qing Dynasty. According to the oral testimony of suona folk artists, the suona tradition of Wang Zhengyuan family in Yangbei Village, Yangzhuang Town, Tengzhou City, Zaozhuang City, Shandong Province has been for the 9th generation, and that of Zhai Junhua family in Shangzhuang village, Xuecheng District, Zaozhuang City has also been for the 9th generation.(Wang Dongtao,2005)

In southwest Shandong Province, suona is used in folk activities such as marriage, funeral, marriage, festivals, sacrifice, opera and song and dance. It was in

the fertile soil of folk life that suona music took root and blossomed, becoming a rising star in folk percussion and wind music. (Liu Yong, 2006)

To sum up, through the historical documents and oral materials from field work mentioned in 4.1.1 and 4.1.2 above, we can roughly summarize the characteristics of suona music in southwest Shandong in the Ming and Qing Dynasties. It can be seen that the names of suona in the Ming and Qing dynasties were different from those of today. It is also called "Laba (喇叭)", "Jinkou Jiao (金口角)", "Hadi (海笛)", "Surnai (苏奈尔)" etc. Now the southwest region of Shandong will also be called "Laba (喇叭)", "Jinkou Jiao (金口角)" and "Hadi (海笛)", but it will no longer be called "Jinkou Jiao (金口角)" and "Surnai (苏奈尔)".

It can be seen that the style of suona in the Ming Dynasty and the Qing Dynasty is also different from that of today. At present, the suona in China has eight sound holes, but in the Ming Dynasty records, it is mentioned that the suona has seven sound holes, and in the Qing Dynasty records, it is mentioned that the suona has nine sound holes. During this period, under the same name, suona also appeared as high, middle and low respectively, small, medium and large different shapes, forming a series of Musical Instruments.

From the above ancient records, we can know that, suona was mainly used for banquets and ceremonial ceremonies in the royal court. During this period, suona played a less prominent role as the principal instrument and was mainly used as a common instrument in the court orchestra. In the music activities of other ethnic minorities in China, the number of instruments used is also relatively large, which cannot prove that suona has a major position in folk activities. However, from the records of the folk traditions of funeral ceremonies in southwest Shandong and the information collected from the narrators, we can infer that the early form of suona music ensembles with the characteristics of suona ensemble music in southwest Shandong had already taken shape in the Qing Dynasty, because there were already some people specializing in suona music performances in the Qing Dynasty, and they have been passed down to the present day.

#### **4.2 Suona ensemble music in Southwest Shandong during the Republic of China (early 20th century to 1949)**

In 1840, after the Opium War, the Qing government entered the final stage, which began until 1949, and China was in a period of invasion and war.

During this period, China as a whole was in a state of constant war and unrest. The economic situation in rural areas was not optimistic on the whole, the living standard of the people was generally low, and the life of some families was very difficult. Because of this situation, people who use the suona ensemble to play music will also consider saving money, and usually ask the suona ensemble to reduce the number of performers. Before 1949, most of them required one person to play the suona and one person to play the percussion instrument, and the scene was relatively large, usually four to six people acted. Zhao Lun, an old suona artist in the northern Jiangsu region near Zaozhuang City, said that before 1949, suona ensembles were made up of two or four people. Two people, one person plays the suona, one person plays the percussion instrument, if there are four people, two people play the instrument, two people play the percussion instrument. At that time, there were two or four Suona ensemble members, and basically the leader of the Suona ensemble would perform with his family, and no one else would be invited. (Zhao Yanhui, 2021)

During this period, the number of suona ensemble members was small and uncertain, and there was even a situation where only one person played the music. For example, in the early days of the Zhao family Suona ensemble, which was founded around 1902, only Zhao Botong played the suona alone at local folk ceremonies such as weddings and funerals. Soon after, his son Zhao Hengbiao joined with small cymbals, and the personnel increased to two. At that time, there was a saying: "Zhao Bo and his father, blow a dozen." This is the true portrayal of Zhaozhuang Suona ensemble at that time. Later, Zhao Botong's grandsons Zhao Hengyu, Zhao Gao, Zhao Yunlong and so on joined successively, and the suona ensemble continued to expand. (Zhao Yanhui, 2021)

At that time, suona artists went out to play music, most of the time without payment, just to eat a full meal. However, on rare occasions, a wealthy family will play with two or more suona ensembles at the same time, and the concert will usually last for several days. When a particularly wealthy family holds a funeral, the suona

ensemble is invited to play for as long as a week to express the sincerity of offering sacrifices and honoring the deceased, and also to show prestige, style and face. At that time, the instruments commonly used in suona ensembles were only wind pipe and percussion. The main wind instrument is the suona, the flute is the auxiliary instrument, and the sheng is the accompaniment instrument. In Lianyungang area, there are no reed, no finger holes, non-western traditional copper wind instruments "tuba (大号)", percussion instruments, Takus, eraser, cloud gongs and so on. Suona ensemble usually plays traditional instrumental Qupai, with a few traditional folk songs. Suona ensemble performance form is only pure Musical Instruments, mainly used in weddings and funerals, and occasionally rich families hold "birthday celebration" activities for the elderly. Wei Yinyuan, an old suona artist from Longti Town in Dafeng County, said: Before 1949, rich people used two big suona, two small suona and two percussion suona; If you don't have money, you use two suonas. (Cui Changyong,2011)

At this stage, because the country as a whole was in a state of constant war and unrest, the government had little time to pay attention to or intervene in folk art activities. This situation is a good thing for many folk-art organizations, including the Suona ensemble, because the "disregard and inaction" of the government provides a relatively free, relaxed and undisturbed living environment for the survival and development of these folk-art organizations to some extent. As Mr. Wu Linshan, an old suona artist from Donghai County, said: At that time, they fought their battles and fought for their territory, and we blew our horns! (Zhao Yanhui, 2021)

It can be seen that the folk suona artists at this stage have an attitude of "detached" from the political situation and the disputes of the world. As a result of frequent wars, the state has no energy to intervene and control suona ensemble activities at the political and ideological levels.

However, during this period, there were frequent wars and people's lives were extremely difficult, and the environment and material living conditions of the Suona ensemble were very poor. For example, Wei Yinyuan, a suona artist from Longti Town of Dafeng County, said: "My father's name is Wei Lanqing, and he was born in 1911. His nickname used to be blind man, and he went blind playing the suona. At that time, there was a lot of performing business, and I often did not go home and



worked at night, which was very tired when I did the funeral. I went to bed more than 10 o'clock at night during the funeral, and I had to attend the funeral at 3 o'clock in the morning. I often lacked sleep and had no time to sleep, and I did not have things like eye drops in the past, so I became blind. (Zhao Yanhui, 2021)

However, the political and cultural environment at that time was relatively relaxed for the survival and development of suona ensembles. The attitude of the government authorities towards the suona ensemble is to ignore it and let it go, at least without strong opposition and repression. In the 18th year of the Republic of China (1929), "The Old Annals of Suining County" recorded that "funeral, Suona ensemble blowing music to guide the funeral procession, relatives and friends sent to the village. It doesn't matter whether the ceremony is grand or simple, but the funeral requires a ensemble." In the 25th year of the Republic of China (1936), "Xu Tumei County Zhiliu": "The next day's funeral, with advocacy, service, monk way guide." These records show that the suona ensemble was still playing normally during this period. (Zhao Yanhui, 2021)

The oral data of many old suona artists also show that although the conditions of suona ensemble artists at this stage are difficult, their activities are basically normal and they are in a simple and detached living state. (Zhao Yanhui, 2021)

(Zhao Yanhui, 2021) At this stage, the traditional instruments commonly used in the suona ensemble of southwest Shandong were basically formed. The basic instrument configuration of the ensemble includes wind instruments: suona, sheng; Percussion instruments are: Taku, gong, cymbals and so on. The addition of Sheng, the most important accompaniment instrument of suona ensemble music in southwest Shandong Province, provided more possibilities for the change of suona music in southwest Shandong Province. The sheng appeared earlier than the suona in China, but when it was used in the suona ensemble has not been verified, but it should be no later than the early 20th century. After joining the suona ensemble, Sheng instrument has always been in the position of accompaniment instrument, and its subordinate position has never changed. During this period, the shape of the suona evolved from seven, eight or nine sound holes in the Qing Dynasty to only eight sound holes. (As shown in figure 22)



Figure 22. The suona in the 1940s

Source: Zhao Yanhui (2013)

#### **4.3 Suona ensemble music in Southwest Shandong Province after the founding of the People's Republic of China and before the reform and opening up (1949-1978)**

From the founding of the People's Republic of China in 1949 to 1978, China was in the early stage of building a new regime. Suona ensemble members, like other farmers, soon began to participate in a series of collectivized organization activities, such as mutual aid group, elementary society and senior society, after they experienced land reform and allotted land. People's life, production, thought and cultural activities have gradually been incorporated into a highly integrated model, and individual management ideas and forms have been severely curbed. In addition, under the specific historical conditions at that time, the folk funeral ceremonies and suona ensemble activities were often regarded as "feudal superstition" and were forcibly excluded and restricted.



From the late 1950s to the early 1960s, with the "Great Leap Forward" movement in full swing throughout the country, "War on steel and copper" was one of the main contents of the government of Southwest Shandong to support the "Great Leap Forward". Some suona players, such as Yishuanglai in Jiexiang County, promised not to play the suona in order to protect their instruments from being "made of iron and iron". But without a job to make a living, he turned to shaving hair and cutting hair to serve people. (Wang Chenchun, 2013)

Fortunately, the restriction policy was not so strict at that time. This makes it possible for the advocacy group to do a "sneakily" performance from time to time, in order to hide people's eyes, the "suona" in his arms or in a cloth bag to perform for the employer, and earn a little money to barely survive. Performance records kept by Zhao Banquet's father in 1961 show that he performed 11 times in the first month of the year, 11 times in the second month of the lunar calendar, 6 times in March, 9 times in April, 12 times in November, and 21 times in December. By 1961, he was averaging more than 10 performances a month, or more than 100 a year. Such performance frequency is enough to prove that even at that time, suona ensembles were still popular and needed by ordinary people, with a broad mass base and a large demand space. (Zhao Yanhui, 2021)

However, the "Cultural Revolution", which began in 1966, brought unprecedented destruction to the traditional and special profession of suona ensemble: the activities of suona ensemble were strictly restricted, and their instruments were often confiscated or artificially destroyed. During this special period, in some relatively remote areas from the county, individual suona ensemble artists would still secretly and occasionally venture to play music at wedding and funeral ceremonies. For safety reasons, suona artists are forced to pack light, carrying only light and convenient instruments such as suona, sheng, and cymbals, so that they can quickly flee the scene if tracked down. In this special way of survival, they continue the life of the Suona ensemble with difficulty. During this period, although the government implemented a mandatory ban policy, the suona ensemble did not disappear completely. However, it is undeniable that the activities of suona ensemble are basically in the state of being forbidden and living in twists and turns, which has obvious invisible characteristics. (Li Wei, 2006)

During the Cultural Revolution, a few suona ensemble members were able to continue their skills by relying on the activities of literary and artistic groups, and the occasions for using music were limited to serving the "revolution". A small number of suona players were recruited into the propaganda team and went out to perform with the propaganda team. At that time, the music had not yet got rid of the shackles of the Cultural Revolution, and the music was mainly concentrated on the adaptation of revolutionary model operas such as "Red Cloud Gang", "Shajia Bang" and "Taking Tiger Mountain by Wisdom". If the old tunes such as "Big Di Hang" and "Chaotianzi" were played again, they would be severely punished. You can get paid for your labor, but it's not money. Instead, you earn points in exchange for food to help your family.(Cui Changyong,2011)

After these folk suona artists are absorbed into professional performance groups or literary and propaganda teams, they have the opportunity to receive professional training and influence, contact more Musical Instruments and performance forms, and gradually improve their personal music quality and broaden their horizons. All these foreshadowed and laid a certain foundation for the restoration and further development of suona ensemble after the "Cultural Revolution". These suona artists who have experienced professional performance groups or literary propaganda teams will return their professional knowledge and skills to folk suona ensembles after the end of the "Cultural Revolution". This is also a concrete example of the unexpected development of Chinese literature and art brought about by the popularization of literature and art in the ten years of "Cultural Revolution" and "breaking the Four Old Days". This phenomenon of "feeding back" in the folk suona ensemble still exists even at present. As Hou Licheng, the old artist of Xinyi Suona, said: I did not know these solos before, and my family's third son did not do it in the China Song and Dance Theater? He came back and began to play the songs he had learned there at the "wedding and funeral ceremony."(Zhao Yanhui, 2021)

From 1949 to 1978, due to political factors, the survival and development of the folk suona ensemble was tortuous and severe on the whole, which could be described as barely surviving. Due to the influence and restriction of the national environment, suona ensembles have to simplify their performances and pay attention to hiding. The simplification and concealment of the performance force the suona

ensemble to act secretly and quietly instead of ostentatiously and loudly during the performance. Suona artists' performances are mostly simple and to the point, not looking for how attractive the performance is, but to meet the needs of relevant rituals. Therefore, there is no obvious reform and change in the suona ensemble performance at this stage, and it still has strong traditional characteristics. If there is any change, it is only reflected in some performance activities, such as in the event of "sending happy news", the suona ensemble will play some popular revolutionary songs at that time, so that there is a certain update and richness in the playing repertoire. (Zhao Yanhui, 2021)

(Jia Jiqiao, 2023, interviewed) As for the shape of suona, there was no change during this period. The sound holes of suona were still 8, and suona production was mainly handmade. During the field work of the researcher, Mr. Jia Jiqiao showed his collection of suona from the 1960s. (As shown in figure 23)



Figure 23. The suona in the 1960s

Source: Cheng Chao (2023)

During this period, the most severe blow to suona ensemble music in southwest Shandong Province was that politics forced suona ensemble music to separate from folk activities of marriage and funeral, which made it difficult to develop suona ensemble music in southwest Shandong Province and forced it to enter a period of underestimation.

#### **4.4 Suona ensemble music from the Reform and Opening Up to the early 21st Century (1978-2021)**

In the development history of suona music after the reform and opening up, many scholars have not divided this stage into stages. But Professor Zhao Yanhui of Nanjing Normal University divided it into four stages, which the researcher think makes sense.

After the end of the Cultural Revolution in 1976, China entered the period of reform and opening up in 1978. However, from 1978 to 1985, the initial transformation of rural society did not prompt the huge, overall and universal changes of the Suona ensemble immediately, but only created conditions and laid the foreshadows for the development and evolution of the Suona ensemble to a certain extent. Around the mid-1980s, suona ensemble music in southwest Shandong gradually took place in a larger stage of development. (Zhao Yanhui, 2021)

##### **4.4.1 Recovery Phase (1978-1985)**

After the Third Plenary Session of the 11th CPC Central Committee in 1978, Suona ensemble artists, together with other farmers, welcomed and bathed in the spring breeze of reform and opening up. The dissolution of the people's commune and the implementation of the policy of "ownership of the property to the household" made the members of the Suona ensemble not only get the space of free activity, but also get the autonomy of individual management, and the Suona ensemble can finally carry out activities in a legitimate way. Go out to play music, no longer worried, no longer worried that the instrument will be confiscated by the village cadres; Many folk activities that require suona ensembles to play are no longer regarded as feudal superstition, and many government departments at various levels, such as cities, counties, and townships, specially invite suona ensembles to participate in official folk activities such as celebrating the New Year, celebrating the midnight festival, and

welcoming the Mid-Autumn Festival. The performance of suona ensemble is gradually open and daily, and the suona ensemble is gradually developing into "semi-professional". Suona ensemble personnel and scale have also changed. Zhao Lun, a veteran Suona artist in Suining County, said that after 1978, Suona ensemble "go out" (go out to perform) usually has six people. So, the composition becomes three blows three blows or four blows two dozen. At this time, the instruments that are played include two sets of shengs, up to three sets of shengs, and the people who play the sheng are also called hands. Around 1985, there were eight people, three of whom played the trumpet, two played the sheng, and three played percussion instruments.(Zhao Yanhui, 2021)

However, it is not easy to completely recover the suona ensemble activity which has been stagnant for more than ten years. The first is the difficulty of financing the purchase of Musical Instruments. For example, Zhao Hengyu, the second-generation descendant of the Zhaozhuang Suona ensemble in the Suining County youth village, sold his own cotton coat and then resold bicycles with his fourth son to make money to buy instruments. Then there is the shortage of manpower and the lack of business. The reason is that, first, under the influence of the long-term "left" trend of thought, most artists are afraid to engage in this industry. Second, villagers also have the same mentality, funeral activities are afraid of being regarded as engaging in feudal superstition, hope low-key, reluctant to invite suona ensembles to participate in related activities.(Zhao Yanhui, 2021)

(Zhao Yanhui, 2021) In the first few years since 1978, each Suona ensemble only performed more than 10 times a year, mainly for weddings and funerals, and occasionally for "birthday celebrations". Around 1985, the number of performances increased slightly year by year, but the overall situation was still cold and depressed. It is worth mentioning that during this period, some suona ensembles also had certain changes in the aspects of playing repertoire, techniques and instruments used. The main reason is that some suona ensemble artists who have worked in professional performing groups or propaganda teams will naturally bring back to the Suona ensemble the repertoire, techniques and other instruments they have come into contact with while working in professional performing groups or propaganda teams when they return home to engage in Suona ensemble activities. For example, some artists

returning to the countryside from the city will occasionally play a small number of movie songs, professionally composed suona solos, and use new techniques such as Santuu or Shuangtuu, and some artists will occasionally add Banhu or Erhu instruments to the suona ensemble. However, there are not many suona artists from suona ensemble to professional performing group, and then from professional performing group to Suona ensemble. In addition, Suona ensemble activities are still in the tentative recovery period, so these new changes are only partial and non-universal, and have not formed a strong overall and universal change trend.

#### 4.4.2 Development stage (1985-1990)

Since the mid-1980s, the instruments, music and performance forms of the Suona ensemble in southwest Shandong have become increasingly abundant, and the application occasions have gradually expanded and the activities have become more frequent. In terms of Musical Instruments, Erhu and Banhu have been widely used. In terms of repertoire, it has added opera, modern songs and instrumental music. The main form of performance is still blowing, but the suona solo form is becoming more and more prominent and strengthened. At this stage, the development of Suona ensembles in terms of instruments, music and performance forms was mainly due to the fact that in the 1960s and 1970s, some Suona ensemble artists had the opportunity to join professional or amateur performing groups, such as Clapper opera troupe, Liuqin opera troupe, acrobatic troupe, etc., as well as numerous literary and propaganda teams to serve as accompanists or solos. Thus, suona players had the opportunity to understand Henan Opera, Liuqin Opera, Clapper Opera, Peking Opera, Yue Opera, Huangmei Opera, Lv Opera, etc., to contact and learn some instruments, music and performance forms that the Suona ensemble had never used before, and then reference them to the Suona ensemble. (Cui Changyong, 2011)

At this stage, with the further liberation of rural social productive forces, the living conditions of farmers have been improved, and the spiritual needs of farmers have also undergone new changes, and gradually have the conditions and ability to meet the spiritual needs. One manifestation of this is that farmers' demand for suona ensembles has increased significantly. In order to create a lively, peaceful and happy atmosphere, or to express filial piety and nostalgia for the deceased, farmers are generally willing and able to invite suona ensembles to play when there are wedding



events at home. In the past, due to economic and other reasons, suona ensembles were not used as much as possible, and suona ensemble members were invited as little as possible. Since around 1985, farmers have gradually become financially well-off and are willing and able to use the suona ensemble. They switched to using as many suona ensembles as they could, and hiring as many suona ensemble members as they could. As a result, in addition to weddings, funerals, and birthday celebrations, suona ensembles have been invited to worship ancestors, celebrate the Spring Festival, celebrate the Lantern Festival, celebrate the full moon, shave hair, send condolences, and celebrate the army. Many rural folk activities that require suona ensembles to play have blossomed everywhere. Some well-known and high-level suona ensembles, their annual total number of playing activities of more than 120, and the trend is rising year by year. By 1990, some suona ensembles played as many as 170 times a year. Suona ensemble is more and more welcomed by the people in southwest Shandong, and has embarked on the road of healthy development since then.(Wang Dongtao,2005)

#### 4.4.3 Prosperous Period (1990-2000)

Since the 1990s, the rural music activities have become more and more diverse. Suona ensembles grasp the opportunity, keep pace with The Times, and gradually develop professionally, and embark on the road of prosperity and development. Many suona ensembles with a long history and strong strength have evolved into several sub-ensembles. Suona ensembles have not only instrumentalists, but also singers and dancers, as well as various Chinese and Western instruments and performance audio equipment. The key informant Ge Ling told me that it was like a folk-art performance group integrating instrumental music, song and dance, opera and folk art. With the change of people's thinking concept and appreciation needs, the suona ensemble model from the early 20th century to the mid-1980s can no longer meet the aesthetic needs of the masses in the new period. The gradual formation of the demand-side market and the change of demand-side aesthetic consciousness have forced Suona ensembles with a conservative ideology to play Takus, electronic keyboards, sing pop songs and dance disco, and even hire singers and actors from professional performance groups to join Suona ensembles with high salaries to meet the ever-expanding cultural and artistic demands of "customers" to the greatest extent.(Zhao Yanhui, 2021)

In addition, suona ensembles were used in various occasions during this period, such as his children's entrance to college and the opening of shops, and they all hoped to have Suona ensembles to congratulate them. Therefore, the composition and function of suona ensemble in this period have far exceeded the traditional style from the early 20th century to the mid-1980s, and it has become an indispensable part of the new folk activities in rural areas, occupying a special and important position in the spiritual and cultural life of rural people, and constantly bursting out vitality and powerful vitality.(Zhao Yanhui, 2021)

#### 4.4.4 Period of Great Change (since 2000)

Since 2000, with the continuous improvement of people's material living level, media and communication tools such as television, Internet and mobile phones have gradually entered the ordinary rural families. In particular, the emergence of communication platforms and forms such as QQ, Weibo, wechat and Douyin, which have become increasingly popular in recent years, has made the vast number of rural people, including artists, look at the world with wide eyes. Especially young people's artistic appreciation vision and aesthetic requirements have gradually undergone significant and drastic changes, and the performance form and content of suona ensembles have also undergone changes. In order to better meet the needs of ordinary people and to remain invincible in the increasingly fierce performance market, suona ensembles have undergone great changes in performance forms, hardware equipment and aesthetic trends, some of which are even shocking and worrying drastic changes. Such a drastic change has made the researcher, who comes from a family of folk suona ensembles, feel uneasy and perplexed. At present, the psychological feelings of most suona artists are similar to that of the researcher, and they generally hesitate and worry about the status quo and prospect of suona ensembles.(Zhao Yanhui, 2021)

Fu Huawei (2023, interviewed)said that during this period,the impact of pop music on Suona ensemble became more and more serious, and the traditional music of suona ensemble and its performance form were severely challenged and tested. In addition, the biggest influence on the instrument performance and use of Suona ensembles is electronic accompaniment music (MP3) and sound amplification equipment, which have caused controversy, anxiety and confusion among Suona ensemble artists. Because electronic accompaniment music has obvious advantages

over traditional accompaniment instruments such as sheng, Taku and eratsu in terms of volume and timbre change, it is a worrying issue for the old artists that in the long run, will suona ensembles no longer need the accompaniment of instruments such as sheng, Taku and eratsu, thus causing those old artists who can only be qualified for these traditional instruments to lose their original status. When the researcher interviewed the key informant, Mr. Fu Huawei, he expressed concern about this phenomenon.

It can be seen that, the modern electro-acoustic music accompaniment and sound equipment together have unprecedented influence and impact on the traditional music and performance of suona ensemble. It is no longer a problem for the sound amplification equipment to increase the volume of the suona, which can be achieved without the "kungfu" of the suona artists by adjusting the volume button, etc. As a result, some suona artists who have quickly attained the suona skill can still make up their score in the troubled waters even though their basic skills are not solid and their technical level is very low. For the traditional suona ensemble music culture, the progress of science and technology, the development of economy, the improvement of people's material life style and the change of spiritual needs are all double-edged swords, with both advantages and disadvantages.

(Jia Jiqiao, 2023, interviewed) Since the reform and opening up, the shape of suona has not changed, but the production of suona has gradually changed from manual production to machine production, and manual production is supplemented. At present, the suona ensemble musicians in southwest Shandong use both the new suona made by machine and the hand-made suona handed down. The following picture is a machine-made suona taken by the researcher during the field work. (As shown in figure 24)





Figure 24. Suona made by machine  
Source: Cheng Chao (2023)

To sum up, from the early 20th century to the mid-1980s, the basic characteristics of suona ensembles were as follows: there were only two kinds of instruments, namely traditional Chinese blowpipe and percussion, with few types and quantities; The wind repertoire is mainly composed of traditional instrumental music and folk songs, combined with traditional opera, Quyi music, a few professional songs and suona solo; During this period, most of the suona ensembles in southwest Shandong were used in folk wedding and funeral ceremonies. The performances were pure Musical Instruments, and songs and dances were rare.

Since the mid-1980s, the basic pattern of suona ensembles is as follows: In addition to the traditional Chinese wind and percussion instruments, traditional Chinese string instruments and western instruments are used, and the wind repertoire attaches equal importance to traditional music and modern professional songs and instrumental music, especially in recent years, there has even been a trend of

contemporary professional songs, traditional instrumental music and opera and folk music as a supplement. The application occasions are more diverse, the performance forms are richer, and the singing, dancing, skits, magic and other performance forms are added. The hardware equipment of the suona ensemble has also undergone great changes, with modern sound, lighting, stage and so on.

All in all, since the beginning of the 20th century, the suona ensemble in southwest Shandong has been undergoing different degrees of change, especially since the mid-1980s, the change is comprehensive and profound, and has undergone a process from small change to big change and then to great change. The change of suona ensemble in southwest Shandong is closely related to the history, geography, economy, culture and other local factors in southwest Shandong, and is deeply restricted and influenced by the political, economic, cultural and artistic environment and background at the national level.

Based on the historical development of suona music in southwest Shandong described in this chapter, it can be inferred that the history of suona music in this region can be roughly divided into four stages. According to existing records, the introduction of the suona instrument to China dates back no later than the Jin and Yuan dynasties. Prior to the Ming Dynasty, its usage was limited and primarily confined to military purposes. In Qi Jiguang's New Book of Ji Xiao from the Ming Dynasty, it is documented that suona instruments were still used in military settings. Additionally, court music during this period also incorporated suona instruments as mentioned in the Annals of Jiayang County from the Ming Dynasty. However, it remains uncertain whether specific types of suona musical instruments had been developed at that time in southwest Shandong. During the Qing Dynasty, there was a wider adoption and utilization of suona instruments. Official historical records regarding court music ensembles indicate that while suonas were part of these orchestras for ceremonial purposes, they did not necessarily hold a prominent role among other instruments. In terms of folk usage, evidence from Jining County during Qing Dynasty confirms that established suona ensemble existed in southwest Shandong and were commonly employed during weddings and funerals as customary practices within this region.



In the Ming and Qing dynasties, the suona differed in shape from its current form, featuring seven or nine holes; however, the modern Chinese suona now possesses eight holes. During this period, various sizes of suonas emerged - small, medium, and large - each capable of producing high, middle, and low notes respectively. This development led to the establishment of a comprehensive range of suonas.

In the period of Republic of China, due to the country's war, the government had no time to pay attention to the development of suona music, and gave suona music a space to develop on its own. During this period, an important instrument, Sheng, was added to the instrument configuration of suona band. With the addition of this instrument, the playing form of suona band in southwest Shandong Province developed from only suona as a wind instrument to one with both suona and sheng.

During the period from the founding of the People's Republic of China in 1949 to the reform and opening up in 1978, due to political factors, the government strictly controlled folk and folk activities, forcing the separation of suona music from folk activities. However, some suona bands were still used in some wedding and funeral ceremonies. During this period, suona music in southwest Shandong Province entered a low period. The composition of the band continued the configuration of the Republic of China period, without major changes.

After the reform and opening up, suona music in southwest Shandong has undergone great changes through three stages of restoration, development and great change. During this period, the traditional suona music repertoire also experienced a situation from occupying an absolute dominant position to being gradually divided into half of the popular music repertoire. The frequency of use of the single suona and sheng is gradually more than that of the double suona band performance. Due to the abundance of media and the use of electronic instruments and accompaniment audio, the traditional suona artists have been impacted. The traditional suona music gradually declined, and the popular elements gradually increased.

Through sorting out the history, we can see that the use of suona instrument in China shows two development lines. One is that the suona instrument is used in official music, which is used in court music, ceremonial music and military music. When the Qing Dynasty ended, the official music also ended. Another line is the use



of suona instruments in the folk, from the Ming and Qing dynasties, the folk suona ensemble music gradually formed, has continued to the present day, and finally formed today's southwest Shandong suona music. We can also see that the use of suona instruments in China is a process of spreading from official to folk.

The band composition of suona ensemble music in southwest Shandong developed from the form of suona and percussion music without Sheng accompaniment in the Ming and Qing Dynasties to the addition of sheng accompaniment instrument in the late Qing and early Republic of China, forming the form of single suona band with Sheng accompaniment and double suona band without Sheng accompaniment. This situation continued until 1978 after the reform and opening up. In the 21st century, western instruments, electronic instruments, Erhu (二胡) and other Chinese national instruments were used in the Southwest Shandong Suona ensemble. However, through the field work of the researcher, it is found that the current Southwest Shandong Suona ensemble has basically abandoned the use of western instruments, electronic instruments, erhu and other instruments. And back to the original formation of the basic band, namely suona, sheng, cloud gong, small cymbals, drum, clapper and so on. At present, however, in weddings and funerals, non-important performances are performed only in a minimalist form of suona playing and MP3 accompaniment.

The researcher believe that there are several factors leading to the development of suona music in China and southwest Shandong.

1) The impact of national policies. In Ming Dynasty and Qing Dynasty, suona instrument was absorbed into official music, making it a musical instrument for court music, ceremonial music and military music, and gradually spread to the folk. After the overthrow of the Qing government, court music ended, and so did the use of suona in official music. However, the use of suona in civil weddings and funerals still continued, and the Republic of China did not oppose or support the folk custom, so the suona ensemble music in southwest Shandong developed freely. After the founding of the People's Republic of China, restrictions on weddings and funerals, especially the strict control of weddings and funerals during the Cultural Revolution, led to the nadir of suona ensemble music in southwest Shandong. After the reform

and opening up in 1978, the national policy supported folk activities, and the suona music in southwest Shandong was rapidly revived and entered a period of rapid development until today.

2) The influence of folk activities such as weddings and funerals. The emergence and development of suona ensemble music in southwest Shandong is closely related to folk activities. We can even say that there would be no suona music in southwest Shandong without wedding and funeral. Folk activities are the most critical factor for the survival and continuation of suona ensemble music in southwest Shandong. This is the need of people in southwest Shandong. During the period from the founding of the People's Republic of China to the reform and opening up, the national policies forced the separation of suona ensemble music from folk activities, resulting in the underestimation of the development of suona ensemble music in southwest Shandong. After the reform and opening up, the support of national policies for folk activities led to the revival of suona ensemble music in southwest Shandong. All these fully prove that weddings and funerals are closely related to suona music in southwest Shandong Province.

3) Influence of economic factors. The influence of economic factors on suona ensemble music is mainly due to the number of bands. For example, during the period of the Republic of China, when poor people had funerals, because they did not have enough money to hire bands, there was a phenomenon that two suona and one percussion instrument served as funeral services. Today, in the field work, the researcher find that the use of one suona and MP3 audio accompaniment in unimportant links of weddings and funerals is also because the band wants to reduce the number of the band and reduce the band expenses.

4) The influence of music culture. Before the 1980s, the main pieces of suona ensemble music in southwest Shandong were traditional folk tunes and opera Quyi. However, with the wide spread of popular music in China in the 1980s, suona ensemble music in southwest Shandong quickly absorbed popular songs as performance pieces. At present, the traditional folk tunes, opera Quyi and pop songs are equally divided, which fully proves the influence of music culture on suona ensemble music in southwest Shandong Province. Of course, this also fully shows that

suona ensemble music in southwest Shandong caters to people's musical aesthetic needs, and is also an important factor for the survival of suona music in southwest Shandong.

#### 4.5 Summary

Suona ensemble music in southwest Shandong experienced four different stages of development before it developed into today's appearance, which is simply summarized in the following table.

Table 1. The historical period of suona ensemble music

Period	Important situation	Result of situation	The situation of suona music in southwest Shandong
Ming and Qing Dynasties (1386 to the end of the 19th century)	China in this feudal society period, the society was relatively stable. The court ceremonial orchestra uses suona instruments for music	Folk wedding and funeral ceremonies are used to trumpet music, and suona instruments are gradually being used.	Suona, as one of the instruments in court ritual music, did not play a leading role. In the folk, the rudiment of southwest Shandong suona ensemble gradually took shape.
The Republic of China (early 20th century to 1949)	China is Mired in war, and the social situation in China is unstable	The government of the Republic of China paid no attention to the development of suona music in southwest Shandong, and suona music took its own life.	During this period, a mature suona band was formed, with suona as the main instrument, sheng as the accompaniment instrument, and percussion instruments added.
After the founding of the People's Republic of China and before the reform and opening up (1949-1978)	The founding of New China, the Chinese Cultural Revolution	Social environment forces the separation of suona music from wedding and funeral folk activities in southwest Shandong Province, and suona music enters a period of underestimation.	During this period, the formation of suona bands used in civil wedding and funeral ceremonies in southwest Shandong did not change, and a small number of suona players followed the cultural propaganda team, leading to the improvement of their playing skills.
The Reform and Opening up to the early 21st Century (1978-2021)	After the end of the Cultural Revolution, China carried out reform and opening up, and its society, economy and culture developed rapidly.	Suona ensemble music in southwest Shandong province recovers and develops rapidly	On the basis of the original orchestra, the Suona ensemble has added modern instruments such as electronic organ, and uses MP3 audio accompaniment.

Source: Cheng Chao (2023)

## **CHAPTER V**

### **The music characteristics of suona ensemble music in southwest Shandong Province, China**

In this chapter, the researcher will analyze and summarize the characteristics of suona ensemble music in southwest Shandong from the following five aspects.

5.1 Ensemble composition and performance form

5.2 Characteristics of suona ensemble playing in southwest Shandong Province ;

5.3 Classification of commonly used suona ensemble music in southwest Shandong Province ;

5.4 Characteristics of suona ensemble music in southwest Shandong Province ;

5.5 Summary

#### **5.1 Ensemble composition and performance form**

5.1.1 Suona ensemble composition in southwest Shandong Province

The instruments used by the suona ensemble in southwest Shandong Province are mainly wind instruments and percussion instruments. The ensemble combination and its scale are flexible and diverse, and the ensemble is sometimes as small as 2 to 3 people, and generally 6 to 8 people. Common ensembles are:

a. Single suona ensemble, generally consisting of one suona, 1-2 sheng, a small cymbals or clappers, a cloud gong.

b. Double suona ensemble, which is played by two suona (Usually both suona are alto suona or both are bass suona), accompanied by percussion instruments. No sheng accompaniment is used.

Table 2. Ensemble composition

Ensemble Form	Ensemble instrument usage features	Instrument used	Application occasion
Single suona ensemble	One suona (The treble suona, the alto suona, and the bass suona can all be used separately) is the main instrument, accompanied by wind instrument sheng and percussion instrument.	Principal: 1 suona, Accompaniment: 1-2 sheng, 1 small cymbals or clapper, 1 cloud gong	This is the most used ensemble form and can be used in weddings and funerals
Double suona ensemble	It is played by two suonas (Usually both suona are alto suona or both are bass suona), accompanied by percussion instruments. No sheng accompaniment is used.	Principal: 2 suonas, Accompaniment: 1 cymbals, 1 cloud gong	It is mainly used as part of funeral ceremonies and can not be used in wedding ceremonies

Source: Cheng Chao (2023)

### 5.1.2 The performance form of Southwest Shandong Suona ensemble

There are three forms of percussion and wind music in Shandong:

The first is Seated performance, generally known as "Seated performance (坐棚)", that is, in the courtyard of the party's home or in the shed built in advance, and sit around the table to play. Usually the suona players sit in the middle, the sheng players sit on both sides of the suona, and then sit the cymbals and cloud gong players in turn. Sometimes there is flexibility, but it still highlights the main instrument.

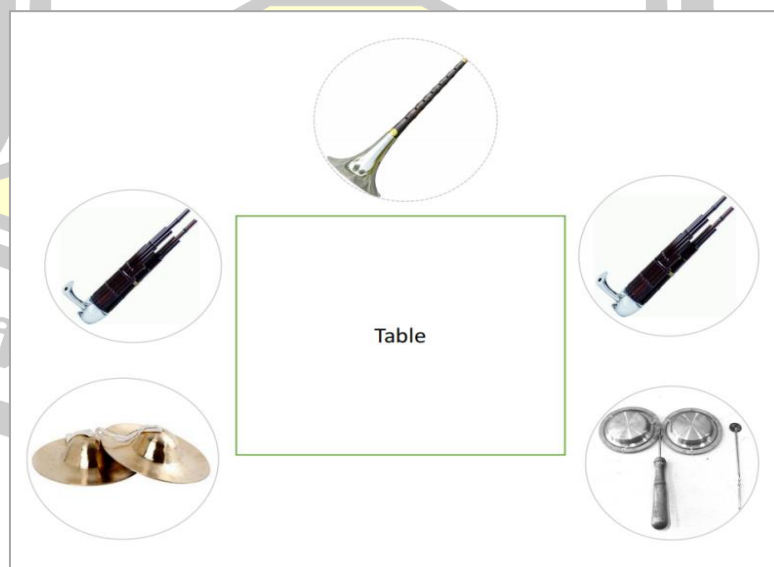


Figure 25. Seated performance--Single suona ensemble

Source: Cheng Chao (2023)



Figure 26. Seated performance--Double suona ensemble

Source: Cheng Chao (2023)

The second type is Street playing, in which the arrangement of the musicians is more flexible than that of sitting down, but generally the position of the suona players is still highlighted, and the sheng players are also close to the suona players.



Figure 27. Street playing--Single suona ensemble

Source: Cheng Chao (2023)





Figure 28. Street playing --Double suona ensemble

Source: Cheng Chao (2023)

The third is standing performance, the musician standing, standing position is flexible, generally around the suona as the center of the arrangement.

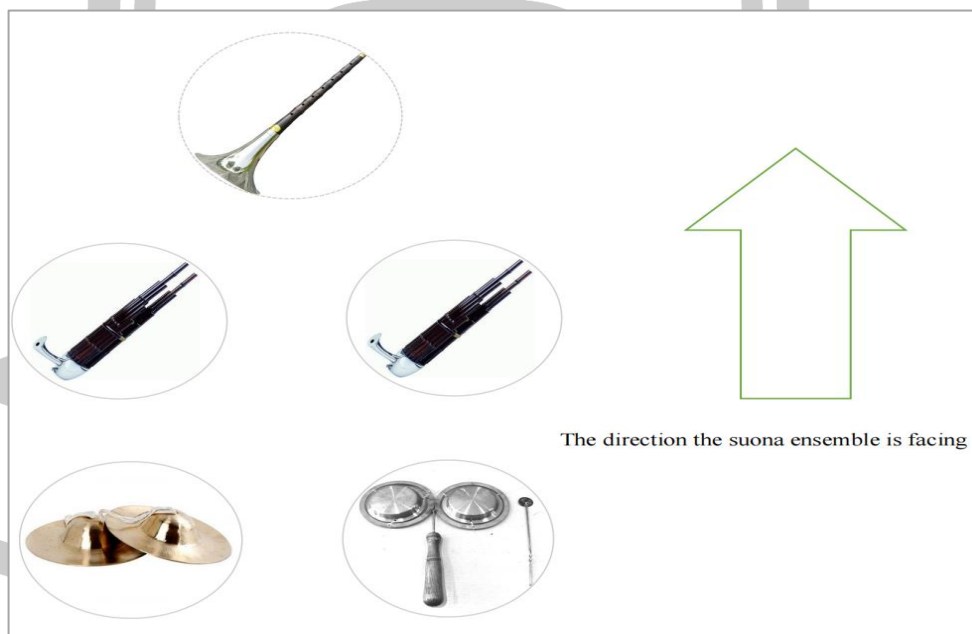


Figure 29. Standing performance--Single suona ensemble

Source: Cheng Chao (2023)



Figure 30. Standing performance--Double suona ensemble

Source: Cheng Chao (2023)

The first form of sit-down performance mentioned above has undergone some changes. At present, most ensembles have stage cars. When the carriage of the stage car is opened, the car turns into a stage with a table in the middle of the stage, and the stage is equipped with speakers, mixers, microphones and other equipment. The suona is played by an actor sitting in front of a microphone at a table, and the actors take turns playing the music. (See Figure 31)

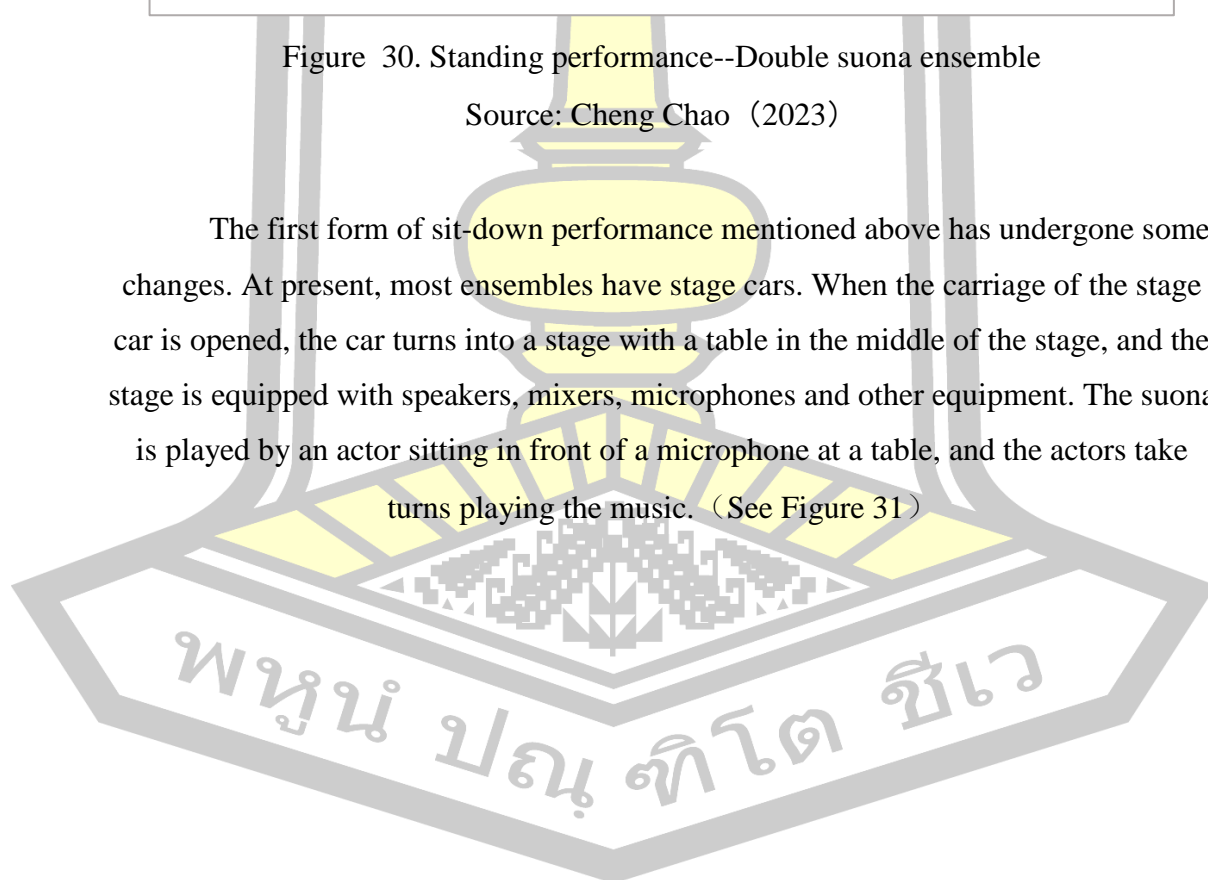




Figure 31. A performance on a stage car

Source: Cheng Chao (2023)

## 5.2 Characteristics of suona ensemble playing in southwest Shandong Province

### 5.2.1 The fingering and scale of suona instruments in southwest Shandong Province

There are two commonly used fingerings for playing the suona instrument in southwest Shandong Province, one kind is Tongyin(筒音) play "Sol", the other is Tongyin(筒音) play "Re". (Jia Jiqiao,2023, interviewed)

พหุ ประถมศึกษา

The fingering and scale of suona -- Tongyin(筒音) is "Sol"

										Overblowing						
<div>Pitch</div> <div>Sound hole</div>	5̣	6̣	7̣	1	2	3	4	5	6	7	1̣	2̣	3̣	4̣	5̣	6̣
Eighth sound hole	●	●	●	●	●	●	●	●	○	●	●	●	●	●	●	○
Seventh sound hole	●	●	●	●	●	●	○	○	○	●	●	●	●	○	○	○
Sixth holes	●	●	●	●	●	●	●	○	○	●	●	●	●	●	○	○
Fifth sound hole	●	●	●	●	●	○	○	○	○	●	●	●	○	○	○	○
Fourth sound hole	●	●	●	●	○	○	○	○	○	●	●	○	○	○	○	○
Third sound hole	●	●	●	○	○	○	○	○	○	●	○	○	○	○	○	○
Second sound Hole	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
First sound hole	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

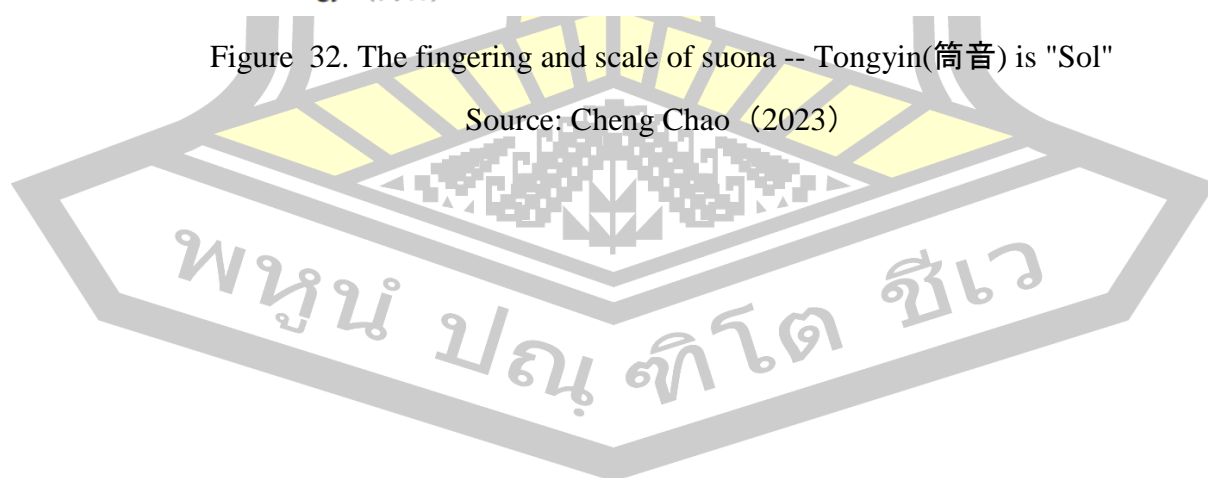
Symbol“●”means holding down the sound hole;

Symbol“○”means not holding down the sound hole.

Tongyin(筒音) means all the sound holes are held down.

Figure 32. The fingering and scale of suona -- Tongyin(筒音) is "Sol"

Source: Cheng Chao (2023)



The fingering and scale of suona -- Tongyin(筒音) is "Re"

										Overblowing						
Pitch Sound hole	2	3	4	5	6	7	1̇	2̇	3̇	4̇	5̇	6̇	7̇	1̇	2̇	3̇
Eighth sound hole	●	●	●	●	●	●	●	●	○	●	●	●	●	●	●	○
Seventh sound hole	●	●	●	●	●	●	●	○	○	●	●	●	●	●	○	○
Sixth holes	●	●	●	●	●	●	○	○	○	●	●	●	●	○	○	○
Fifth sound hole	●	●	●	●	●	○	○	○	○	●	●	●	○	○	○	○
Fourth sound hole	●	●	●	●	○	○	○	○	○	●	●	○	○	○	○	○
Third sound hole	●	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○
Second sound Hole	●	●	●	○	○	○	○	○	○	●	○	○	○	○	○	○
First sound hole	●	○	○	○	○	○	○	○	○	○	○	○	○	○	○	○

Symbol“●”means holding down the sound hole;

Symbol“○”means not holding down the sound hole.

Tongyin(筒音) means all the sound holes are held down.

Figure 33. The fingering and scale of suona -- Tongyin(筒音) is "Re"

Source: Cheng Chao (2023)

The above two suona fingering and scale arrangement methods use movable-do. For example, the C suona has the fixed pitch of Tongyin(筒音) is C, but in the southwest of Shandong Suona, the Tongyin(筒音) is called sol, which means singing from sol. The movable-do scale is sol, la, si, do, re, mi, fa, sol, and the corresponding fixed pitch is C, D, E, F, G, A, B<sup>b</sup>, C, and so on.(See table 3)

Table 3. Scale Comparison table (Tongyin is "Sol")

Numbered musical notation	5̣	6̣	7̣	1	2	3	4	5
movable-do	Sol	La	Si	Do	Re	Mi	Fa	Sol
fixed—do	C	D	E	F	G	A	B <sup>b</sup>	C

Source: Cheng Chao (2023)

Another example is the same C suona, the fixed pitch of the Tongyin(筒音) is C, but in the southwest Shandong suona, the Tongyin(筒音) is Re, which means singing from Re, and the scale of the movable-do is re, mi, fa, sol, la, si, do, sol. The corresponding fixed pitch is C, D, E<sup>b</sup>, F, G, A, B, C.(See table 4)

Table 4. Scale Comparison table (Tongyin is "Re")

Numbered musical notation	2	3	4	5	6	7	1̣	2̣
movable-do	Re	Mi	Fa	Sol	La	Si	Do	Re
fixed—do	C	D	E <sup>b</sup>	F	G	A	B	C

Source: Cheng Chao (2023)

5.2.2 The playing characteristics of suona instruments in southwest Shandong (Jia Jiqiao,2023) The formation of suona ensemble playing style is closely related to playing skills, methods, forms, as well as the performance characteristics of the instrument itself. The southwest Shandong suona has the following characteristics in playing skills:

1) Fingering characteristics of suona playing: Most of the music is made of RE and SOL with barrel tone (all 8 holes of suona are held down), and there are also music works with less barrel tone and DO.



2) The technique of huff and puff. Swallowing, the performance is too much whistle position with breath impact whistle, so that the sound rises; Enlarge the vibration area of the whistle and increase the volume; It can also be understood as super blowing, which is generally used more in the high notes. For example, to play the gas cap sound of the high-pitched suona, etc., means to lengthen the position of the whistle, so that the sound is lowered or weakened. For example, some sounds can not be found on the sound hole, but can be played freely if the method of "spit" is used.

3) Technique of rubbing fingers. When playing a certain melody, the fingers below the pronunciation hole touch the half hole or the whole hole up and down, so that the tone becomes dark, soft and smooth, similar to singing, but at this time the fingers do not leave the suona pole, but subtly press and knead with a certain joint of the finger belly. This fingering characteristic enhances the strong local characteristics of the music.

4) Using the technique of breath, most suona whistle pieces used by folk artists have the characteristics of large, thick and loud. Because the whistle is tied with cotton thread, the whistle is generally more laborious, and there is no certain breath control ability, it is difficult to adapt to playing. Therefore, the most commonly used suona playing is abdominal breathing, abdominal breathing depends on the volume of the lower Dantian to control the breath, that is, to produce a strong respiratory fulcrum in the Dantian area to produce a larger amount of breath, so it has greater persistence and randomness. This breathing method has strong pronunciation, rounded and pure timbre.

5) Cyclic ventilation is a common technique used in double suona playing. Its method is to control breathing with the strength of the lower abdomen, inhale through the nose and exhale through the mouth. When the nose inhales, the two sides bulge, the lower abdomen contracts in, so that the breath runs upward, that is, the pressure of the lower abdomen sends the breath to the mouth, and then gradually exhausts the breath of the mouth according to the demand, while exhaling in the mouth, the nose inhales again, repeating the cycle. In the playing requirements, it is generally required not to Taku the cheek and minimize the suction action.

6 ) Traditional fingering and downturn. The so-called traditional fingering method refers to blowing a "6" in the seventh hole, blowing an "i" in the eighth hole, and blowing a "5" in the sixth hole when the abbreviated "5" is blown. Such a second degree of minor three degrees of overblowing, will inevitably change the pronunciation of the timbre, so that it enhances the strong local characteristics. The lower tone is also a fingering method used more in folk blowing. That is, the seventh and eighth holes of sonar are octaves higher, and are not issued in the original sound hole, but the overtones of the simple tone and the first sound hole are used. Such fingering features can be rounded and soft.

7) Mouth movements and double vomiting. In suona and Nazi, natural mouth (whistle mouth) is generally used. This kind of mouth shape is flexible and adaptable. Double spit. It's used to finish the fast part. In this way, the base of the tongue drives the tip of the tongue, so the speed is fast and the force is balanced.

### **5.3 Classification of commonly used suona ensemble music in southwest Shandong Province**

There are mainly two kinds of ensemble arrangement of southwest Shandong suona ensemble music, one is single suona leading, the other is double suona playing. (Jia Jiqiao,2023)

Some of the pieces played by the single suona leader can be used in both weddings and funerals. However, there are some songs in the middle that can only be used in funerals and cannot be used in weddings, such as "Da Bei Diao 《大悲调》", "Du Shiniang 《杜十娘》" and so on. There are also some songs that can only be used at weddings, not funerals, such as "Good Day 《好日子》" and "Hot girl 《辣妹子》". Whether the music can be used in weddings and funerals depends on the specific links and scenes used in weddings and funerals. The researcher will explain in Chapter VI.

The music played by the double suona is strictly restricted to be used only in funerals, not weddings. (Jia Jiqiao,2023)

#### **5.3.1 Single suona leading form:**

a. The traditional songs of the single Suona ensemble include "Tai Hua Jiao 《抬花轿》", " Bai Niao Chao Feng 《百鸟朝凤》", "Yun Li You 《云里游》", " Yi Zhi Hua 《一枝花》", " Shi Yang Jing 《十样景》 Ten Scenes", "Ji Xian Bin 《集贤宾》", "Fan Zi Diao 《凡字调》", " Qing He Ling 《庆贺令》" and "Da Bei Diao 《大悲调》", etc. These songs have strong music, beautiful melody, and can be improvised according to the skill level of the artist, local music is rich in color, some songs will be used for variations, and the structure and texture of the music have undergone great changes. (Jia Jiqiao,2023)

b. Suona artists play some popular local songs according to people's needs. Such as: "Wu Xing Hong Qi 《五星红旗》", "China Grand Stage 《中国大舞台》" and folk songs, minor and popular songs and so on. (Jia Jiqiao,2023)

#### 5.3.2 Traditional Qupai for double suona playing:

The double suona is generally only used in some parts of the funeral ceremony, and the pieces played are mostly some old Daqu (大曲), which is relatively simple and elegant in style, and the musical structure is relatively regular, such as "Xiao Kai Men 《小开门》", "Da Kai Men 《大开门》", "Er Huang Mao 《二黄帽》", "Er Mi Zi 《二密子》" and "Da Guan Diao 《大棺调》".(Jia Jiqiao,2023)

### 5.4 Characteristics of suona ensemble music in southwest Shandong Province

#### 5.4.1 The musical characteristics of the double suona ensemble

In the southwest of Shandong province, the form of double suona can only be used in the funeral ceremony, not in the wedding ceremony. And mainly used in the important part of the ceremony. The double suona performance generally adopts the method of cyclic ventilation, and cannot use the method of free ventilation. In the accompaniment instruments, only cloud gong and other percussion instruments, no other instruments such as sheng accompaniment. The music of the double suona is basically traditional pieces, some of which come from the opera Qupai, some from the

folk tunes. After a long history of accumulation, it has formed a stylized playing mode.

**WUMING**

♩ = 84

Player: Li Jingwen, etc  
Transcription by Cheng Chao

Phrase 1 4 | Phrase 2 8 |

SUONA I

SUONA II

XIAOCHA

YUNLUO

Phrase 3 12 | Phrase 4 16 |

Phrase 5 20 |

SUONA = Chinese Shawm  
XIAO CHA = Small cymbals  
YUNLUO = cloud gong

Figure 34. WU MING

Source: Cheng Chao (2023) , received from fieldwork

The music above is a traditional double suona ensemble music piece. The whole music is 21 bars in total, from bar 1 to bar 16, there are 4 phrases, each composed of 4 regular bars, the four phrases use the common Chinese "Qi (起, starting), Cheng (承, carrying), Zhuan (转 · turning) and He (合, combining) ." music creation program, phrase 1 is "Qi (起, starting)", phrase 2 is "Cheng (承, carrying) ", phrase 3 is "Zhuan (转 · turning) ", phrase 4 is "He (合, combining) ". From bar 17 to bar 21 is phrase 5, which is a variation of phrase 4 repeated, emphasizing the melody of phrase 4, with a slight change in rhythm. The whole music adopts the traditional Chinese pentatonic mode, the scale is composed of "sol, la, do, re, mi", the whole music mainly revolves around the two tones of "re and mi" for progressive development, jump interval is pure fourth and pure sixth, but the use of jump is less. The first and second sentences of the music are G ZHI mode. Then switch to C GONG mode to end. The whole music is short and delicate, the rhythm is bright, and the instrumental characteristics of the melody are obvious.

This music was repeated eight times in the actual performance, and each time was strictly repeated without obvious variations. Only the final changes were made at the end. The number of repetitions would be changed according to the needs of the funeral ceremony.


In this music, both suonas play the same melody, and the suona in C key is used, Tongyin (筒音) is "sol". The double-suona is played without the accompaniment of melodies such as sheng, but with percussion instruments such as cymbals (小镲 · XIAOCHA) and gongs(云锣 · YUNLUO). The rhythm of the cymbals is accompanied by the seasonal value of "♪" and the speed of the cymbals is doubled, accompanied by the seasonal value of "♩". The rhythm and speed of the percussion instruments in the whole song are the same and do not change.

The above piece of music, in which the two suonas play the same melody strictly and repeatedly without any changes, is only a kind of double suonas ensemble music in southwest Shandong Province. In addition to this form, the researcher found in the course of field work that the speed and number of beats of the double suonas do





This piece of music, “ER HUANG MAO”, is in G ZHI mode, which maintains the whole music throughout. The music has added the deviation GONG, but it appears in the way of passing tone, which has no influence on the mode of the music. There are four phrases in the theme part of the whole song, of which phrase 1 is from bar 1 to bar 4, phrase 2 is from bar 5 to bar 8, phrase 3 is from bar 9 to bar 12, and phrase 4 is from bar 13 to bar 16. From bar 17 to bar 20 is phrase 5, which is the ending phrase of the music. Phrase 3 and phrase 4 are variations on phrase 2.

Music bars 6 and 7 () as the core motivation of the following phrases 3 and 4 are always kept, while the other two sections are changed respectively. Phrase 5, as the ending phrase, appears twice half notes to give the music a sense of pause and play an effective ending role.

From the perspective of the melodies played by the two suonas, SUONA I is the main body of the music, and SUONA II carries out the decorative note variation in the high notes from bar 11 to bar 20. The variation melody is very characteristic of the loud and wild music of the suonas in southwest Shandong Province. The melody of the high pitch region played by SUONA II is more likely to attract people's attention than the main melody played by SUONA I.

However, the different melodies played by SUONA I and SUONA II do not have a longitudinal harmonic meaning, and the music played by the two SUONA Suona is still a single melody of their own, but the variations made by the two Suona Suona enrich the melody, especially the variations in the high pitch area of SUONA II. During the field work, the four phrases in the main part of the musical work heard by the researchers were repeated many times, but the repetition would have some variations, among which the most obvious change was that the number of bars at the beginning and the number of continuous bars would also change when the grace note variation of SUONA II entered the high note area. For example, in the third repetition, SUONA II performs a variation of the high pitch in bar 8 and continues until bar 16, as in the following example.

VARIATION: "ER HUANG MAO"

Player: Li Jingwen, etc  
Transcription by Cheng Chao

♩ = 108

Transcription by Cheng Chao

Phrase 1

4

Phrase 2

SUONA I

SUONA II

XIAOCHA

YUNLUO

8

Phrase 3

12

Phrase 4

3

16

SUONA = Chinese Shawm

XIAO CHA=Small cymbals

YUNLUO =cloud gong

Figure 36. “ER HUANG MAO”—The variation part

Source: Cheng Chao (2023) , received from fieldwork

As can be seen from the above score, SUONA II did not change sentence 1 and sentence 2 of the melody before the melody variation in the higher notes, but played the same melody of the first two sentences together with SUONA I. This allows the two suona players to understand when the melody began to repeat. Meanwhile, the first two sentences remain unchanged. It also unifies the style and musical characteristics of the music. In addition, when the music is varied, it mainly changes the melody in a decorative way. The phrasings are very regular, and the phrase formed by the four bars played by SUONA I does not change. The strict structure of the musical phrase ensures that the two suonas can perform melodic variations within a limited number of bars and programs. The two suona players do not have to worry about their own variations and cannot cooperate with each other. Although the framework of the number of beats in the phrase is strict, it also gives the two Suona players confidence to perform melody variations. The form of double suona variation like “ER HUANG MAO” is most commonly used in the double suona ensemble music in southwest Shandong Province. Similar to this, other typical songs include “DAGUANDIAO KAIMEN” and “ER MI ZI”.

From the above analysis of the double suona music “WUMING” and “ER HUANG MAO”, we can see that in the suona music of southwest Shandong Province, the double suona ensemble music has the following characteristics: it does not use sheng accompaniment, but only uses percussion accompaniment; The music is short but repeated many times; The beat and rhythm of the music, as well as the number of bars of the phrase are relatively regular, and the variations are mainly carried out on the melody decoration. The music is usually in the national mode of China.

#### 5.4.2 Musical characteristics of single suona ensemble

Compared with the double suona ensemble, the single suona ensemble in southwest Shandong is freer in music style and usually uses variation techniques. Next, the researcher will analyze “YUN LI YOU”, which has a strong music style of Southwest Shandong.

## YUN LI YOU

Player: Jia Jiqiao, etc  
 Transcription by Cheng Chao

$\text{♩} = 72$       Phrase 1      Phrase 2

SUONA

SHENG

XIAOCHA  $\text{♩} = 72$

7      Phrase 3

13      Phrase 4      Phrase 5

19      Phrase 6

2

25

Phrase 7

Phrase 8

31

Phrase 9

Phrase 10

38

Phrase 11

44

Phrase 12

Phrase 13

The musical score is written for piano in a key of two flats (B-flat and E-flat). It consists of six systems, each with two staves (treble and bass clef). The first system (measures 2-25) contains Phrase 7 and Phrase 8. The second system (measures 26-31) contains Phrase 9 and Phrase 10. The third system (measures 32-38) contains Phrase 11. The fourth system (measures 39-44) contains Phrase 12 and Phrase 13. The fifth system (measures 45-50) contains Phrase 14 and Phrase 15. The sixth system (measures 51-56) contains Phrase 16 and Phrase 17. The score is written in a piano style with a steady bass line and melodic lines in the treble staff. The phrases are marked with brackets and labels above the staff.



The image displays a musical score for a suona ensemble, titled "YUN LI YOU". The score is written for three parts: a treble clef staff (likely for the suona), a bass clef staff (likely for the xiao cha), and a percussion staff (likely for the suona). The score is divided into four systems, each containing a phrase:

- Phrase 14:** Measures 51 to 56. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.
- Phrase 15:** Measures 57 to 63. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.
- Phrase 16:** Measures 64 to 70. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.
- Phrase 17:** Measures 71 to 76. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.
- Phrase 18 (ending phrase):** Measures 77 to 82. It features a melodic line in the treble staff and a rhythmic accompaniment in the bass staff.

The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The percussion staff uses a simplified notation system with vertical lines and dots to represent rhythmic patterns.

SUONA = Chinese Shawm

XIAO CHA = Small cymbals

Figure 37. Music for suona ensemble "YUN LI YOU"

Source: Cheng Chao (2023), received from fieldwork



The whole music of “YUN LI YOU” contains 74 bars in total. The music basically takes 4 bars as a phrase from the beginning to the 72nd bar (from phrase 1 to phrase 17), and only phrase 16 is composed of 8 bars. Bars 73 and 74 (phrase 18) form the final phrase. From the point of view of the phrase structure of the music, the phrase structure is regular. The whole piece can be divided into two parts. The first part is from bar 1 to bar 28 (from phrase 1 to phrase 7). The second part is from bar 29 to bar 74 (from phrase 8 to phrase 18). Among them, the main melodic material of the first part consists of four musical phrases, which are a: from bar 1 to bar 4 (phrase 1); b: From bar 5 to bar 8 (phrase 2); c: from bar 13 to bar 16 (phrase 4); d: From bar 21 to bar 24 (phrase 6). From bar 9 to bar 12 (phrase 3) is a repetition of phrase A, and from bar 17 to bar 20 (phrase 5) is a repetition of phrase c; From bar 25 to bar 28 (phrase 7) is a repetition of the phrase d. As follows:

a (1-4) + b (5-8) + b (9-12) + c (13-16) + c' (17-20) + d (21-24) + d (25-28)

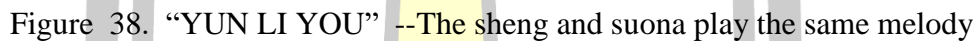
The second part of the main melodic material consists of three phrases, e: from bar 29 to bar 32 (phrase 8); f: From bars 33 to 36 (phrase 9); g: from bar 37 to bar 40 (phrase 10); From bar 41 to bar 44 (phrase 11) is a repetition of the phrase g (phrase 10). Bar 45 to bar 60 (from phrase 12 to phrase 15) is a repetition of bar 29 to bar 40 (from phrase 8 to phrase 10); From bar 61 to 72 (phrase 16 and phrase 17) is the repetition of the variation from bar 29 to bar 40 (phrase 8 to phrase 10), in which bar 61 to bar 68 (phrase 16) is the re-organization of the musical material to form an h phrase alone. As follows:

e (29-32) + f (33-36) + g (37-40) + g (41-44) +  
e (45-48) + f (49-52) + g (53-56) + g (57-60) + h (61-68) + f (69-72)

This piece is in the B $\flat$  ZHI mode, the scale is "sol, la, si, do, re, mi, sol $\flat$ , sol", the ZHI mode is very stable, only in the phrase e, switch to the F ZHI mode, and then return to the B $\flat$  ZHI mode in the phrase f. According to the music material, the core melody of the tune is bar 7 and bar 8 of phrase b, as shown below:



It can also be seen from the score that in the music led by a suona, the sheng plays the role of accompaniment, generally playing the core tone of the suona melody. Sometimes it will play the same melody as the suona, as shown in the following score.



However, it can also be seen in this music that the Sheng also plays the role of supporting voice polyphony. Such as:



However, due to the difference in volume and timbre between suona and sheng, suona has a louder timbre and a larger volume, so in folk activities, people mainly hear suona, and sheng is always in a subordinate position, playing the role of accompaniment for suona. However, the sheng instrument cannot be lacking in the single suona performance in southwest Shandong Province. Although it is in a

subordinate position of accompaniment, it can make the music continuous and sometimes repeat the suona melody, playing a role in developing the musical texture.

The song “YUN LI YOU” is often used as a wedding ceremony in southwest Shandong Province, with a beautiful melody and celebration, expressing people's praise and yearning for a better life. The melody develops progressively up and down around the main note "sol", and jumps into development with pure fourth and pure octave intervals in the middle, making the music both stable and peaceful musical characteristics, and at the same time has tension.

This work was widely circulated in southwest Shandong, and was also called “TAI HUA JIAO”, etc., from which the famous solo suona in China, “BAI NIAO CHAO FENG”, developed. (Jia Jiqiao,2023)

In a suona leader ensemble, the suona player no longer uses cyclic ventilation, because the accompaniment of sheng and percussion can make the music continue without interruption, and the suona player can breathe during the blowing, thus giving the suona player a chance to rest in between. At the same time, due to the dominant position of the suona in the ensemble, the sheng and percussion should be played in coordination with the suona, which gives the suona players more room to play freely, and the structural development of the music is also more flexible. Suona players often make various variations, and the music often develops long or short developmental segments on the basis of the theme segment. This is called "Suizi(穗子)" in southwest Shandong, and Suizi is difficult to analyze in the traditional Western musical analysis mode. (Jia Jiqiao,2023)

"Suizi(穗子)" is the name given by local folk artists to the melodic free-play passages in percussion and wind music. The first part of the long music is mostly a relatively stable and regular lyric paragraph of the melody or singing style. Because the theme melody is short, a second theme variation part is added after the theme part, and then a "Suizi(穗子)" is added after the theme variation. After the "Suizi(穗子)", an allegro music is added to bring the music to a climax and end the whole song. For example, the following suona ensemble music “SHI YANG JING”.

In the following section, the researcher have included several suona solo melodies taken from published literature to explain certain musical features of suona

solo melodies. As the researcher was not able to record these melodies during the fieldwork, these published notations are supplementary to the music analysis of the the selected music pieces in the preceding section.

“SHI YANG JING” is an instrumental music set based on the composition of folk songs in minor keys. The theme of the music is a single segment structure, composed of four phrases. The four phrases form the structural relationship of Chinese traditional sound music of "Qi (起, starting), Cheng (承, carrying), Zhuan (转 · turning) and He (合, combining) ”.

Theme (正曲) : The structure of the phrase is 4+2+4+4, and the final melody falls on the tonic. From bar 1 to bar 4 are the first phrase, that is, Qi (起, starting), showing music; Bars 5 and 6 is the second phrase, namely Cheng (承, carrying), which has the function of connecting the past and the future; From bar 7 to bar 10 is the third phrase of the music, that is, Zhuan (转 · turning), adding new materials and developing musical thoughts; From bar 11 to bar 14, the last line of the theme, that is, He (合, combining), the melody falls on the tonic, and the theme is over. As follows:



Figure 40. “SHI YANG JING”--Theme

Suorce: Chinese National and Folk Instrumental Music Collection (Shandong Volume)

Variations: Due to the short melody of the theme paragraph, it is necessary to constantly make variations to the theme paragraph until bar 31As follows:



Figure 41. The staff of "SHI YANG JING"--Variations  
Source: Chinese National and Folk Instrumental Music Collection (Shandong Volume)

The Suizi part: "Suizi" brings the music to a climax.As follows:

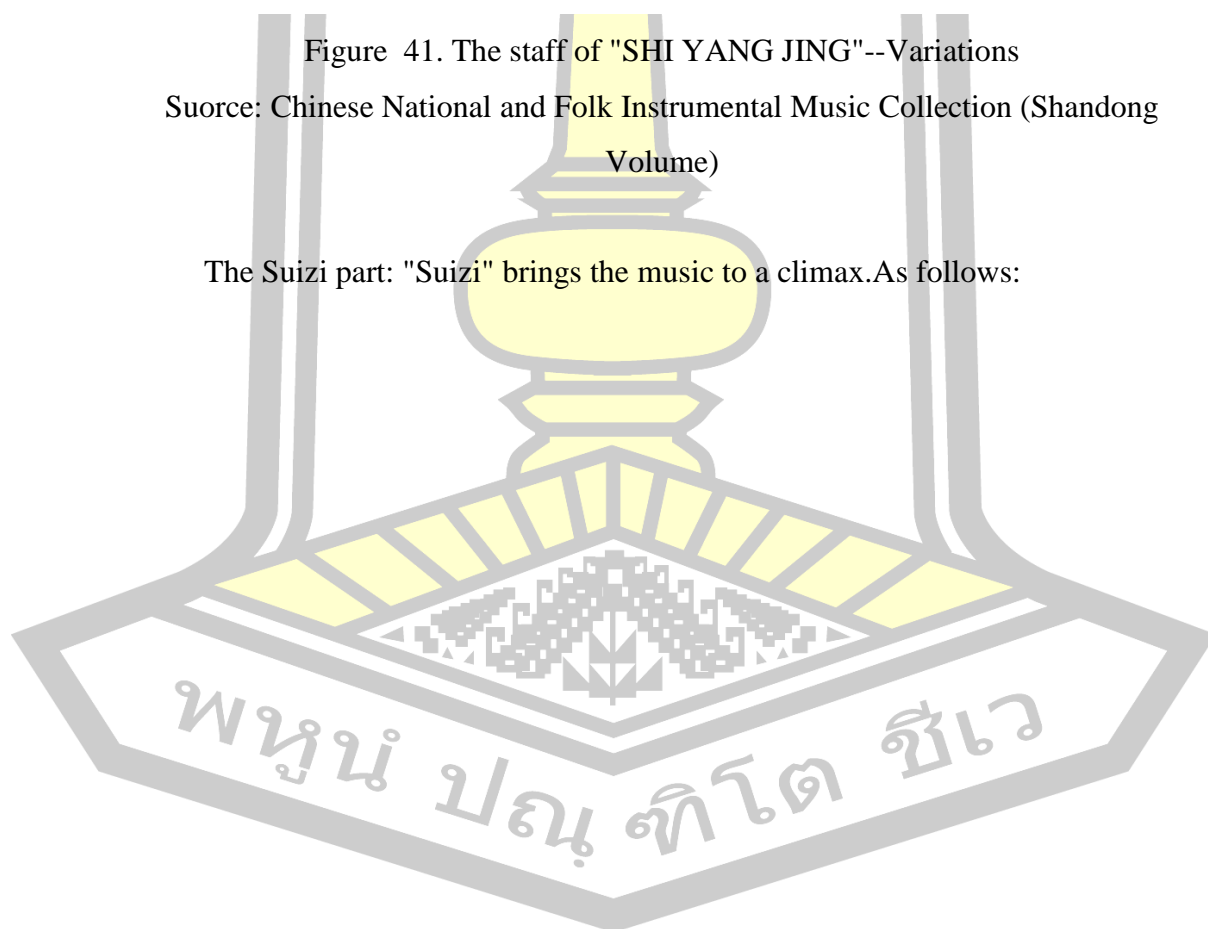




Figure 42. The staff of “YUN LI YOU”--Suizi

Source: Chinese National and Folk Instrumental Music Collection (Shandong Volume)



At the end of the 32nd bar variation, the piece enters the "Suizi" section (223 bars in total). At this time, the tempo also changed, from adagio to allegro, and the speed gradually increased. This "Suizi" music has the following characteristics:

When the melody unfolds, it is freer, the rhythm is gradually accelerated from slow, and the emotion is passionate and unrestrained.

In the way of development, it is always transformed around the central tone, the tone is relatively fragmented, and the melody around the central tone mostly adopts pentatonic progression or four or five degrees of jump, so that the melody is ups and downs, distinct levels, and has strong musical mobility.

Continuous long notes and fast melodies alternate, accompanied by percussion with a flat beat, forming a "tight singing" type of rhythm overlap.

This melody is more improvisational. The speed gradually increased, and the rhythm changed from adagio to 1/4 beat water board, and the speed gradually increased. The melody unfolds freely, the improvisation is strong, and the pentatonic progression or jump up and down four or five degrees around the central note.

At present, in the southwest of Shandong Province, a large part of the music composed by a suona ensemble is of such structure; The beginning is the folk artists called "Zhengqu (正曲, main piece) ", we can understand as the theme music, it is the basic tune of the music, is the main part of the music. It's melody is generally more beautiful and smooth, showing a kind of happy music image. Some pieces have an "introduction" before the "Zhengqu." After the "Zhengqu" is the "Suizi." An interlude is sometimes inserted between the "Zhengqu" and the "Suizi." The "fringe" is followed by the "coda" of the song. This type of structure is relatively common in the suona ensemble music of southwest Shandong Province.

Suizi is sometimes called " (挂穗) hanging Sui", which means that a piece of allegro music is "hung" after the Zhengqu. Folk artists have great flexibility in playing "Suizi", giving full play to their creative talent and skillful playing skills. Although folk artists play here with great improvisation, it can be seen that they are just right in the arrangement of skills, the use and development of music materials, and are very logical. Through the use of various artistic means, the "Suizi" music has been continuously developed, thus forming a longer expansion paragraph (some as

long as two or three hundred bars). Here is the full climax, the music is more passionate than the "Zhengqu", creating an atmosphere of jubilation.

There are many other factors in the development of "Suizi" music, such as the arrangement of rhythm (tightness) and speed (fast and slow), the organic interpenetration of allegro tunes and long notes, the application of playing techniques and the temporary use of other qupai materials to create contrast and change. Both of them are often present in the musical development of "Suizi".

The meaning of "Suizi" not only refers to the characteristics of melody development, but also contains structural significance. "Suizi" music is the result of folk artists' long-term practice, and it is a place where they give full play to their playing skills and express their willingness." The "music of Suizi" seems to be relatively free in rhythm, but it is the same as the "tight beating and slow singing (紧打慢唱)" in the opera music, the music has always been restricted by the "plate (板)" and has the rhythm of the "upper plate (上板)", which is especially reflected in its accompaniment. Through a series of development techniques, the music of Suizi has formed an expansion paragraph that is obviously in contrast with the previous part of "Zhengqu", which further deepens the willingness of the "Zhengqu" part emotionally, and clearly shows that it has a relatively independent structural possibility in structure. Therefore, we should consider the "Suizi" as an independent part of a complete musical structure. The positive meaning of "Suizi" in structure is that, due to the use of "Suizi" technique, the music originally belonging to variations has expanded a larger form of music in structure, we temporarily call it "variation hanging Suizi(变奏挂穗体)", which belongs to a two-part form with very national characteristics.

The form of "variation hanging Suizi(变奏挂穗体)" is very common in percussion and wind music of southwest Shandong Province, and every experienced suona player can play a series of hanging ear music. Some of the more influential music, such as "Da Di Jiao (大笛搅)", "Ji Xian Bin (集贤宾)", "Yi Zhi Hua (一枝花)", "Fan Zi Diao(凡字调)", "Shi Yang Jing", etc., belong to this type.

### 5.5 Summary

In this chapter, the characteristics of suona music in southwest Shandong are analyzed. To summarize:

1) The instrument combination of suona ensemble music in southwest Shandong mainly has two forms: one is single suona ensemble, played by one suona leader, accompanied by sheng and percussion; the other is double suona ensemble, played by two suona players, accompanied by percussion only, without sheng.

2) There are three forms of performance, namely Seated performance, Street playing and Standing performance .

3) The technical characteristics of suona playing in southwest Shandong are that the double suona ensemble uses circular ventilation, while the single suona plays with free ventilation. There are two kinds of scale arrangement of suona, one is that the Tongyin is "sol", and the other is that the Tongyin is "Re".

4) Suona music is mainly divided into traditional folk tunes, opera tunes and pop songs, and the double suona ensemble only plays traditional folk tunes.

5) Through the analysis of the two double suona ensemble pieces “WUMING” and “ERHUANGMAO” and the two single suona ensemble pieces “YUN LI YOU” and “SHI YANG JING”, the researchers observed that the traditional music played by the double suona generally does not change, and the speed and number of measures will not change if it changes in time. Only one suona makes decorative variations, the phrase is regular, and the Chinese five-tone mode and six-tone mode are used more; The music of single suona ensemble is divided into two kinds: variation and non-variation. Among them, the variation of the suona part has great changes in speed, melody and number of bars. In time, neither ensemble form uses triple meter.

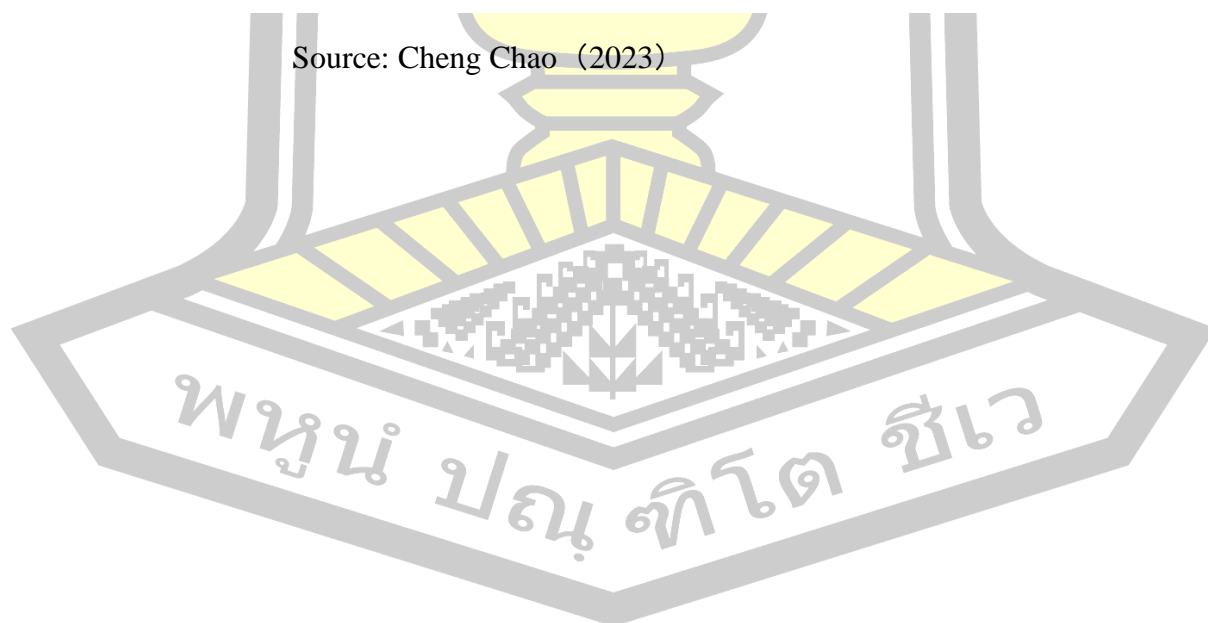
As follows:

พหุ ประสิทธิภาพ

Table 5. The music characteristics

Characteristics of suona ensemble music in southwest Shandong Province		
	Single suona ensemble	Double suona ensemble
Ensemble composition	Generally consisting of one suona, 1-2 sheng, a small cymbals or clappers, a cloud gong.	Which is played by two suona (usually alto and bass suona), accompanied by percussion instruments. No sheng accompaniment is used.
The performance form	Seated performance; Street playing; Standing performance	Seated performance; Street playing; Standing performance
Characteristics of suona ensemble playing	It has 7 features and does not use cyclic ventilation	It has 7 features and uses cyclic ventilation technology
Classification of commonly used suona ensemble music	Chinese traditional tunes and opera Qupai; Popular songs	Traditional Chinese tunes and opera Qupai
Characteristics of suona ensemble music	triple meter(s) is not used; Melody structure is free, usually after a relatively regular melody, it enters the "Suizi" variation part, the melody, rhythm and speed will be changed, and the melody of the same music played by the same musician is often different, which is called "variation hanging Suizi(变奏挂穗体).	triple meter(s) is not used; Chinese national five-tone mode and six-tone mode; The style structure is regular, the music is short, but repeated many times; Generally, no variations are played. If variations occur, one suona plays the original tune and the other suona performs decorative variations, but the number of bars and the beat of the phrase remain unchanged.
Usage occasion	Wedding ceremonies and funeral ceremonies	Funeral ceremonies

Source: Cheng Chao (2023)



## **CHAPTER VI**

### **The social function and transmission process, problems in the development today of suona ensemble music in southwest Shandong Province, China.**

This chapter discusses the social function and transmission process, problems in the development today of suona ensemble music in southwest Shandong Province, divided into the following four parts:

- 6.1 The social function of suona ensemble music in southwest Shandong, China
- 6.2 Transmission process of suona ensemble music in southwest China
- 6.3 Problems in the development today and measures to solve
- 6.4 Summary

The data in this chapter are taken from the researcher's field work, with additional data from published sources.

#### **6.1 The social function of suona ensemble music in southwest Shandong, China**

Music is a cultural phenomenon created by human beings, and the ultimate goal of understanding this special field is also to understand human beings themselves. Therefore, the epistemological basis of the anthropological study of music culture must be people-oriented and cultural research as a category. All studies that only stay at the level of music on ology analysis are imperfect and superficial. The ultimate goal of music culture research is to understand human beings themselves. (Niu Nana,2013)

Ever since music became an independent art form, it has served two functions. First, aesthetic function. It satisfies people's entertainment requirements; Second, practical function. It meets people's psychological requirements in other aspects, such as the use of music for military, ceremonial, folk customs, etc., to strengthen the voice, or to show grand. The suona ensemble music in southwest Shandong has both functions. In social life, its practical function is more prominent. With the social changes, some functions of suona in military music, ceremonial instruments and other

aspects have disappeared, and its application in religion has never been much, but it is still widely used in folk customs, and it is indispensable in southwest Shandong Province. It is precisely because of the folk custom as a place of support that the bite na music can survive and develop on this basis.(Jin Yin Qiang,2022)

(Niu Nana,2013) Folk custom is the main content of folk traditional culture, including economy, society, faith and entertainment. Among them, the most closely combined with suona ensemble music is the etiquette of life in social folklore. Life etiquette refers to the rituals generally followed in human life and held at several major nodes in the life process, namely, birth ceremony, mitzvah ceremony, wedding and funeral. Among these rituals, the most common use of music is weddings and funerals. With joy, it means grand. This shows that in the various customs of Chinese social life, people attach the most importance to the etiquette related to human life itself, and pay special attention to the etiquette related to the continuation of life. Therefore, now the researcher mainly discusses the use of suona ensemble music in weddings and funerals in southwest Shandong Province, so as to explore its social functions.

(Wang Min, 2003) In Chinese history, according to the investigation and research of historians, the use of music in funeral ceremonies, the earliest record appeared in the late Warring States period. The use of music in wedding ceremonies was first recorded during the Southern and Northern Dynasties. Since then, people have continued the custom of using music in weddings and funerals. Before the Ming Dynasty, suona music without suona instruments was used. After the Ming Dynasty, with the wide spread of suona ensemble music, suona ensemble music was mainly used in weddings and funerals.

At present, in many areas of China, especially in rural areas, suona ensemble music is still used for weddings and funerals. However, the use of suona ensemble music has changed. For example, in some places suona ensemble music is only used for funerals, but not for weddings. However, in southwest Shandong Province, suona ensemble music is still used in weddings and funerals.(Jin Yin Qiang,2022)

Rites and customs do not have strict, standard and uniform provisions as rites. In the investigation of the researcher, it is found that whenever there is a short distance, the forms of etiquette and customs will have some changes, and even in a



village, because of a change in the ceremony, there will be two different arrangements of etiquette in the eastern and western parts of the village. However, there are some essential commonalities behind the appearance of the complicated world. Behind the various rites and customs, the form of ritual music is unchanged. Within a relative range of rites and customs, there are always some fixed links that are commonly recognized. Therefore, this dissertation tries to select the music used in funerals and weddings in a relatively wide range to do field investigation analysis, and through the interview of informants, summarizes the general use norms of suona ensemble music in southwest Shandong Province in funerals and weddings.

#### 6.1.1 Application of suona ensemble music in southwest Shandong Province in funeral ceremony

(Jin Yin Qiang, 2022) The ancient Chinese Confucian ideology attaches great importance to filial piety, Confucius said: "life, things to ceremony; When we die, we bury and sacrifice." The southwest of Shandong Province is one of the origins of Confucianism. The ideology, lifestyle and social atmosphere of the local people are deeply affected by the so-called "Confucius and Mencius", and they attach great importance to the funeral and burial, forming a set of complicated rituals. In southwest Shandong Province, wooden coffin burial is the main burial, holding a grand traditional funeral ceremony, compared with the old ceremony process has been simplified. The local funeral rites and customs are complicated and last for a long time, and the Suona ensemble usually participates in the process for two days.

Through field work, the researcher recorded two funerals in the southwest of Shandong province, and summarized the main process of the funeral. As follows. (See figure 43)

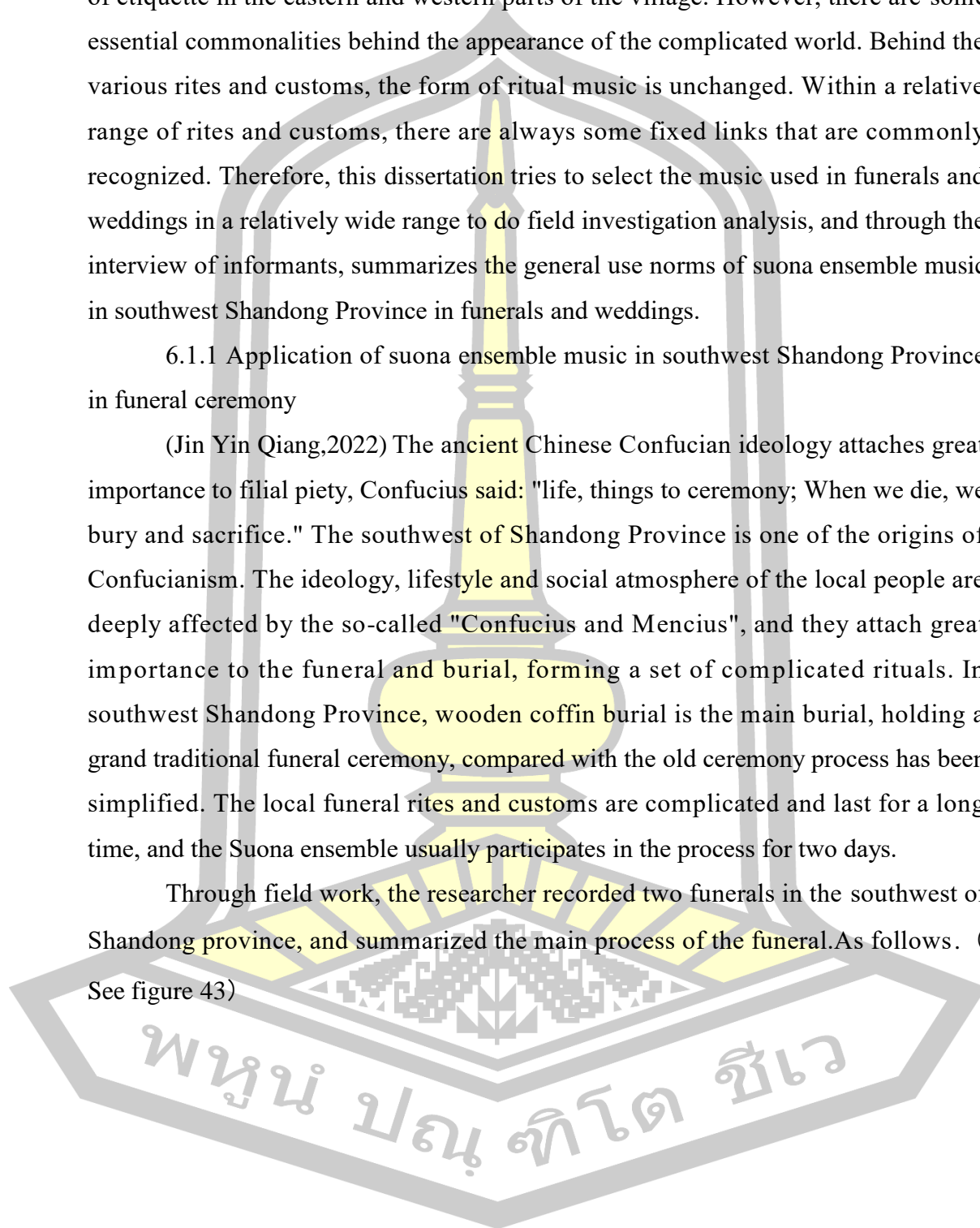




Figure 43. The Funeral Ceremony

Source : Cheng Chao (2023)

After the deceased breathes his or her last breath, the family will first seek help from a close neighbor to put on the shroud. The son and daughter began to plan the funeral, first to consult with the director to help, and call to ask which suona ensemble music class is available. Then a close neighbor went to the village with Xiao Zi (the son of the deceased) to ask for help, and shouted at the door of the family (without entering the door) to ask if he could help, and then Xiao Zi kowtowed and asked for help. Then go through the funeral letter, cremation, find feng shui master ("fortune teller" in the local term) to choose a cemetery, prepare for the next funeral process.

1) Hold a funeral (开丧). At 10 am on the first day of the funeral, he arrives at the master's house and begins the ceremony with music. After the ceremony is completed, the musicians do not sit idly but return to the table to continue playing music to create an atmosphere. Musicians need to do their best to maintain the presence of music throughout the funeral. With two suonas, cymbals and cloud gongs, he played "Da Guan Diao" "Big Coffin Tune", "Tiantian Tong", "Gongchi Shang", "Er Mi Zi" and so on.

2) Raise a funeral flag (张榜扬幡). Around 10:30, the filial son came to the door to Zhangbangyang flags, and then began to announce what the neighbors to help

do, who the old man is (the old man is also known as the "big chief", the local name for the MC, responsible for various ceremonial arrangements, etc., for the convenience of the following "MC" address), and finally, the filial son kowtowed to the bang back to the spirit house. Two flutes, a pair of cymbals and a Taku play "Da Guan Diao ".

3) First splash of soup (第一次擻汤) . The soup is usually sprinkled 3 times. Filial son worship after the end of the ready to begin, to the village outside the worship of the land Lord, burning paper for worship. Starting from the main home, take the village road to the village land temple. When it was time to start, the suona master stood at the door of the master's house with a trombone and played the trombone to announce the start of the soup. Then they stood in the middle of the procession on the road and played the suona all the time. In front of them were the younger members of the deceased's family who carried the flag and small rice soup and the ritual personnel who carried the sacrificial items. In the back were the filial son and other relatives. After arriving at the temple, they continued to play the suona. The master would often turn around and play a few words to the Xiao Zi behind him. At one point on the way back to the master's house, soup is poured again for prostration, and the master of ceremonies calls the funeral procession to cry out. One horn, one suona, two sheng, one cloud gong, one cymbals, when we go, we play "Shi Yang Jing" Ten Scenes ", etc., when we come back, we play "Da Bei Diao "Melody of Great Compassion", etc.

4) Sprinkle the soup a second time (第二次擻汤) . Prepare the second soup spread around 12:30 p.m. Same as before. Relatives and friends of the deceased to the funeral, the purchase of sacrificial supplies placed on the table of the memorial hall, meaning for the deceased is still dinner, music people standing at the door of the main home accompanied by the process of setting up music. One suona, two sets of sheng, a cymbals, playing "Shi Yang Jing" Ten Scenes ".

5) Thank the guests (谢客) . When the mourning guests eat, the filial son comes to the dinner shed to kowtow and say goodbye to the guests, usually after the fish is put on the table. The suona class followed the filial son from the master's house

to the end of the filial son kowtow. One suona, two sheng and one cymbals play "Shi Yang Jing Ten Scenes".

6) Farewell to the soul (辞灵与家奠) . It starts after 7 PM (usually when it is getting dark) and continues until the end of everyone's salute, each time the people on the stage are divided into several batches according to different proximity and family name. The master of ceremonies stands in front of the main house, near and far relatives and friends in turn kowtow and salute, and finally the children salute (children kowtow is the family's drink). The oldest leader of the salutes is at the front, then in order of order, and then the salutes face the deceased. After bowing and kowtowing four times, the leader should step forward to toast the deceased, and there are two ritual personnel at the table in front of them to help pass on the offerings, etc., after offering, they return to their original position and kowtow four times, and finally go to the coffin of the spirit house and kowtow once more. The Suona group is accompanied by the suona as the accompaniment for each batch of ceremonies, and the music is accompanied by the completion of each batch of ceremonies and the conclusion of one suona, two sheng, one cymbal, and one cloud gong to play "Fan Tune", "Sihe Four", "Five Sixty-five", "Liu Gold", "March Pink", etc.

7) Send coils (送盘缠) . After the death, suona ensemble music followed Xiao Zi and the master of ceremonies to the land temple to burn a dress for the deceased. suona ensemble music is played from the host's home until the end of the ceremony, after which he returns to eat with the other guests. One suona, two sheng, and one cymbal play "Da Guan Diao ".

8) Take a seat (开小坐) . He came to the table where the guests were eating and played music to ask the daughter and sister of the deceased for suona money. One suona, two sheng, one cymbals play "Five characters to Open the Door", "Meng Jiangnv", "Da Guan Diao "Big Coffin Tune", "Father", "Mother".

9) Artistic performances (文艺演出) . In the evening, the Suona troupe sets up a stage in front of the master's house and performs suona ensemble, opera, solo singing, etc. The programs are mostly sad works.

10) End the first day of the ceremony (关门) . After the end of the performance, return to the place of the soul to play, indicating that this is the end of today's performance and close the door. Two big flutes and one cymbal play "Grand Guan Diao".

11) The second day of mourning (第二日开丧) . They arrive at the main house at about 6 a.m., which is roughly the same as the first day of mourning. The trombone begins, followed by a variety of music, using a double suona orchestra.

12) Burn paper and a family memorial (烧纸与家奠) . After breakfast, the ceremony began, and the characteristics of the funeral were much the same. The guests who came to the funeral with their families came to the deceased's home, with as few as one or two men, and as many as seven or eight people in turn kowtow and bid farewell. The women mostly wait in the rice shed after going to the spirit house to worship, and then eat together after the men kowtow.

13) Thank the guests (谢客) . Save enough tables to open, and begin to serve food. During this period, suona ensemble music follows the filial son to the front of the rice shed to bow down to the guests who come to burn paper. One suona, two sheng and one cymbals play "Shi Yang Jing Ten Scenes".

14) Sprinkle soup for the third time (第二次擻汤) . After the burning of the paper, the MC began to spread the soup for the third time. The third sprinkling of soup still takes the previous route as the direction of travel. A horn, a suona, two sheng, a cloud gong, a cymbals, go to play "five characters to open the door" and come back to play "Da Bei Diao "Great Compassion tone".

15) Landing flag (免幡揭榜) . A suona, two sheng, a cymbals and a pair of cloud gongs play "Five characters to Open the Door"

16) The coffin was carried out of the room (出棺) . Start before 1 PM (the specific time of excoffin is not certain, the local people will ask Mr. Two fingers to set the time according to the situation of the deceased, mostly after 12 o'clock). The filial son knelt in the courtyard, and the neighbors helped carry the coffin out of the



spirit house and place it on the road. One trombone, two suonas, and a pair of cymbals play "Da Guan Diao", "'Er Mi Zi," and so on.

17) Road sacrifice (路祭) . The coffin is placed in a spacious place on the road, the table and objects in front of the main family's funeral shed are carried in front of the coffin, the filial son kneels next to the coffin, and the other relatives kneel on both sides of the table according to the size of the generation. Relatives and neighbors and guests to burn paper around, according to the command of the master, in turn salute farewell, kowtow with the spirit of burning paper roughly the same. Suona ensemble facing the spirit table stood in front of the saluting people behind playing music. One suona, two sheng, one cymbals and a pair of cloud gongs played "Fan Zi Diao ", "Shi Yang Jing" Ten Scenes ", "Ji Xian Bin "Jixian Bin", "Da Bei Diao "Great Sadness", "Yun Li You "Travel in the Clouds", etc.

18) Go to the cemetery (去墓地) . After the end of the road sacrifice, the coffin began to go to the cemetery for burial. suona ensemble music is played at the front of the funeral procession in the way of walking, the coffin does not move, the suona is not played (only during walking, the bearer stops to rest, the suona is not played). Two suonas and a cymbal, played "Nameless", "Da Guan Diao ", "Tiantian", "Er Mi Zi "and so on.

19) Bury the coffin in the cemetery (棺下田) . It is played when the coffin is in the ground and when the earth is filled. One trombone, two suonas, and one cymbals played "Da Guan Diao ".

Through the researcher's personal participation in the funeral ceremony of the villagers, I deeply realized the important role that suona ensemble music plays in the ceremony process. The louder the noise, the better. The "filial piety" image of the master family is displayed in the whole village, with the purpose of conveying the message of organizing the funeral to the surrounding villagers, and the villagers who hear the music will spontaneously come to help with the funeral. The scene observation, the filial son dressed in plain clothes, singing and Takuming, so that the courtyard of the main family filled with sadness, the sound of the sound sounded, always remind the family is engaged in a special ceremony, aware of the responsibility of the deceased family, they will not listen attentively, but they need



this background. Playing pop songs is mainly used in the ceremony to welcome guests and give thanks for dinner, which maintains the basic layout of traditional culture and is more full of the atmosphere of The Times. According to the researcher's observation of the villagers' reaction at the scene, this form caters more to the aesthetic needs of ordinary people. As a local ritual music, suona ensemble music in southwest Shandong Province not only reflects the local history but also reflects the local culture. It is a fusion of history, culture and etiquette. suona ensemble music still soothers people's hearts in the ceremony, carrying people's nostalgia for their ancestors.

Such complicated ceremony process fully reflects people's nostalgia for their ancestors and expectations for later generations, and suona ensemble music also goes through the whole ceremony process all the time, either leading or setting off, as a carrier of people's longing. During the two days of the suona ensemble's appearance, the important parts of the funeral, such as the "funeral", "The coffin was carried out of the room(出棺)" and "coffin down to the field", were composed by the double suona ensemble. Other stages use a single suona ensemble. The evening performance of the group is not only a means for the villagers to enrich their lives, but also a bridge connecting people's hearts and minds.

#### 6.1.2 Application of suona ensemble music in southwest Shandong Province in wedding ceremony

The wedding is one of the most important life etiquette in life, since ancient times has been regarded as a sacred thing, "The book of Rites · Hunyi" said: "The dizzy ceremony, will be the good of the two family names, on the temple, and under the following generations, so the gentleman is important." To this end, the ancients created a series of complicated marriage rituals. So far, whether in remote rural areas or modern cities, people are still influenced by the ancient marriage rituals and customs, and still attach great importance to the ritual procedures, but they tend to be richer and more popular than the ancient rituals. The main ceremony process of the traditional wedding integrates some local customs and habits to form a wedding etiquette with local characteristics. From the Zhou Dynasty to the Western Han Dynasty, there was a rule that music was not used in weddings. However, with the

changes of social system and economic conditions, people no longer stick to the old-fashioned and boring weddings. (Jin Yin Qiang,2022)

Jia Jiqiao (2023, interviewed) said:In the marriage customs of southwest Shandong, suona ensemble music plays a very important role, which can not only create and set off a lively and festive atmosphere of weddings, but also create a festive atmosphere. It can also play a guiding and marching role in the development of the ceremony, and is welcomed and praised by the villagers. Weddings in southwest Shandong usually last two days. Due to the rise of wedding companies and modern weddings in recent years, the traditional worship of heaven and earth wedding (拜天地) has a great impact, resulting in the traditional complete wedding ceremony has been few. Nowadays, the application of suona ensemble music in wedding is mainly combined with the needs of modern ceremony.

Through field work, the researcher recorded a wedding in the southwest of Shandong province and summarized the main process of the wedding.As follows. ( See Figure 44)



Figure 44. The Wedding Ceremony

Source : Cheng Chao (2023)

1) Set up the stage and play music (搭台奏乐) . Arrive at the groom's home at 8 am, set up a temporary stage, and place some Musical Instruments in the orchestra. A suona, sheng, cymbals, cloud gong played "Daughter Love", "Hundred Birds Worship the Phoenix", "Carrying the Bridal Chair", "Six characters to Open the door" and so on.

2) Stick happy couplets (贴喜对联) . A suona, two sheng, a cymbals, and a pair of cloud gongs played "Shi Yang Jing" Ten Scenes "and "Fan Zi Diao "Fan Zi Tune".

3) Go to your ancestors' graves and tell them the good news (上喜坟) . After Posting the happy pair, the afternoon accompanied the groom began to go to the ancestral grave. Ancestor worship is to inform ancestors of happy events at home and pray for blessing. In addition, there is the meaning of respecting the deceased, and when there is a happy event, still do not forget the ancestors, and take the ancestors as the biggest. A suona, two sheng, a cymbals and a pair of cloud gongs played "Shi Yang Jing" Ten Scenes ", "Yun Li You "Travel in the Clouds", "Ji Xian Bin "Ji Xian Bin "and some popular songs.

4) Artistic performances (文艺演出) . The Suona troupe sets up a stage at the door of the master's house and performs suona ensemble, opera, magic, solo singing, etc.

5) The second day of the show opened (第二日开场) . The next morning at 6 o'clock arrived at the groom's home to start a new day of music. Suona, Sheng, cymbals, cloud gong played "Daughter love", "A curtain of dreams", "Birds worship Phoenix", "Yi Zhi Hua "A flower" and so on.

6) Welcome the bride (迎新娘) . After dinner at around 8 o'clock, the groom goes to pick up the bride, and the suona ensemble music concert waits at the entrance of the village until the bride arrives. After that, the suona ensemble music is played in front of the wedding procession, and the procession to the groom's home to welcome the bride is divided into two batches. Second, the bride's uncles and other guests will wait at the entrance of the village for a while. After the bride is taken to

the groom's home, the groom's uncles and uncles will come to the entrance of the village to greet her, and the suona ensemble will also play in front of them to welcome the guest house. One suona, two sheng and one cymbals play "Shi Yang Jing" Ten Scenes ", "Fan Zi Diao "Fan Zi Tune ", etc.

7) Worship (拜堂) . Nowadays, the ceremony of worship is somewhat different from the traditional worship of heaven and earth, and now more modern weddings are used, and wedding platforms are built and rings are exchanged. suona ensemble music is integrated here with the modern wedding process, which begins with the emcee calling out a cannon and the musicians playing the music briefly. Unlike traditional weddings, modern weddings take less time to attend, so suona ensemble music can be played at the entrance to the village after the ceremony. Modern wedding ceremonies take a long time, with suona ensemble music often played briefly at the beginning and then hurried back to the entrance of the village to greet the guests. One suona, two sheng, and one cymbals play "Bridal Chamber Flowers and Candles".

8) Welcome the bride's elders (迎大客) . Greet the bride's uncles and uncles. Relatives of the two families meet and shake hands, then suona ensemble music is played at the front of the procession to take the guests back to the guest house. One suona, two sheng and one cymbals play "Shi Yang Jing" Ten Scenes ""Fan Zi Diao "Fan Zi Tune".

9) The bride and groom toasted their guests (新人敬酒) . After the suona ensemble returns to the table to play music, and the first banquet after the worship is mainly for the bride's guests. While the bride's guests eat, the suona ensemble music stands outside the dining booth and starts toasting the bride and groom. Then in the second time when the bride and groom's family and friends have a table, the suona ensemble should continue to accompany the bride and groom to toast. After the dinner, the two days of wedding music will be over. A suona, two sheng, a cymbals, a pair of cloud gongs played "Fan Zi Diao ""Fan Zi Melody" "Shi Yang Jing" Ten Scenes "and popular songs.

Since ancient times, China has attached great importance to "filial piety (孝) ", and there is a ranking of "24 filial piety" in history. Weddings and funerals

can better reflect the so-called "filial piety". The ancients regarded marriage as the starting point for carrying on the family line (传宗接代), and carrying on the family line (传宗接代) is the greatest "filial piety". In ancient times, the champion in the exam was "big Dengke", and marriage was called "small Dengke", which shows that people attach great importance to marriage. At the wedding ceremony, through various ceremonies, from comforting ancestors to praying for the early birth of your son, such ceremonies cannot be without suona ensemble music beside the atmosphere to convey joy. (Jin Yin Qiang,2022)

Suona ensemble music also plays an unshakable role in funeral culture. The bereaved family members reminisce about the deceased in solemn and sad music. In the loud suona sound, "send away" the dead, the way of filial piety. Whether it is a wedding or a funeral, Suona group will hold a theatrical performance in the evening to entertain the villagers. The music in the ceremony is not optional. In the funeral ceremony, both the double suona ensemble arrangement and the single suona ensemble arrangement can be used, but in the wedding ceremony, only the single suona ensemble arrangement can be used, and the double suona is prohibited, which also makes the suona ensemble music have symbolic significance. Each ceremony represents a kind of culture. The birth and development of suona ensemble music, a form of music that "entertains people" and "entertains gods", is the embodiment of the long history of Chinese traditional culture.

#### 6.1.3 Social function analysis of suona ensemble music in wedding and funeral customs

(Jin Yin Qiang,2022) The folk customs and ceremonies are the main support for the development of suona ensemble music, and the suona ensemble, the real implementor in the ceremony, is also an important part of it. suona ensemble music was used in funeral ceremonies as early as the Han and Wei Dynasties. It can be seen that the application of suona ensemble music in wedding and funeral customs has inherited a long development history and accumulated profound historical and cultural heritage. Since suona ensemble music has gone out of the court and integrated into the folk, it has been accompanied by its unique charm and wedding and funeral customs. In the ceremony field, the concept of "no music, no ceremony" requires them to



appear frequently in the life rituals of villagers. As the symbol of folk information in the ceremony, the suona ensemble plays a role in dominating the indication signal of folk activities and guiding the orderly progress of folk activities. On the other hand, music, as an independent art form, carries a variety of social functions in folk activities, carrying the cultural connotation of entertaining god, entertaining people and filial piety ethics.

With its unique natural environment and human environment, many traditional ritual and custom activities still remain up to now. With the change of times, the ritual process tends to be richer and more popular than the ancient rites. Music is an indispensable part of ritual activities, and suona ensemble music is needed to accompany each procedure from beginning to end. suona ensemble music directly serves the rites and customs, and depends on various rites and customs activities to exist and revive. It can be said that the survival and development of suona ensemble music is closely related to ritual and custom activities. Without folk activities, suona ensemble music will lose the soil for survival, and the skills that artists rely on for survival will also lose their use. Among them, the ensemble, the main user of suona ensemble music, is not only the Transmission subject of suona ensemble music, but also the medium connecting suona ensemble music and folk wedding and funeral customs, and even plays the role of "leader" in the ceremony process, which has extremely important social significance.(Wang Chencheng,2013)

#### 1) The gathering function of suona ensemble music

Suona ensemble music is like a symbol, once the music is played, it indicates the progress of ceremonial activities. For example, at some point during the funeral, the suona ensemble music sounds, which means that a ceremony has begun, and people participating in the ceremony gather together consciously as if they heard the call. Therefore, suona ensemble music is also regarded as the beginning of the ceremony. Some ceremonies in the wedding, such as inviting the Lord, welcoming the bride, etc., are usually led by suona ensemble music, and after the people are gathered, the deacon announces the start of the ceremony. Suona ensemble music in wedding and funeral rites all contains the meaning of "attention" and "gathering"; At weddings and funerals, suona ensembles lead the procession and gather villagers and neighbors together through loud suona sounds. For example, in the "The coffin was



carried out of the room(出棺)" section, the trumpet group plays the tuba (大号) , followed by "Da Guan Diao ", which aims to inform the villagers to start the "The coffin was carried out of the room(出棺)" section, and the following road festival will also begin immediately. Once the music starts, all the filial families will gather together one after another to bid farewell to their deceased loved ones. Here suona ensemble music shows the function of gathering crowds incisively and vividly. Due to traditional Chinese thinking, such as weddings and other ceremonies, more people are needed to "witness" and thus add social constraints on the ceremony participants (newlyweds); Funerals also need more onlookers to show the importance of the deceased and his family, and to give spiritual comfort to the living. Because of its "gathering" function, suona ensemble music makes the master of the ceremony choose it to better realize the "witness" or "comfort" hoped by the participants of the ceremony. (Sun Weiliang & Zha Wanghong, 2009)

2) The entertainment function of suona ensemble music - to entertain gods and people

In primitive human society, affected by productive forces, people had limited knowledge of natural science and could not make reasonable explanations for some natural phenomena and their own physiological phenomena, and could not make reasonable explanations for some natural phenomena (such as wind and rain, thunder and lightning, etc.) and their own physiological phenomena (birth and death) and were in awe of these natural phenomena. These inexplicable phenomena were regarded as the power of the gods, and thus the worship and sacrifice of the gods were produced. (Sun Weiliang & Zha Wanghong, 2009) .

Suona ensemble music gradually developed from the national sacrificial ceremonies in the Western Zhou Dynasty for the purpose of "entertaining the gods". When people listen to the music, the mood will be with the melody of the music ups and downs, or joy, or sad, the music on people's emotions is beyond doubt. There is nothing wrong with festive music appearing in a wedding ceremony, but in a funeral ceremony, it will make people feel incomprehensible. The use of music in the wake of the dead and the road sacrifices is not necessarily all sad. The researcher asked this question when I interviewed the informant Jia Jiqiao.

Jia Jiqiao(2023, interviewed) said that if the deceased's sons appeared, they would use a very sad song, such as "Da Bei Diao, "but those who were more distant from the deceased's family would also use a more light song. When the great-grandson of the deceased comes out to worship, the music of "Yun Li You ", which expresses happiness, is even used, because for the deceased, life is complete if they can live four generations under the same roof and have a great-grandson. These "joy" music not only actually appeared in the funeral ceremony, but also was widely popular. Most of the funeral ceremony to use more sad songs, when you have to use cheerful songs, in the funeral ceremony, in addition to mourning, mourning and a series of ceremonies for the dead, and thank the guests, thank the cook and other ceremonies. On the one hand, the deceased should be honored, and on the other hand, the guests should be thanked. In the same funeral ceremony, the service objects are different, which makes the suona ensemble music must be distinguished. Solemn traditional music is played to commemorate the dead, and folk tunes and even pop songs are used to entertain guests. Of course, the wedding is not all "happy" music, such as the wedding ceremony in order to reflect the respect and miss of the ancestors, will also choose serious and solemn music to play.

This difference in the mood of the music in the wedding and funeral customs fully reflects the characteristics of suona ensemble music "entertaining gods" and "entertaining people". People are in awe of "God" and respect their ancestors, so they use solemn and solemn music to "entertain God". With the continuous development of human society, people's needs are constantly changing. In order to meet the increasing demands of people, the suona ensemble music has also added familiar opera selections and a variety of fashion songs, and the artistic performances include enthusiastic singing and dancing and hilarious sketches to meet people's needs. Thus achieved the effect of "entertaining people".

### 3) Hidden functions of suona ensemble music

Suona ensemble music in marriage and funeral customs has obvious functions such as "entertaining god", "entertaining people" and "guiding", but also has some so-called "recessive" functions. There is an old saying in China, "filial piety is the first thing in everything" - filial piety is the first thing in everything, which shows how high the position of "filial piety" is in traditional Chinese thought. The suona ensemble

music in the wedding and funeral customs also fully embodies the traditional virtue of "filial piety" of the Chinese nation. In the ceremony of the wedding on the grave, in the music, came to the tomb of the ancestors to set off firecrackers, with the melody of the music, in the heart of remembering the ancestors, the solemn melody, as if to convey to the ancestors of the future generations of marriage and children continued joy. As the saying goes, "there are three kinds of unfilial piety, and no offspring is the greatest", the important ceremony of going to the happy grave fully explains the importance of "filial piety", and demonstrates the filial behavior of descendants in the setting off of suona ensemble music. The invitation of the suona ensemble at the funeral further reflects the Chinese people's emphasis on "filial piety". In ancient times, there was a saying of "generous burial", and to make a generous burial, suona ensembles are necessary to set off the atmosphere, but today, people still invite suona ensembles to express their yearning for the deceased in the music and publicize their "filial piety" to their ancestors.

Another "hidden" function of suona ensemble music, especially in funerals, is "comfort." In the arms of suona ensemble music, with the music one after another, Xiao Zi missed the deceased's life and recalled his regret for the deceased. Under the guidance of suona ensemble music, he vented his emotions and calmed his mood. In addition, suona ensemble music has the implicit role of educating the latter, and a series of rituals and music reflect respect and longing for the deceased. Let the living realize the importance of respecting the elderly and practicing filial piety, and deeply imprint it on their minds, paving the way for their moral growth in the future. In the long-term accumulation of practice, artists have mastered the specific aspects of the ritual process with music, and they know exactly what type of music should be played at each stage of the ceremony and what music should not be played. Those who are familiar with the traditional rites and customs and serve as deacons (执事) and ceremony ministers (礼相) in the ceremony are also very familiar with the ritual music; The elderly have seen a lot of folk rites and customs, and have a deep memory of the rites and customs activities. What's more, they can judge the progress of the ceremony just by listening to the music. The younger generation is familiar with the suona ensemble music, which is often played, but they know little about the rules

and meanings of the ceremony it expresses. The suona ensemble music, which is parasitic on the folk rites and customs, has its unique function. Every wedding ceremony can be regarded as the emotional education of people and the promotion of family responsibility.

(Sun Weiliang & Zha Wanghong, 2009) The physiological stimulation and psychological impact of music sound on people is enough to make people use music to achieve lyrical, expressive, aesthetic, educational, cohesive, social unity of a variety of functions, these functions can play and how to play, mainly to see what people use music to do, is used for self-entertainment, or for performance? Is it used in a concert hall or a ceremony? With its unique charm, suona ensemble music becomes the carrier of language symbols in the process of ceremony, and also the link of communication between people's spiritual world and real life, so as to achieve the best effect of entertaining oneself, God and others. At present, the music class is using modern equipment such as stereo to enlarge the volume, and the function of suona ensemble music gathering is more effective. Suona ensemble also uses MP3 to play some modern tracks to meet the needs of different groups of people. It can be seen that today's suona ensemble is not only the performer of music, but also expands its cultural and social functions to a certain extent.

## **6.2 Transmission process of suona ensemble music in southwest China**

Music education runs through all stages of the ancient and modern times and is a diversified approach and way. Traditional Chinese folk culture inheritance is also a way of education. Although its transmission path is different from modern education, music and culture have been passed down through the traditional education methods for thousands of years. Before the emergence of school education, Chinese traditional music education was carried out because of the education mode of family inheritance and teacher. (Zhao Yaxin, 2019)

Jia Jiqiao(2023, interviewed) said that the main way of suona artists to teach their skills is "oral teaching, word teaching and example teaching". Suona artists generally have not received formal school education, so it is almost impossible to learn suona with written records, let alone record melodies by notation. In this case, suona artists learn to get familiar with the melody through careful listening,

memorizing and practicing. Suona artists teach their skills through oral instruction and on-site demonstration. Among them, the Transmission ways of Xiang Xian (乡贤) culture represented by suona ensemble music mainly include the following:

### 6.2.1 Family transmission

Family transmission is an important way and mode for the transmission and development of suona performance art, and it is the authentic mode of Chinese folk art transmission for thousands of years, which ensures the stability of art transmission and can reach several centuries of inheritance and enduring. And the family transmission completely retains the unique style of art in the process of transmission. (Wang Chenchen, 2013)

Ge Ling (2023, interviewed) said that the way of family transmission is mainly carried out from two directions, one is vertical, the father inherits the father's business, and the father spreads to his children. The other is horizontal, the way of art transmission between family members including brothers and sisters and between husband and wife. Ge Ling said that her father taught her to learn the suona, and her father also asked her brother to learn the suona. At her father's request, she learned the suona for three years, and then practiced with the suona band, and studied for another two years before she mastered the playing skills well.

Suona skills are usually passed on within the family, which can be said to be "not passed on to the outside". The way of family transmission reflects a "conservative" attitude, which is closely related to the feudal system characteristics of ancient Chinese society. To a large extent, family transmission has the advantages of good stability and unified style of repertoire transmission, which can better retain the original style and charm of repertoire. (Wang Chenchen, 2013)

However, the transmission of family education is a succession of transmission, once its descendants can not continue, it will lead to the interruption of transmission and great damage, and make its repertoire style lost. In ancient society, there is an unwritten rule in the process of music transmission, that is, no male transmission, so once there is no male offspring, it means the interruption of transmission. At the earliest, suona artists were considered to be humble groups, and women learning suona would affect marriage. In addition, the older generation believes that women's



physical strength is inferior to men's, so suona performance can be regarded as physical work. Women are in a weak position in terms of social status and physical strength, and for a series of reasons such as safety and physiology, women are not allowed to participate in suona performance. However, with the development of society, since the 1980s, the rule of male not female has been gradually broken, men and women are equal, and women can also be the inheritors of family culture. Therefore, it gives the family heritage a greater possibility to continue unabated. (Yang Caifang,2011)

#### 6.2.2 Transmission of Master and apprentice

Jia Jiqiao (2023, interviewed) said that the formal transmission of suona ensemble music in southwest Shandong Province is the master-apprentice relationship. Most suona artists from non-family families learn suona through paying homage to teachers, which generally means that non-family artists join teachers to formally learn suona through the ceremony of paying homage to teachers. The term is usually three years, during which, in addition to studying, the apprentices also work for the master without compensation and help the master's family do farm work. During important festivals, such as the Spring Festival and the Mid-Autumn Festival, the apprentices would present their master with heavy festive gifts. After the completion of the study, you can choose to continue to work with your master in the suona ensemble and get paid, or you can start your own business.

Fu Huawei (2023, interviewed) said that when they learned the suona technique, they generally followed the principle of gradual progress from easy to difficult. Generally, they learn simple percussion first, then sheng, and finally suona. "Oral teaching" is the main way of traditional Chinese music transmission. The transmission of the folk suona in southwest Shandong Province is mainly based on "oral teaching". Artists call this method "oral teaching", that is, to learn the basic framework of the music before learning Ququ cards, artists call it "Jie" and "skeleton", and then decorate and play on the skeleton. Make the melody rich and colorful, in fact, this is also the process of folk improvisation and performance. There are many reasons for the lack of written suona quyi transmission. The most important reason is that most of the Suona Quyi artists are from poor families and learn to earn a living. They have few opportunities to receive music education and have little access



to music scores. The music can be played only after hearing it a few times, so the artists have little dependence on the score, so that they can't organize and pay attention to the music score, which is also one of the main reasons why the folksuona ensemble music score in this area can not be spread and popularized. Some suona artists have a very high level of performance, but they can't summarize it, they can't explain it themselves, and their theoretical level is relatively weak. Naturally, their apprentice's theoretical level is not high either, so it is passed from generation to generation, forming a weak link in the theoretical transmission of the whole suona team. However, it is worth mentioning that the younger generation of suona artists nowadays, with the improvement of their educational level and the increase of communication, In the process of suona transmission, more and more scientific and systematic, the emphasis on theory is gradually strengthened.

Jia Jiqiao (2023, interviewed) said that suona artists paid great attention to their teachers, and the suona class with a family or family transmission was called "Old Wow-shop" in the suona industry in southwest Shandong Province. The suona troupe, known as "Lao Wopu", means orthodoxy and others will look up at it. Suona artists who do not have a master are called "Wan you (玩友)" (professional troupe artists) or "donkey son (驴子)" (ordinary suona lovers, which is an insulting term). Traditionally, in southwest Shandong, there is an unspoken rule that suona players who have not formally paid homage to a master cannot take on the business of performing. A suona artist cannot stand in this industry without a master. No matter how good his or her playing skills are, if he or she "plays", he or she will be "short" (that is, the instrument he or she carries will be confiscated). In the same village, if there are more than two suona ensembles performing at the same time, sometimes suona artists will ask each other who the master is and which school they come from, which is called "Pandao er". If they didn't follow, they were laughed at and considered rule-breaking. Having a teacher means having a "legitimate" status to participate in the show.

The selection of suona successors is strictly required. Virtue is more important and plays a very important role in ancient Chinese society. In southwest Shandong Province, the birthplace of Confucian culture, virtue has always been regarded as the standard to judge a person's character and behavior. Suona's successors must be

virtuous and possess the character of "kindness above and filial piety below". Virtue is the fundamental criterion to judge a person in Confucianism, and it is also the standard for music education. "Master" as the name suggests, the title of teacher can also be understood as a person who imparts knowledge and skills. In ancient times, "master" was a great honorable title, and once there was the name of teacher and apprentice, it could be characterized as a kind of "father and son" without blood relationship. This shows the importance of this title. First of all, you have to go through the "master" to approve you before you can receive students, then a series of worship ceremonies, which is indispensable, and finally you can start learning. In the process of learning, the master taught and the apprentices learned. Through the way of oral music education, the performance skills were taught to the apprentices. While imparting skills, they also imperceptibly taught the truth of being a man. However, in the process of learning, the "master" can reward and punish the apprentices, even corporal punishment, which is also one of the characteristics of the traditional education process. (Wang Chenchen,2013)

As the main transmission mode of the folk suona group, Transmission of Master and apprentice must have its own charm to make such a music art spread to the present. The folk suona group is a special social group in today's society, and its uniqueness is because it still sticks to its previous musical development mode. The existence of such a group tells people that the power of music given by the teacher relationship cannot be underestimated. Its unique way of existence makes the field of music less simple and more human. It is a special musical embodiment. In the family tree, the transmission method accepted by these inheritors is family transmission, most of them learn from their fathers. But in addition to passing on their skills to their own children, they also gain disciples abroad. It is a prerequisite to recruit students who truly love suona from their heart. Besides love, they also need to have musical talent and the possibility to pass on this skill. (Wang Chenchen,2013)

The advantage of the teacher is that the teacher can teach his disciples his best, most experienced, and most unique style of music, so that the students can specialize and follow the master's unique skills. Such skill teaching makes the teaching efficiency relatively high. In addition, Master may recruit more than one disciple, so

that the suona can be passed on and spread, so that the suona art can be better passed on and spread.

### 6.2.3 Self-Study

Jia Jiqiao(2023, interviewed) said that the so-called self-study, usually learners, others by listening to, watching, and then using their own research and practice, slowly master the performance and learning of musical techniques and tunes, is a way to "steal the art."The number of suona players who are usually self-taught is relatively small, which generally depends on the degree of improvement of playing skills. In the process of self-study, self-learners often need to remember a lot of information, perhaps a melody and its playing skills, and then hide and "steal practice". In this case, it is necessary for self-learners to have a strong memory of musical feelings, self-restraint, and basically rely on self-learners' own understanding to practice, and without Master's hand-held teaching and guidance, it is still very difficult for self-learners to become talented. Many artists have the ability to teach themselves, and they want their students to be able to do the same.

The way of self-study can let oneself form their own unique performance characteristics in the experience and reflection of the music. In the long-term self-learning, I can form a unique artistic charm and playing style through self-exploration, which has a great role in promoting the innovation of playing techniques and repertoire transmission. Self-study also has its disadvantages, self-study depends on the exploration of music, imitation, easy to add their own personal understanding into the performance of the song, due to the lack of correct guidance, it is likely to appear some problems.(Jia Jiqiao,2023, interviewed)

### 6.2.4 Suona training school teaching

Since the 1990s, with the improvement of farmers' material living standard, more and more families need and have the economic ability to hire suona troupe to play, which leads to the increase of rural society's demand for suona troupe. As a result, the number of original suona clubs and artists once failed to meet the actual needs of the society, and many suona clubs urgently needed to expand the number of staff. At the same time, with the increase of suona artists' economic income and the continuous improvement of living standards, suona artists were once envied by other rural people. As a result, the number of people who want to learn suona has also

increased. Under such circumstances, some suona artists, who were originally conservative in thinking, gradually opened their minds, opened their doors, recruited many students, and carefully spread their skills under the drive of economic interests.(Zhao Yanhui, 2021)

Some suona artists also adopt the teaching mode of suona training classes and suona training schools. This teaching mode has the characteristics of "class" teaching. As for the definition of "training class", there is a so-called "refers to the more prestigious artists recruit students to run classes, the semester is more than three years." There is also a so-called "special training, formal training, learning period does not participate in the performance, there is a special master". The researchers refer to this practice of training suona professionals in a way similar to professional music teaching by running classes and schools as (quasi-) class teaching, which can also be called "quasi-professional teaching". The so-called "quasi-professional teaching" here refers to the quasi-professional teaching mode that adopts a similar model of professional music teaching, and conducts music theory, simple score and suona playing practice simultaneously for suona group artists through individual lessons, group lessons and collective lessons. Ruyunge Suona Art School has 2 suona teachers, 1 life teacher and 1 music theory teacher. There are more than 60 students in the school, and the students come from Shandong, Jiangsu, Henan and other places, and the monthly food, accommodation and tuition fees of each student are more than 500 yuan. The daily training situation is that students practice a minimum of 8 hours a day, practice from 5:30 a.m. to 7:30 a.m., then eat, eat from 8:30 a.m. to 11:30 a.m., then eat, and start at 3:00 p.m. The learning time depends on the person, the minimum is two months with basic, and the minimum is six months if you start from scratch without basic. After the completion of the study, some students engaged in the folk suona orchestra, some applied for music colleges, some entered the army and so on. Over the past ten years, the school has cultivated and transported about 2,000 musical talents for colleges, universities, troops, groups and the general society, making important contributions to the transmission of suona.(Zhao Yanhui, 2021)

However, this craze of "blindly following" and "swarm" suona learning has not only achieved positive effects, but also brought troubles and problems soon. The emergence of a large number of suona learners is bound to result in a mixed situation.

With the increasing number of suona artistes, there soon appeared to be more than enough to satisfy all the graduates, especially some inferior artistes set up classes one after another, which led to the vicious competition gradually.(Zhao Yanhui, 2021)

It is worth noting that whether it is self-study or through suona training schools, if a suona artist wants to enter the suona troupe to perform and undertake business, he or she must find a traditional suona artist to pay homage to the teacher, so that he or she can be justified in this industry. .(Jia Jiqiao,2023, interviewed)

Wang Meng(2023, interviewed) said his family is a suona family, but his father required him to study at a suona training school outside the city for three years. Since his family is Suona, his father and grandfather are both engaged in suona ensemble work, so he no longer has to pay a visit to a teacher, but he can also accept the business in a legitimate way. However, there are still many differences between the suona songs he learned in the Suona training school and the Suona ensemble's Suona songs during wedding and funeral ceremonies. However, due to the relatively formal music training, he can gradually learn from the Suona ensemble players, and after a short run-in, he can perform well.

### **6.3 Problems in the development today and measures to solve**

#### **6.3.1 Problems**

1) The traditional suona ensemble music is gradually lost. The tunes of suona ensemble music in southwest Shandong are mostly from local opera Qupai, especially Clapper Opera, Big Xianzi Opera and Liuzi Opera Qupai and singing style, mainly from Shandong Clapper Opera, Henan Opera, two double strings, four Pingdiao, big Pingdiao singing style, followed by folk tunes and minor tunes. Some Qupai, such as "Wrong Characters" and "New Water Order", have been lost, especially the double suona, because it is only used in funeral ceremonies, and some traditional pieces are gradually lost. The lack of music score is the main reason for the loss of traditional repertoire.

Li Jingwen(2023, interviewed) said he could play 50 or 60 traditional Chinese suona tunes, which he learned by rote and didn't know the score himself. But now the new players joining the suona band, many of the traditional suona music can not be played.



The way of transmission is blocked. At present, the suona is still mainly inherited by teachers, and most of the skilled old artists still use the "oral" mode of telling. However, due to the low educational level of the old artists themselves, they seldom master the basic knowledge of music, and few of them can read music or understand music theory. Therefore, their explanation of suona ensemble music is not thorough and clear. As for the source and name of suona ensemble music, except for some very representative pieces, they are not clear about other pieces.

During the field work, the researcher asked a suona player, Li Jingwen, who could play fifty or sixty suona pieces, but when asked the name of the piece he played, he did not know. Suona training school has a relatively professional music teaching mode, but the teaching repertoire is mostly selected from suona professional colleges, and the folk suona ensemble music in southwest Shandong is not used too much. Although most students of suona training school want to work in suona ensemble after graduation, they pay more attention to suona playing skills in school. When they go to work in the suona ensemble, they also need to run in with the suona ensemble players again, which results in the disconnection between suona teaching and performance practice.

3) The government's protection measures for suona ensemble music are insufficient. The government lacks management and support to the suona troupe, and the suona troupe's activities are left unchecked. The Suona troupe is in a state of self-destruction and no regulation, the performance market is chaotic, and sometimes feudal superstition or the performance form and content highlight the crude side. For example, under the banner of "opposing grand affairs, abolishing feudal superstition, and prohibiting vulgar performances", some local administrative departments suppress and make difficulties for suona ensemble activities, restrict or even prohibit the use of suona ensemble music in wedding and funeral ceremonies, and can only play mourning or happy music through loudspeakers. Suona ensemble artists and the general public are quite dissatisfied with this suona ensemble music forms a channel, and weddings and funerals are an important part of traditional Chinese etiquette. Weddings and funerals are important milestones in life, and the process is commemorated and celebrated through this ritual. Invisible, people's future generations will imperceptibly accept this kind of education, so that the culture can be



passed on. Funeral ceremony can be reformed, but the core of the promotion is simple, not no, can not be suona and other folk art forms. The original intention of changing customs and customs and simplifying procedures is positive, but it should also respect the cultural traditions of the Chinese nation for thousands of years and the customs and habits of the people. (Zhao Yaxin, 2019)

### 6.3.2 The measures to solve problems

In the face of the above problems, the researcher puts forward the following solution strategies based on the opinions of the informants and the analysis of the practical problems.

1) Establish a database of inheritors' materials. With the gradual aging of suona ensemble music inheritors in southwest Shandong Province, the transmission work is facing great challenges. In order to ensure the continuous transmission of suona ensemble music in southwest Shandong Province, we can take the lead of the government in the regions where suona ensemble music in southwest Shandong Province spreads. Establish a "database of Suona Inheritors' materials in Southwest Shandong Province" in each region, sort out and summarize the unique skills and unique skills of the inheritors in each region, as well as original and adapted traditional Quyi, suona songs, pop songs and small dramas, and preserve the inheritors' transmission concepts and exquisite skills. The database can be divided into document database and video database. The document database mainly saves the list of inheritors, music scores, traditional Quyi repertoire materials and the development of suona ensemble music in southwest Shandong Province. The video database mainly includes suona ensemble music performance videos of southwest Shandong province (folk activities and stage performances need to be classified and recorded), and explanation videos recorded for inheritors, forming a regional collection of materials. In addition, for the region's urban art performers to create or organize tracks, can also be included in the database for easy access and file. The transmission subject should actively cooperate with the national government, experts, scholars and intangible cultural heritage protectors in the field investigation, research and sorting of suona ensemble music in southwest Shandong province, provide it with true, complete and comprehensive materials and data, and conduct an all-round analysis of the form, living environment, development status and existing problems

of suona ensemble music in southwest Shandong Province, so as to gradually professionalize the development of suona ensemble music in southwest Shandong province. (Zhao Yaxin, 2019)

2) Innovative transmission mode. In today's society with the rapid development of science and technology, combining the traditional training method with the modern teaching mode, and combining the above suggestions on "Database of suona ensemble music inheritors in Southwest Shandong", we can set up network resources such as "Appreciation and Analysis of famous suona ensemble music masters in Southwest Shandong" and "Index of suona ensemble music instruments in Southwest Shandong" together with universities. The performance records of suona ensemble music in southwest Shandong Province, interviews with famous artists and appreciation and analysis of famous music were shared online to provide convenient video resources for students outside Shandong Province who have difficulty in enjoying suona ensemble music performances.

3) Attach importance to textbook compilation. The transmission of the folk suona ensemble music in southwest Shandong mainly relies on "oral transmission". Although China attaches great importance to the rescue and static protection of its intangible cultural heritage value, it is still difficult to form a systematic teaching material or teaching basis. Different inheritors and different regions are good at different advocacy arts. In this regard, the researcher proposes to combine the establishment of the "Southwest Shandong suona ensemble music Folk Art Association" and the "Southwest Shandong suona ensemble music inheritors' material database" mentioned above, promote the cooperation and exchanges between inheritors and urban regional art performers and professional groups, and jointly compile suona ensemble music teaching materials in Southwest Shandong. From the historical origins, development schools, artistic characteristics, skills teaching, representative repertoire and other aspects of the systematic sorting, for the southwest of Shandong suona ensemble music transmission and development left precious resources.

4) Popularize traditional culture and art education. Attach importance to the combination of suona ensemble music and ordinary school education in southwest Shandong Province. Cooperate with primary and secondary schools and universities,

invite inheritors and transmission groups to campus to spread traditional culture and art to students, and let the suona ensemble music of southwest Shandong "into campus". Primary and secondary schools in the original birthplace can invite inheritors and transmission groups to carry out suona ensemble music education and professional guidance for students, set up suona ensemble music teams for students, and hold literary and artistic performances regularly to give children the opportunity to show what they have learned and stimulate their enthusiasm for learning suona ensemble music. In addition, the school and the inheritors can jointly lead the team, let the student suona ensemble music team participate in the suona ensemble music competition, select and award the outstanding campus suona ensemble music team and suona ensemble music players, and solve the problem of no succession of suona ensemble music. Most art universities offer suona, sheng, flute, percussion and other suona ensemble music courses in southwest Shandong Province, but for art universities in Shandong Province, there are few specialized suona ensemble music courses in southwest Shandong Province, not to mention art universities in the country. Therefore, the researcher suggests that art universities in Shandong Province should start with the training of students' professional skills and at the same time, National and provincial non-genetic inheritors can be invited to the campus to give authentic suona ensemble music performances and explanations for professional students, so that professional students can appreciate and understand suona ensemble music more directly. For non-art universities, especially those in Shandong province, regular activities of "Folk culture into campus" can be held to invite outstanding traditional folk culture and art such as suona ensemble music from southwest Shandong Province to campus to perform, so as to cultivate young people's interest in suona ensemble music. (Zhao Yaxin, 2019)

5) Strengthen the cooperation between the folk suona ensemble music of southwest Shandong and the Chinese orchestra. There are two major transmission trends of suona ensemble music in southwest Shandong province: one is the original suona ensemble music active in rural folk activities; the other is the development and utilization of suona ensemble music by artistic performers in urban areas. The original ecology protection of suona ensemble music in southwest Shandong Province is to protect its ideology of survival based on folk activities, while in urban areas, these

traditional folk customs have changed. Suona ensemble music is no longer needed in weddings and funerals. Therefore, if suona ensemble music in southwest Shandong wants to develop in the city, it must no longer be based on folk activities. In this regard, the researcher suggested that the folk suona ensemble music art of southwest Shandong should be integrated with the national orchestra of the city. For example, the folk music version of "Birds Worship the Phoenix" and "Yi Zhi Hua" adapted and created by Mr. Ren Tongxiang has shone the charm of folk music on the national and even the world stage. On the one hand, the inheritors of suona ensemble music in southwest Shandong Province provide suona ensemble music art materials for the orchestra and stimulate the artists' creative inspiration; On the other hand, the folk orchestra provides the composer and accompaniment for the inheritors, and puts the folk advocacy art on a larger music stage, so as to further promote the development of suona ensemble music in southwest Shandong to a better prospect.

6) To carry out suona ensemble music competitions. Although suona ensemble music in southwest Shandong Province is popular among the folk, many artists almost began to learn to play suona, sheng, flute and other instruments when they were young. They even had to play several instruments simultaneously and master the playing skills of both wind and percussion instruments at the same time. It takes many years of practice for them to master the combination of whistle pieces, suona rod and suona tube and imitate the sounds of various birds and beasts. Therefore, as a music art, suona ensemble music in southwest Shandong is not suitable for the whole people to participate in, but it is suitable for the whole people to enjoy, and men, women and children can become the audience of suona ensemble music. For villagers, the importance of the suona ensemble can only be remembered at weddings and funerals. On the contrary, suona ensemble music in southwest Shandong Province is also a performing art that needs audience extremely. Without audience's response, suona ensemble music performance will be boring. Therefore, all suona ensemble clubs are working together to seek innovation and develop their unique performance characteristics. The competition of suona ensemble music can well stimulate the competitiveness and motivation of the transmission subjects. In the process of the competition, there is not only the enthusiasm of the audience, but also the incentive of awards. The researcher suggests that the "Southwest Shandong suona ensemble music

Competition" can be held annually in various cities and towns with government organizations as organizers or private enterprises as sponsors. Suona ensembles will participate in the competition in the form of representative teams from all over the country, from the county level to the city level and then to the provincial level. After screening at various levels, the first, second and third prizes, the titles of "Best Suona ensemble Club" and "Best Musician" will be selected. This honor can stimulate the creative enthusiasm and belief of the folk Suona ensemble, attach importance to the suona ensemble music cause, and stimulate the interest and motivation of the transmission subjects.

7) Suona class to create a good environment for art. Relevant government departments should increase the scope and amount of funding work for the representative suona ensemble inheritors, so that they can recruit disciples and carefully spread the art in a state where the elderly have some support and have no worries. Secondly, we should encourage and fund social forces to build private suona schools, so as to solve the shortage of suona classes and the situation of no successor. The government cannot completely deny or kill suona troupe activities. Suona troupe has wide demand and deep mass base in rural areas. If the government forcibly stops and bans suona troupe activities, it is bound to cause dissatisfaction and opposition from the common people. We should realize that the negative effects of suona ensemble activities are individual and non-mainstream, and can be avoided as long as management follows. The key to the problem is how to manage, how to take the essence, remove the dross, make it adapt to contemporary society, coordinate with modern civilization, maintain the national character, reflect The Times.

#### **6.4 Summary:**

In this chapter, the researcher summarizes three aspects of social functions of suona ensemble music in southwest Shandong through its use in weddings and funerals. The researcher have analyzed the transmission path of suona music in southwest Shandong Province. This chapter enumerates the current problems of suona ensemble music in southwest Shandong Province, and puts forward some measures to solve them. Please see the table below.



Table 6. The social function and transmission process, problems and measures

The social function	1) The gathering function of suona ensemble music;2 )The entertainment function of suona ensemble music - to entertain gods and people;3) Hidden functions of suona ensemble music - In weddings and funeralshas the function of "comfort" and "education".
Transmission process	Mainly accomplished through oral transmission;  The main transmission: a.family transmission b.Transmission of Master and apprentice c.self-study d.Suona training school teaching
Problems	1)The traditional suona music is gradually lost; 2)The way of transmission is blocked; 3)The government's protection measures for suona music are insufficient.
Measures	Establish a database of inheritors' materials、 Innovative transmission mode、 Attach importance to textbook compilation、 Popularize traditional culture and art education 、 Strengthen the cooperation between the folk suona music of southwest Shandong and the Chinese orchestra、 Hold suona music competition、 Create a good artistic environment for suona music。

Source: Cheng Chao (2023)





## **CHAPTER VII**

### **Conclusion, Discussion and Suggestions**

#### **7.1 Conclusion**

##### **7.1.1 Conclusion of the development history**

About the first research objective, the development history of suona ensemble music in southwest Shandong Province, it originated in the Ming Dynasty and has gone through four stages of historical development. In the Ming and Qing dynasties, suona music spread from the court to the folk, and the ensemble music of southwest Shandong was initially formed. From the beginning of the 20th century to 1949, in the period of the Republic of China, due to the instability of the country, it was in the stage of "detached" free development; From 1949 to 1978, before the reform and opening up, suona ensemble music was forced to break away from folk customs due to the country's restrictions on folk customs and ceremonies, and its development entered a period of underestimation. Since the reform and opening up in 1978, suona ensemble music has experienced a period of recovery, development, prosperity and great change, and has developed into a prominent characteristic of southwest Shandong.

##### **7.1.2 Conclusion of the music characteristics**

About the second research objective, the musical characteristics of the ensemble music in Southwest Shandong, the researcher draws some conclusions through the comprehensive analysis of the two double suona ensemble music and the two single suona ensemble music. They are performed in three forms, namely Seated performance, Street playing and Standing performance. The double suona ensemble uses two suona and percussion instruments, without accompaniment of the sheng instrument, and uses the playing technique of cyclic air exchange. The music played is mainly traditional Chinese tunes and traditional opera tunes. The music is short and repeated many times. There are two suonas that do not vary, or the other suonas that do not vary all the time as decorative variations. The melody structure is regular and the music speed is unified. The single suona ensemble uses the same suona, is accompanied by Sheng instruments and percussion instruments, and uses free

ventilation technology. The music played includes traditional Chinese tunes and popular songs. Music often variation, in music theme behind, often into the variation of the "Suizi ears" part, which is the unique symbol of suona ensemble music in southwest Shandong Province.

### 7.1.3 Conclusion of the social function、transmission process and problems

About the third research objective, as for the social function、transmission process and problems in the development today. Through the application of suona ensemble music in wedding and funeral ceremonies, the researchers summarized three social functions, namely: The gathering function, The entertainment function - to entertain gods and people, Hidden functions - In weddings and weddings funerals has the function of "comfort" and "education". Its transmission methods mainly include family transmission, tsransmission of master and apprentice, self-study and suona training school teaching. The development of suona music ensemble in southwest Shandong Province is facing three problems: 1)The traditional suona music is gradually lost; 2)The way of transmission is blocked; 3)The government's protection measures for suona music are insufficient.

## 7.2 Discussion

Based on the existing research, the researcher has summarized the history of the development of suona ensemble music in southwest Shandong. Through the detailed analysis of four representative suona ensemble music, this dissertation summarizes the characteristics of suona ensemble music in southwest Shandong. By analyzing the application of suona ensemble music in wedding and funeral ceremonies in southwest Shandong, this dissertation summarizes its social functions. In view of the transmission process and the problems faced by the current development, the researcher put forward the measures to solve the problems. This dissertation provides a new idea for the protection of suona ensemble music in southwest Shandong Province and the protection of other intangible cultural heritage, and also provides some reference for other researchers. The researcher has solved the three research objectives of this paper.

### 7.2.1 Research similar to others

1) For the first research objective, the researcher sorted out the development history of suona ensemble music in southwest Shandong Province since Ming Dynasty, and sorted out the development status of suona ensemble music in southwest Shandong Province in four different periods. The content of this part is mainly based on the previous research results, which are sorted and summarized. For example, in Historical investigation of the Suona in China, Liu Yong put forward his own views on the study of the introduction of suona instruments into China and described the history of suona music in the Ming and Qing Dynasties (Liu Yong, 2000). The researchers confirmed Liu Yong's account by consulting ancient books. In Xu Xiaoming's A Brief description of the development and evolution of suona music since the founding of China, This paper summarized the history of suona music from the founding of the People's Republic of China in 1949 to the period of reform and opening up (Xu Xiaoming, 2003). In "Study on Centennial active state rheology of Suona Troupe in Northern Jiangsu", Zhao Banquet has sorted out the history of suona music from the early 20th century to the present. The results of the researcher are not very different from their results.

2) For the second objective, the researcher made a comprehensive analysis of the typical suona ensemble music in southwest Shandong Province, and some of the conclusions reached were basically the same as those of the previous researchers. For example, Liu Liping in A Brief analysis of the artistic characteristics of Southwest Shandong Music performance introduces the playing forms and the use of instruments of suona ensemble music in southwest Shandong Province (Liu Liping 2020). in Discussion on the Application of Different Flavors in Suona Performance, Li Wenliang studied the "Suizi" variation music in the suona music of southwest Shandong Province (Li Wenliang, 2013). These conclusions are consistent with those reached by the researcher after field work and analysis of the music collected.

3) For the third research objective, the researcher introduces the use of Suona ensemble music in weddings and funerals. Similar studies have been done before. For example, in Suona band living condition investigation of shandong by Liu Xianjin, The use of suona music in weddings and funerals in southwest Shandong Province

was recorded. Cui Changyong put forward his own views on the relationship between rural customs and suona music in Zaozhuang Area in *Research on Folk suona Art in Zaozhuang Area*. The researcher agrees with them.

#### 7.2.2 Research that has never been done before

1) For the first research objective, the researcher systematically sorted out and summarized the history of suona ensemble music in southwest Shandong Province, which was fragmented and not systematic enough until then, and the historical research was scattered in various academic articles and works. No researchers had systematically sorted out the history of suona ensemble music in southwest Shandong Province from the Ming Dynasty to the present.

2) For the second research objective, the researcher analyzed the four suona ensembles of "WU MING", "ER HUANG MAO", "YUN LI YOU" and "SHI YANG JING" in detail, and the music analysis of the double suona music ensembles in southwest Shandong has not been done by other researchers. The analysis of single suona ensemble music in other academic papers and monographs is also not detailed enough. The researcher presents the characteristics of suona ensemble music in the southwest of Shandong more comprehensively through the classification research of double suona ensemble music and single suona ensemble music.

3) For the third research objective, the researcher analyzes and summarizes two social functions of suona ensemble music by observing the use of suona ensemble music in weddings and funerals in southwest Shandong Province, namely: The entertainment function - to entertain gods and people; Hidden functions - In weddings and funerals has the function of "comfort" and "education". Sun Weiliang and Zha Wanghong, in *The musical function and social significance of Southwest Shandong advocacy music*, It is proposed that suona music has a social function of gathering crowds (Sun Weiliang and Zha Wanghong, 2009), but the researcher finds that it also has two other social functions. In view of the current problems faced by suona ensemble music in southwest Shandong Province, Zhao Yaxin in *Research on inheritance and development strategy of advocacy music in Southwest Shandong Province from the country perspective of "intangible cultural heritage"*, Suggestions on Popularize traditional culture and art education and Establish a database of

inheritors' materials are put forward (Zhao Yaxin, 2019). In this dissertation, the researcher creatively proposed new solutions, namely: Innovative transmission mode, Attach importance to textbook compilation, Strengthen the cooperation between the folk suona music of southwest Shandong and the Chinese orchestra, Hold suona music competition, Create a good artistic environment for suona music.

### 7.3 Suggestions

#### 7.3.1 Suggestions for using this research

- 1) The results of this study can provide a new perspective for future researchers and be used as basic data for future researchers.
- 2) The results of this study can be used by the music and culture management departments in southwest Shandong Province to enrich the research literature of suona ensemble music in southwest Shandong Province.
- 3) The results of this study can be incorporated into the teaching materials for music majors in schools, so that students can have a more comprehensive understanding of suona ensemble music in southwest Shandong Province.

#### 7.3.2 Suggestions for further research

- 1) In Jiangsu, Henan, Anhui and other places in China, there are also suona ensemble music similar to southwest Shandong. In next study, Researchers should be conduct systematic comparative studies of them together.
- 2) The suona ensemble music of southwest Shandong Province is relatively rich. In next study, Researchers should be systematically organize and study the suona ensemble music in southwest Shandong, especially the "Suzi" music which is often improvised, and analyze and summarize whether there is a creative law that can be grasped in this part of improvisation.
- 3) In next study, Researchers should be deeply analyze the inevitable relationship between suona ensemble music ontology and social function, such as the reflection of music ontology on folk ritual and the influence of folk ritual on music ontology.

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