



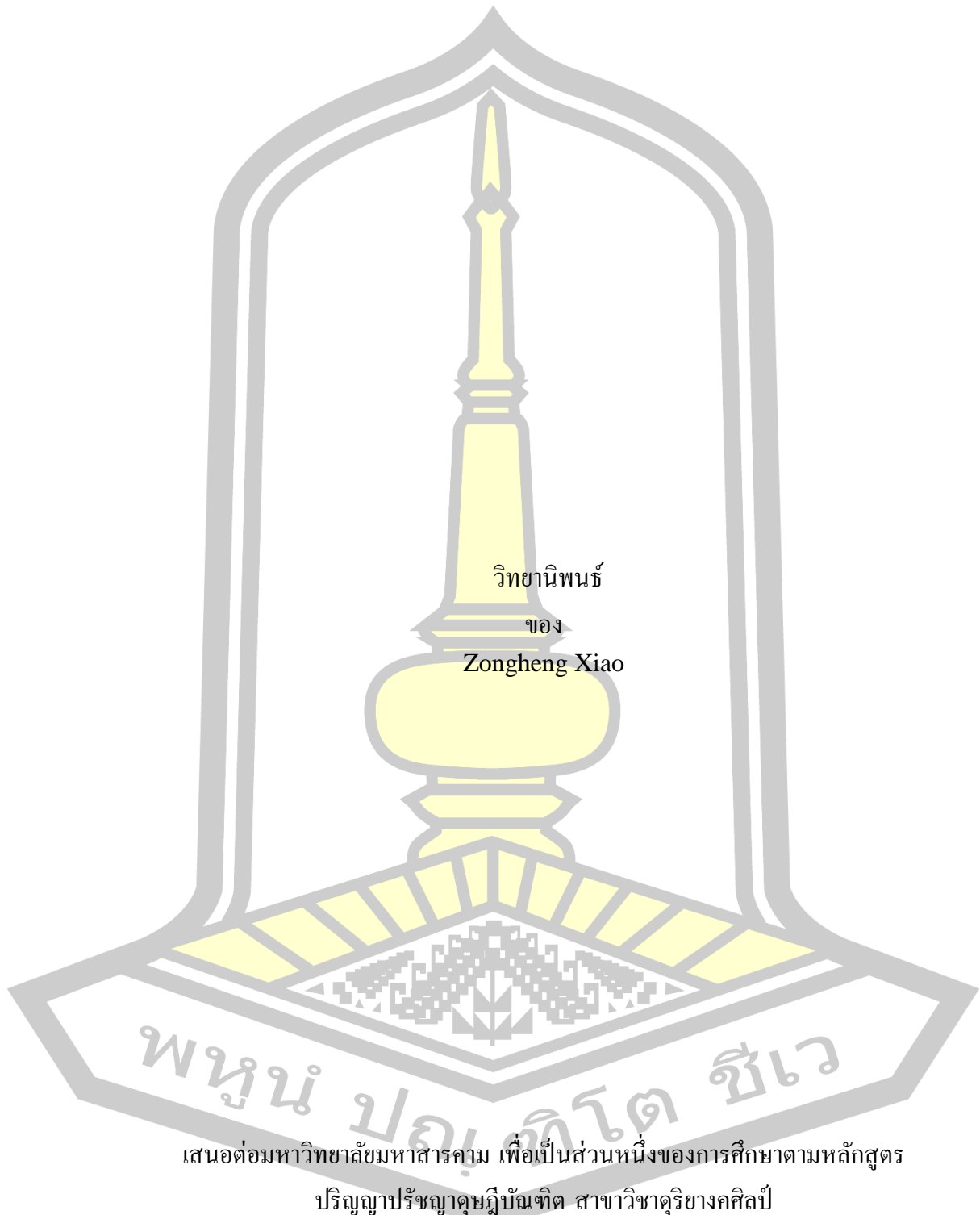
Huaci Yaogu in Henan province China

Zongheng Xiao

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

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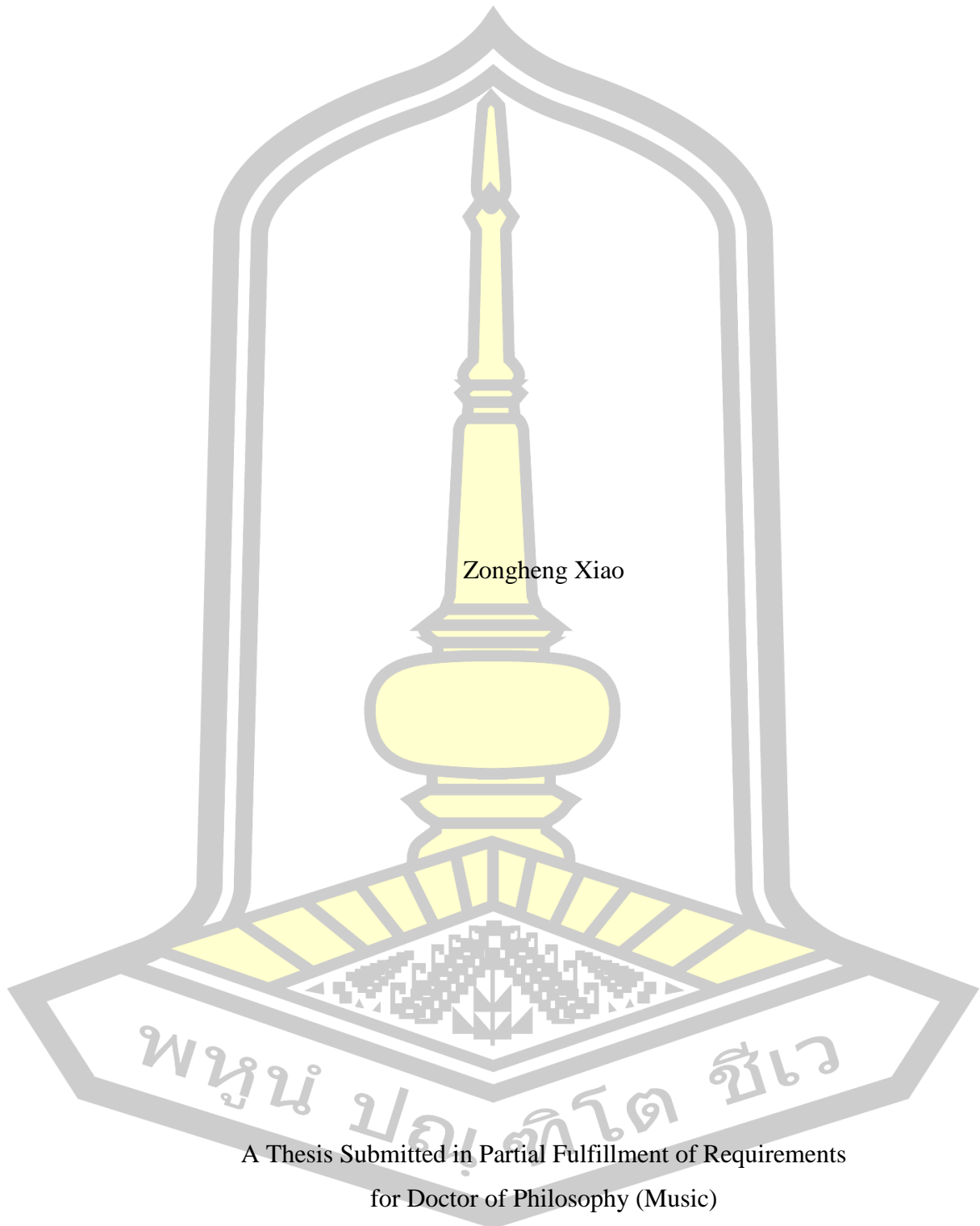
พูน ปอ-จิโต ชีเว

เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร  
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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### ABSTRACT

This dissertation takes Huaci Yaogu as the research object. Objective is: 1) study Huaci Yaogu 's current status and specific production process in Lushan, Henan. 2) Analyze the music characteristics of Huaci Yaogu. 3) Professional training of Huaci Yaogu practitioners and propose methods of spreading. The research results are as follows:

This dissertation provides a detailed description of the production process of Huaci Yaogu, including the early stage of collecting folk songs and conducting investigations, the selection of constituent materials, model shaping, drawing embryos and grinding, firing the drum cavity, production steps of the finished product, manual craftsmanship, etc. Huaci Yaogu was successfully manufactured, and the production steps were systematically summarized. In Chapter 5, the musical characteristics of Huaci Yaogu were analyzed in detail. Since it is a percussion instrument, it has no melodic nature but only rhythm. Therefore, the characteristics of the musical structure, musical style and musical rhythm of Huaci Yaogu were analyzed, and it was concluded that these characteristics of Huaci Yaogu constitute an important part of the musical characteristics. At the same time, a theoretical description was made on how to play Huaci Yaogu. In Chapter 6, experts were invited to conduct professional training for practitioners and students of Huaci Yaogu, questionnaires were distributed at the same time, conclusions were drawn, and dissemination methods were proposed.

In this dissertation, in-depth research has been conducted on the above-mentioned related work of Huaci Yaogu. It combines the characteristics of the times, adapts to the development of society, and is also combined with the characteristics of Huaci Yaogu. Young-generation personnel are trained and encouraged to innovate. The author has put forward viewpoints that are in line with objective reality, which is also one of the research topics.

**Keyword :** Huaci Yaogu, historical, status, music characteristic, training and inheritance

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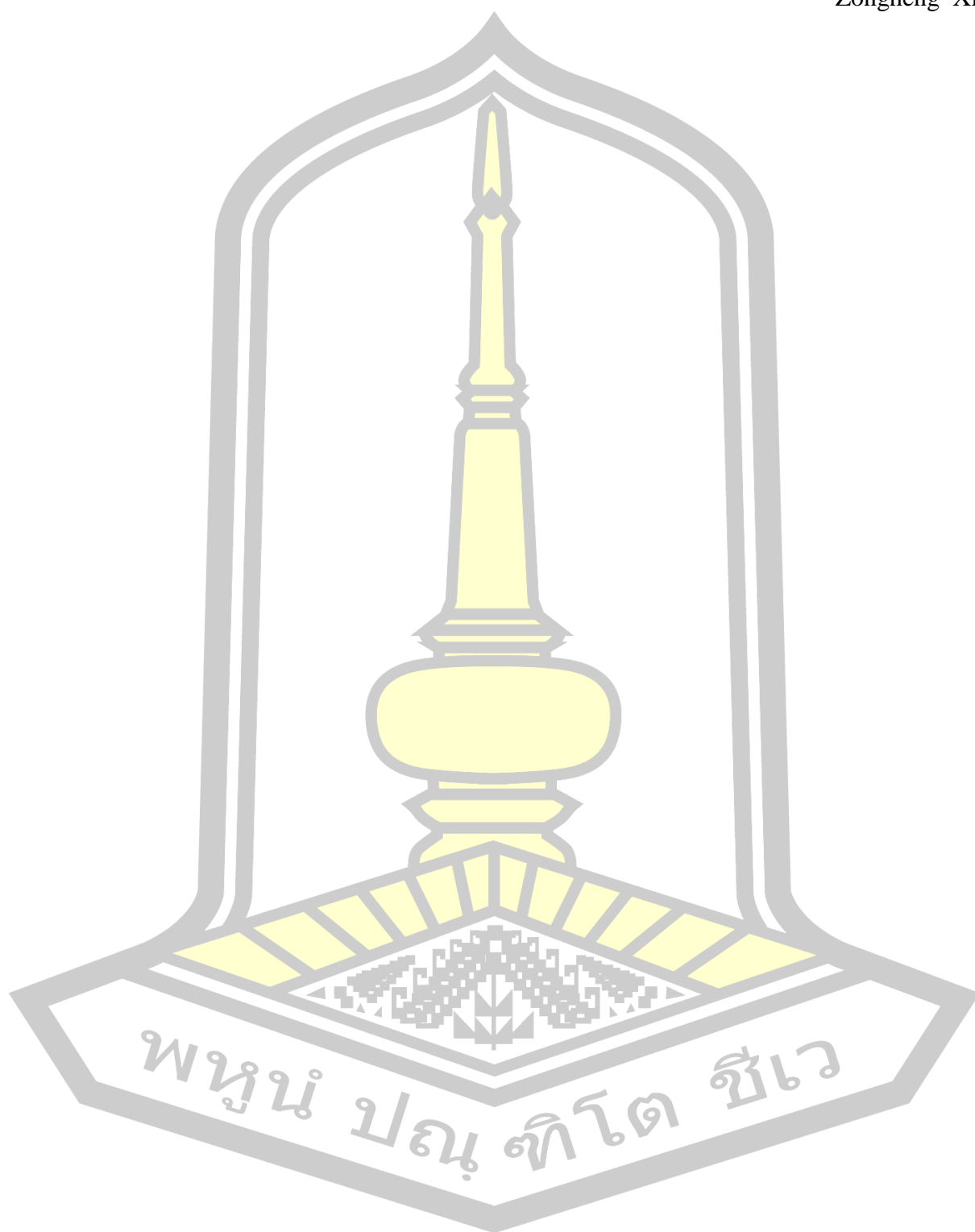
Firstly, I would like to thank my advisor, Thanaporn Bhengsri, Ph.D. Her academic rigor and kindness make her a great teacher in my mind! The professor not only systematically explained theoretical knowledge professionally but also used her spare time to help me solve problems and cared about my life and mental state. She helped me establish an internationally-oriented thinking framework, perspective, and theoretical knowledge in my writing. This is a relatively big leap and improvement in terms of theory and research level for me!

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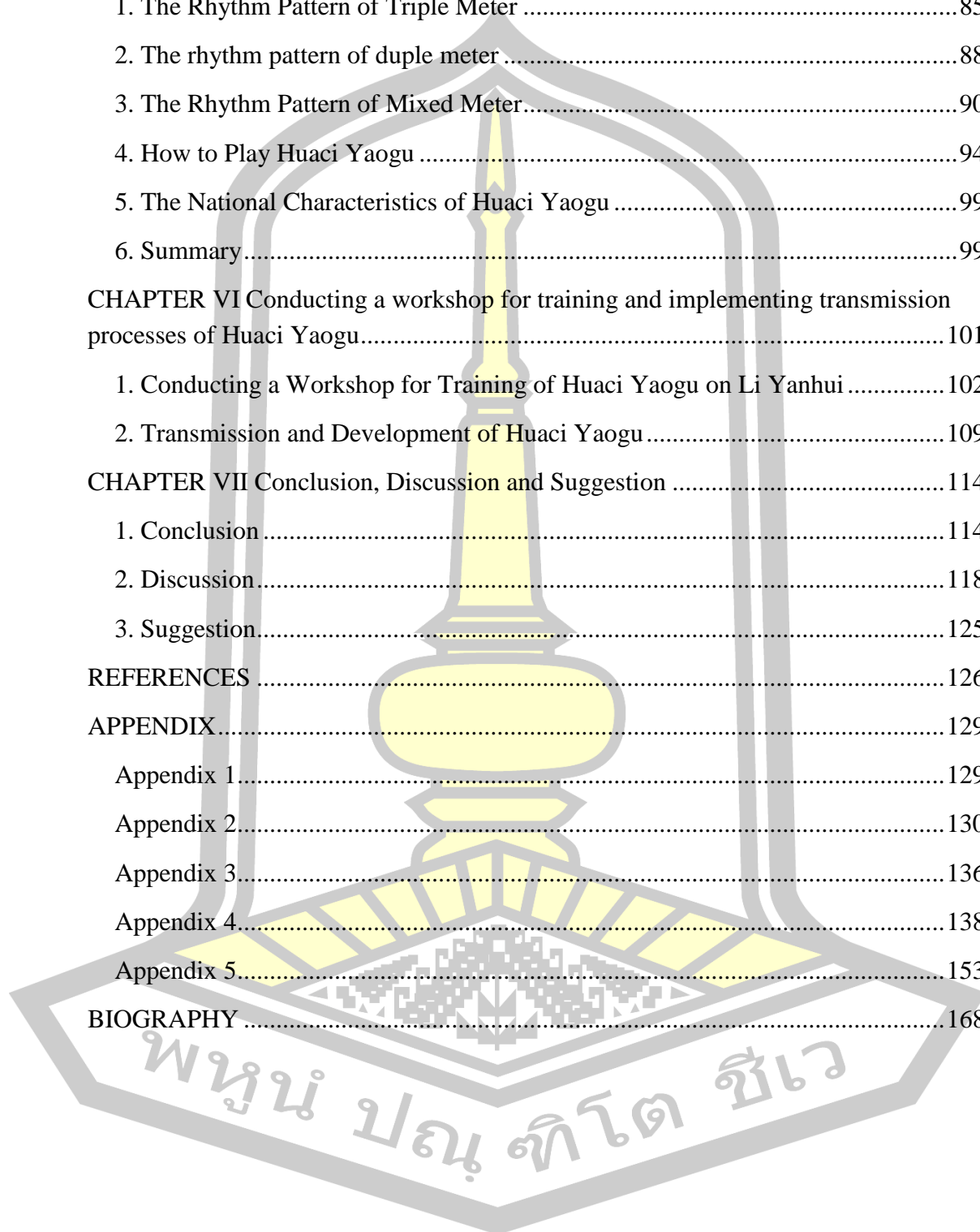


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# CHAPTER I

## Introduction

### 1. Background and problem of the research

Huaci Yaogu, a type of thin waist drum from ancient China, is a prime example of the fusion of music and pottery. Although there isn't much information specifically on the Huaci Yaogu, studies of music and other ancient instrument combinations describe similar-looking narrow waist drums. This research thoroughly examines the Huaci Yaogu's production process, successfully imitates it, and flawlessly captures the beauty of the Tang Dynasty Huaci Yaogu based on the historical development process of the Huaci Yaogu as well as the unique artistic and cultural features of the area. It also discusses its musical traits, heritage, and evolution at the same time.

Among the studies found so far, for example, Li Huisheng and Li Zhiyan (1980) measured and discussed the shape characteristics, thickness of spot glaze, shape, and decoration of flowered Huaci Yaogu from the perspective of archaeology. Zhao Qingyun, Wang Zhongmin, and Zhao Wenjun (1988) hold that the Huaci Yaogu unearthed from Duandian Kiln in Lushan, China are numerous and of different colors and can be divided into three types: large, medium, and small. Feng Zhigang (2018) believes that Huaci Yaogu involves three glaze colors and five types, including black porcelain, black porcelain flower glaze and tea flower glaze, and the decoration is large porphyritic. Mei Guo (2011) conducted a chemical study on the material structure and materials of Lushan Huaci Yaogu in the Tang Dynasty from the perspective of Lushan porcelain-making technology based on archaeological data. For example, Ye Qian (2008) believes that the Lushan Huaci Yaogu of Tang Dynasty is basically consistent with the description in Jiegu Lu. For example, Xu Mangui (2012) believes that Huaci Yaogu is a masterpiece of Tang Dynasty porcelain. Ren Zhilu (2018) identified Lushan Kiln, Xiabaiyu Kiln, and Changsha Kiln as the places of origin of Huaci Yaogu in the Tang Dynasty. Li Yanhui (2018) believes that the Huaci Yaogu originated in India and spread to the Western regions and West Liang along with the eastward spread of Buddhism, and then to the Central Plains during the Southern and Northern Dynasties.

As for the relevant researches in foreign countries, up to now, no foreign scholars have been found to specialize in the study of the porcelan-shaped waist drum of the Tang Dynasty, while Korean scholars have been involved in the study. For example, Kim Ki-chul (김기철 2005) conducted textual research on the two existing theories of the origin of janggu in Korean academic circles, namely, the theory of the origin of the Western Regions and the theory of the origin of China. Park Soon-fat (박순발 2017) identifies the transmission path of thin waist drum from India to the Ancient Joseon Dynasty. Park Jaebok (박재복 2019) examined the characteristics and age of wooden waist drums unearthed in Erseongsan Seong, Gyeonggi Province, and explored the origin and changes of Chinese waist drums. To sum up, the research on Huaci Yaogu in academic circles is mostly based on the origin and evolution of history and iconography, mainly focusing on the description of name, shape, playing mode, etc, and there are still some unfulfilled areas in some fields.

The researcher concludes from the material above that it is crucial to investigate Huaci Yaogu's present state and future prospects, the company's manufacturing method, and an examination of its melodic components. This is why the researcher is interested in studying "Huaci Yaogu in Henan Province, China" to give interested parties access to cultural knowledge about music.

Based on the aforementioned data, the researcher recognizes the significance of researching Huaci Yaogu's present state and future prospects, the company's manufacturing procedure, and the examination of its melodic components. For this reason, the researcher is eager to learn more about "Huaci Yaogu in Henan Province, China" in order to enlighten interested parties about music culture.

## **2. Research objectives**

- 2.1 To investigate the current status and Making process of Huaci Yaogu.
- 2.2 To Analyze music characteristics of Huaci Yaogu.
- 2.3 To conducting a workshop for training and implementing transmission processes of Huaci Yaogu.

## **3. Research Questions**

- 3.1 What is the current status and Making process of Huaci Yaogu?

3.2 What is the music characteristics of Huaci Yaogu?

3.3 How can the training and transfer process participants in Huaci Yaogu perform the procedure?

#### **4. Research Benefit**

4.1 By investigating the historical development and production process of Lushan Huaci Yaogu, we can know its development history, material selection, structure, composition analysis, production process, etc.

4.2 By analyzing the musical characteristics of Lushan Huaci Yaogu, we can understand the form and structure of the music, the style and rhythm of the work, the expression of the work, the playing method, etc.

4.3 Through the training of Huaci Yaogu manufacturing, we can restore and transmit the cultural heritage, promote the development of cultural industry, enrich and develop the local art culture; Enriching the diversity of local music culture plays a role.

#### **5. Definition of terms**

**Huaci:** It was originally a record of its name in the literature. It is called "flower porcelain". In addition, it is the name of a porcelain. In the process of firing, this kind of porcelain appears. The pattern, including landscapes, characters, etc., is a distinctive music porcelain. It belongs to local special porcelain in Henan. It has a history of development for more than 1,000 years.

**Yaogu:** "The waist drum is a type of percussion instrument in the Tang Dynasty," wide-headed and slim ", also known as "thin waist drums ". Although the origin of waist drums is controversial, the earliest Huaci Yaogus are currently seen in the Tang Dynasty.

**Production process:** It refers to the Huaci Yaogu in the production process, including material selection, construction, tuning and setting, sound quality, testing, and sound evaluation.

**Musical characteristics:** refers to the Huaci Yaogu in the performance, its structure, style and rhythm mode, including rhythm (speed).

**Workshop:** It refers to a seminar in this article. In the dissemination of Huaci Yaogu, in order to let more people understand, recognize and carry forward it, a seminar-style activity is adopted and is called by this name.

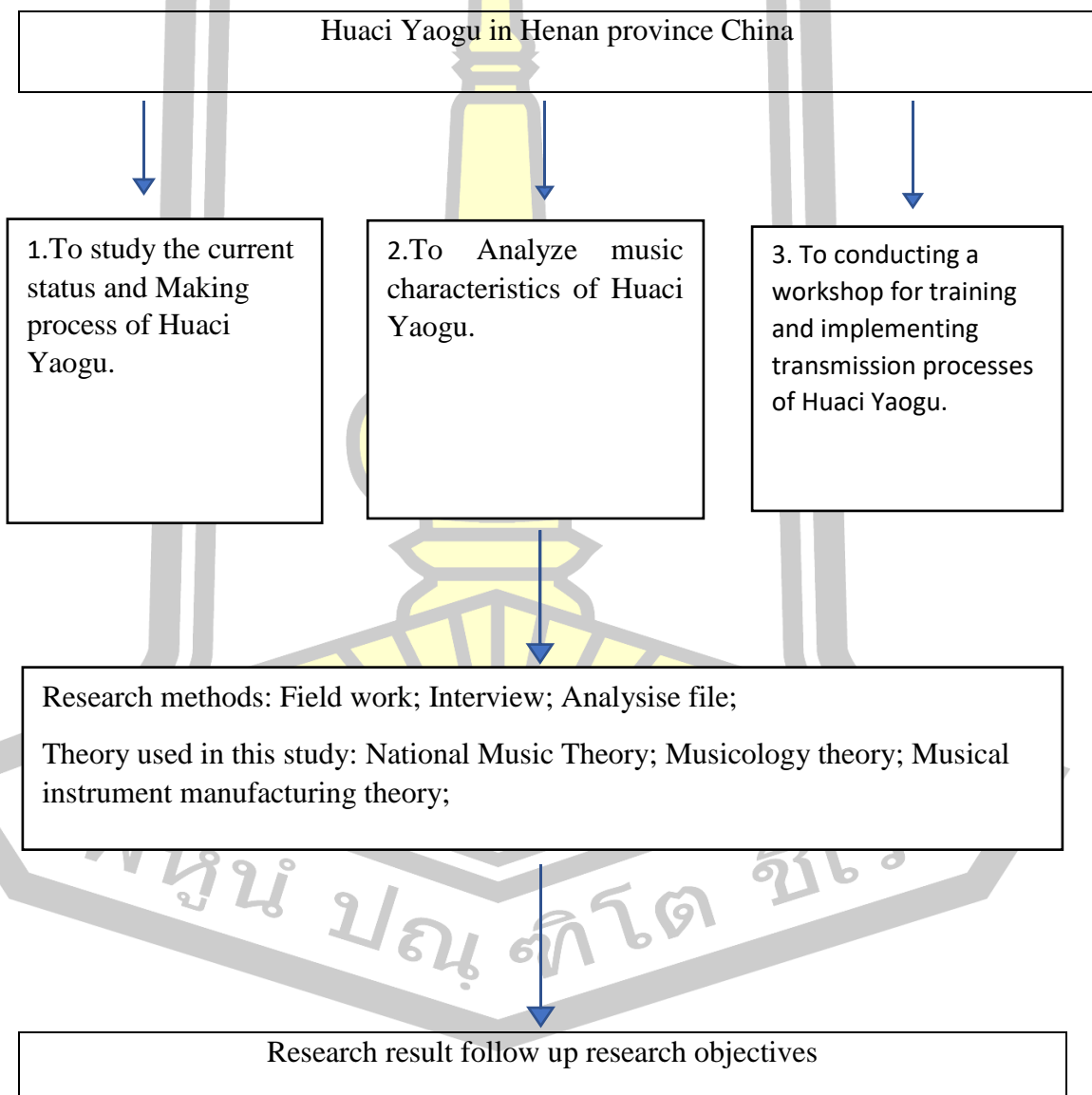


Conducting: It means the specific implementation of the production, firing, theoretical lectures and training of Huaci Yaogu.

Music characteristics: Here it refers to the content about the rhythm of Huaci Yaogu, mainly including the content of musical structure, musical style and musical rhythm, and also includes how to play Huaci Yaogu.

## 6. Conceptual Framework

The research results will be obtained through three research objective and field work and documentation, as shown in the figure:





## **CHAPTER II**

### **Literature review**

In the topic of the study of the Huaci Yaogu in Henan, China, I carefully reviewed the article, obtained a comprehensive theoretical and viewpoint information, and reviewed various literature information based on the following main themes.

1. The knowledge about Lushan County.
2. The knowledge about drum in China .
3. The knowledge about waist shaped Drum in Asia.
4. The knowledge about transmission.
5. The theory used in the research.
6. The knowledge about seminar and workshop process.
7. Document and research related.

#### **1. The knowledge about Lushan County**

##### **1.1 Geographical location of Lushan County**

Lushan County is located in the middle and western parts of Henan Province, the eastern foothills of the Shahe of the Huaihe River, and the east is adjacent to Baofeng County, Ye County, and in the west of Song County, Ruyang County, Fangcheng County in the south, and Ruzhou in the north. Shilong District, Heping Mountain City, Heping. (Henan Government Net://www.henan.gov.cn 31/05/2018.)

##### **1.2 Landform in Lushan County**

Lushan County is high in the west, the west, south, and north are surrounded by mountains, and the fan-shaped staircases are launched from west to east. The west is the outer mountains and the Fudi Mountains in the east extension of the Qinling Mountains. Connect, the types of landforms are varied, including mountains, hills, plains, rivers, lakes, basches, etc. The highest mountain peak in the west is Yaoshan. Because Emperor Yao, one of the three emperors and five emperors, was named in the Xia Dynasty and the descent of Yao's Sun Liu tired here. Several Junjun Jade Emperor Stone Man, after the Tang Dynasty, was also called Shiren Mountain and Dalongshan. The historical books such as "Shan Hai Jing", "Hanshu · Geography" and "Water Sutra"

are recorded. According to Ming Jiaying's "Lushan County Chronicle" records: "(Yaoshan) was released in the waters of fifteen miles northwest of the county. The name. Yaoshan is located in the eastern section of the Funiu Mountains, and the western part of Lushan County. It is a national key scenic spot and a national geological park. (Henan Government Net://www.henan.gov.cn 25/06/2022.)

### 1.3 Lushan's climate characteristics

Lushan County is located on the edge areas of warm temperate and North Asian tropical climate, and has obvious transitional characteristics. The winter is cold and hot, the annual temperature difference is large, the precipitation is small, and the seasons are clear. Due to the influence of monsoon, the north wind is blowing in winter, the air is dry, the rain and snow are less, and the southern wind is prevailing in summer. In recent years, the basic characteristics of Lushan County's climate is: an average annual temperature of 15.8 degrees Celsius, an average annual precipitation of 855.9 mm, and an average annual sunshine time of 1742.7 hours. In winter, it often appears disaster weather such as rain, snow, fog, wind, and frost damage. Among them, rain and snow, heavy fog have adverse effects on transportation and residents' lives, and frost damage will cause local disasters. The drought and strong winds in spring have caused heavier losses to the agricultural economy and the property of the people. In summer, it was cool and rainy, and the rainstorm caused a local disaster. In autumn, catastrophic weather is small and the impact is mild. The temperature and sunlight in December were normal, and the precipitation was less.

Lushan County's annual precipitation is between 612 mm and 1287 mm, and gradually increased from north to southeast. The county's precipitation is unevenly distributed, and there are more mountains than the plain. Affected by the monsoon climate, precipitation is mainly concentrated in summer. Lushan County is affected by monsoon. In the southwest, it is more than 1,000 meters above sea level to Funuma and virgin forests. Cold air is lifted by the north low and south -high terrain, increasing air saturation, and the influence of local thermal flow in summer. Two heavy rain centers in the south. (Henan Government Net://www.henan.gov.cn 11/07/2023.)

### 1.4 The history of Lushan County

During the Xia Shang, Lushan County was first named Ludi and later renamed Luyang. In the spring and autumn, it belonged to Zheng, and later Li Chu. Thirty years

of King Chu Su (374 years ago), Wei Fa Chu took Luyang, and Luyang belonged to Wei. In the Western Han Dynasty, Luyang County was set up and returned to Nanyang County. In the Three Kingdoms, it belonged to Wei. The Jin Dynasty belonged to the Nanyang State. During the Northern and South Dynasties, it belonged to the Southern Song Dynasty. In 487 AD, Emperor Xiaowen, the Northern Wei Dynasty, toured the south and renamed Shanbei County, and set up Luyang Town. In the eighteenth year of Taihe (495 years), he was the Jingzhou Governance and was a Guangzhou Governance. In the 22nd year of Taihe (499 years), he was also the Luyang County Institute. At the beginning of Sui Daye (617), it was renamed Lu County. Tang Wude's four years (621) was the Luzhou Governance Center. In the first year of Zhenguan (627), the state was abolished, and Lu County was changed to Lushan County. In the eighth year of Zhenguan (634 years), it belongs to Ruzhou. At the beginning of Ming Hongwu, it belonged to Ruzhou, Nanyang Prefecture. In the twelve years of Chenghua, Ruzhou was promoted to Zhili Prefecture. Lushan County was still under the late Qing Dynasty and the early Qing Dynasty. In the three years of the Republic of China (1914), it belonged to Henan Heilo Road. The 21st year of the Republic of China (1932) to thirty-six years (1947), it belongs to the fifth administrative region of Henan Province. On November 23, 1947, Lushan County was liberated. After 1949, it belonged to the Xuchang area (post-reform area). In 1983, it was under the jurisdiction of Pingdingshan City and has not changed so far. Lushan County, Henan Province, has a long history and beautiful scenery. Lushan was known as Luyang in ancient times, since Hanshi County, and the Tang Dynasty has been named Lushan to this day. A large number of historical and cultural celebrities, such as celebrity Niu Yan. There are the oldest Chu Great Wall sites in China, with Mozi's hometown, the birthplace of the Chinese "Liu family", the "Yaoshan" represented by the magnificent northern mountains and rivers, and the beautiful Zhaishi Tower Reservoir!

## **2. The knowledge about drum in China**

Drum is the symbol of spirit, dance is the performance of strength, encouraging the combination of the opening of dance culture. According to ancient literature records, the earliest drum was the "earthen drum" made of clay in the pottery age, which marked the beginning of the dance of farming culture.

## 2.1 What are drums

The drum is the oldest in the musical family. After the use of tools to carry out effective labor, primitive man also began to use tools to express his thoughts and feelings from unconscious to conscious. They celebrate their food and clothing with a dance, with the hands of various stone tools for each other to strike a rhythmically rich rhythm. In the early forms of music, the rhythm instrument appears as the only representative. Even now, many peoples still have music with rhythm but no melody. Drum occupies a very important position in the folk dance of the Han nationality, the sound is bright, magnificent, destroying people to forge ahead, giving people the spirit and strength. (Zhangning Wang,2012)

## 2.2 Introduction to Chinese drums

Drum is a traditional percussion instrument in our country, according to the record of "Li Ji Ming Tang Position", in the very early legend, "Yi Qi" had "Tu drum", that is, made of clay drums. Because the drum has a good resonance effect, the sound is strong and powerful, and the sound is transmitted far away, so it was used as an army cheer by Chinese ancestors very early. According to legend, in the battle of Zhuolu, the Yellow Emperor conquered Chiyou, "The Yellow Emperor killed Kui, with his skin as a drum, and heard five hundred" (" Taiping Imperial Review "volume 582" Imperial Century ",2005).

In ancient times, the war drums were made of crocodile skin, and the drum skin was chosen to take the ferocious habits of crocodiles to strengthen the drum sound. In the Zhou Dynasty, according to the "Zhou Li · Di Dou", a "drum man" had been specially set up to manage drum making and drumming. The drums managed by the drum man have various uses, such as the lei drum for sacrifice, the Ling drum, the Jin drum in the band, etc. Among them, the one specially used in the military is called "Fen (Yin) drum", which, according to the explanation of Shuowen, is a large drum eight feet long, with a drum face of four feet and two masked drums. In addition, road drums, Jin drums, etc., were also used in the army, and these drums later developed into various specifications of war drums, which were widely used in the military. (Mangning Tang,2018)

### 2.3 Development history of Chinese drum

In ancient times, drums were revered as celestial artifacts, mainly as sacrificial instruments. Drums were widely used in hunting campaigns. Drum as a musical instrument began in the Zhou Dynasty. In the Zhou Dynasty, there were eight tones, and the drum was the leader of the group sounds. The so-called "drum and harp" in ancient literature means that before the harp was played, there was the drum sound as the guide. The cultural connotation of drum is extensive and profound, and the majestic drum is closely accompanied by human beings, and the ancient barbarity is gradually moving toward civilization. Vulgarly can be a folk celebration of gongs and drums, and elegance can enter the temple sacrifices and court banquets. From the original pottery drum, earth drum, leather drum, bronze drum, has been developed to a wide variety of modern drums, drums are one of the most popular and widely used Musical Instruments. Some people believe that the earliest drums should be used by ancient ancestors, pottery POTS, POTS and other living utensils evolved, unearthed pottery drums prove that as early as seven thousand years ago in the Neolithic Age has begun to have pottery drum manufacturing. Pottery drums, also known as earth drums, are made of clay fired into a drum frame and then covered with animal leather. In our country, the tradition of making pottery drums with tile frames has been followed for a long time. Waist drum, popular in the Tang Dynasty, the Tang Dynasty in addition to wooden materials, there are also ceramic as drum material.

The appearance of the drum is relatively early, from the unearthed cultural relics found today, it can be determined that the drum has a history of more than 5000 years. In ancient times, the drum was not only used for sacrifice, music and dance, it was also used to fight enemies, drive away beasts, and was a tool to tell time and alarm. With the development of society, the application of drums is more extensive, national bands, all kinds of drama, folk art, singing and dancing, boat race and lion dance, festive gatherings, labor competitions, etc., are inseparable from drums. (Zangni Lang, 2011)

### 2.4 Structure of Chinese drum

The structure of the drum is relatively simple, which is composed of two parts: the drum skin and the drum body. The drum skin is the vocal body of the drum, usually covered with animal leather on the drum frame, after tapping or beating to vibrate it to



make a sound. There are many kinds of Chinese drum instruments, including waist drum, drum, drum, pot drum and so on. (Wang Lang, 2001)

### 2.5 Classification of Chinese large-waist drum

Chinese cylindrical drums with thick waists, including large drums. They were covered with cowhide. It is usually placed on a drum rack and struck with two mallets. Tanggu, also known as Tonggu, Qing Dynasty also known as rod drum. The shape is the same as the drum, but it is smaller, and the drum diameter is generally used for instrumental ensembles, opera, dance accompaniment and solo. A war drum. The shape is similar to the big drum, but it is shorter and lower, also known as the flat drum. It is loud and comes in different sizes. It is mainly used for ensemble, dance, acrobatic troupe and gong and drum corps. A book drum. The flat drum is an important accompaniment instrument for all kinds of rap music in northern China. When singing, the actors hold a book board or pear piece in their left hand and a single signature in their right hand. (Ning Tang, 2015)

A waist drum. The middle of the drum is thick, the two ends are thin, covered with cow or mule skin, and two iron rings are placed on one side of the drum, which is used in folk Yangko or festivals and welcome ceremonies. Korean small drum grass high. Flat as a Han book drum, with a handle. It is not only a musical instrument, but also a dance prop, with the left hand holding the handle, the right hand holding the baton playing, often dancing while tapping. The Korean round drum. It is shaped like a small drum of Han nationality. When playing, sit on the ground, hit the beat with the left hand, and hit the drum with the mallet with the right hand. The big drum of the mountain nationality. Shaped like the Han Tang drum, it is used for sacrifices, festivals, weddings, sowing and deworming farmland. Dai big drum light together. Middle waist slightly thick and nearly cylindrical, placed on the rack. Often used in festival gongs and drums ensemble and lion dance, dragon dance accompaniment. (Zhuo Lang, 2011)

### 3. The knowledge about waist shaped Drum in Asia

Through the research on the origin and development of the Huaci Yaogu, it is clearly seen that the Huaci Yaogu is one of the narrow waist drum types. It has a

homology relationship with the Yao long drum, the Zhuang bee drum, the Korean staff drum, the Japanese small drum, the big drum, the One drum and the three drum, which are popular in the world, and it is also representative.

### 3.1 Yao Changgu basic situation

The Yao Changgu is named after the dancers who beat and dance while holding the long drum, which is a widely spread and representative musical instrument of the Yao people in traditional cultural life.

There are many theories about the origin of Changgu. The first theory comes from a myth about Panwang, the ancestor of the Yao nationality. Changgu was made by the sons and daughters of Panwang to pay tribute to him. The second theory is that the long drum was produced in the Neolithic Age. The third theory is that the long drum is a branch of the development process of the thin waist drum, which belongs to the descendants of the thin waist drum. The origin of Yao Changgu is not made by the sons and daughters of Panwang as in myth and legend, nor does it originate in the Neolithic Age. I think it came with the constant changes of the fine-waist drum, and it is the descendant of the fine-waist drum. The names of Yao Changgu are not the same in folk because of the differences in the use of ethnic group, spreading area, shape, system and playing method, and there are many titles in historical documents. (Huo Lan,2018)

### 3.2 Basic situation of Zhuang tribe bee drum

The bee drum is a membrane-singing instrument of Zhuang, Yao and Maonan nationalities. It gets its name from the shape of a bee. It is popular all over Guangxi Zhuang Autonomous Region. Every time to celebrate the harvest and festival, the people of all nationalities who can sing and dance will dress up in costumes and sing and dance to the accompaniment of the bee drum. Bee drum has a long history, is spread in Guangxi thin waist drum, has a history of more than 1,000 years. According to historical materials and previous studies, the author believes that the bee drum was introduced into Lingnan from the Central Plains in the Tang or Song Dynasty. With the changes of The Times, the shape and shape of the bee drum changed slightly, which is a reflection of the Central Plains culture flowing into Lingnan in the Tang and Song dynasties. The name of the bee drum is mainly because of its shape like the bee body, and Tang Huaci Yaogu is very similar, also belongs to the "wide head fiber belly" thin waist drum. (Hu Yanyan,2018)

When playing the bee drum, the drum is hung horizontally in front of the abdomen with colored ribbons or placed on a long table or bench to stand, sit or dance while playing. There are four basic playing methods of Zhuang people's bee drum: hanging hand, rod and wheel percussion; Hanging two-handed clap method; Sitting hand, rod and wheel stroke method; Sitting and standing two-handed clap. (At the beginning of the prince in August, 2003)

### 3.3 Basic information about Korean janggu

Janggu is widely used in various aspects of Korean ga-music, Tang music, Xiang-music, and even orchestral ensemble, dance, song, accompaniment, etc. It has spread throughout North Korea and South Korea, and has become an indispensable instrument in Goryeo dance performance worldwide. "Janggu was called" waist drum "or" thin waist drum "in ancient times because of its thin waist, and made sound by striking the skin membrane with the stick. Musical Instruments of the waist drum type are distributed in India, Japan, and other Asian countries, and the waist drum has been used in Korean music since the Goguryeo era. This argument states that Janggu is thin waist drum and was already used in Korean music during the Goguryeo period. (Zuo Lan, 2008)

The Tang Dynasty has "staff drum" name, called two staff drum, is the alias of Jiegu, is not a narrow waist type drum; The Song Dynasty staff drum, also known as Han drum, Zhen drum, second drum, its shape is a narrow-waist-shaped drum, and Tang staff drum is not the same instrument. The Yuan, Ming and Qing dynasties were known as Janggu, and it was introduced into the Korean court in the early 11th century as Janggu. From the point of view of the production of janggu utensils, the early Janggu was made of pottery, leather or lacquered wood, leather, that is, the so-called "big tile, small wood", and later Janggu was mostly made of composite materials such as lacquered wood, leather, and silk rope. During the performance of the staff drum, the drum is hung horizontally on the waist or placed on the wooden frame, which can be solo, ensemble and accompaniment for the singer. (Haola Lan, 2009)

### 3.4 Basic information about Japanese small drum, big drum, first drum and third drum

In the Japanese Chi, Noh and Yagu, you will see an hourglass-shaped double-sided drum with a narrow waist, called the small drum, the big drum, the first drum and



the three drum. There are three theories about the origin of the four types of drums: One theory is that in 612 AD, Jiyue (Wu Le) from southern China was introduced to Japan. There are three kinds of Musical Instruments in Jiyue, namely, Hengdi, Zhengpan, and waist drum (Wu drum). The instrument called waist drum (Wu drum) is divided into four types: one drum, two drums, three drums, and four drums. The smallest drum in the waist drum is originally played with the stick with the right hand and the hand with the left hand. By the 12th century, only the right hand was used to play one side, and the left hand was used to adjust the tightness of the rope, so that a drum became another drum, which was called a drum or a snare drum; The big drum is changed from two drums, collectively known as O-kawa, larger than the small drum circle; One drum and three drums are used in the Japanese araku, one drum is used in the maiku, hung around the neck while the dance is played, and three drums are used in the right side of the araku (Goryaku), in the leading position. Another way of saying is that the introduction of a drum, two drums, three drums, four drums began in the Nara era (710-794) when the Tang music input, the oldest record is the "West Temple flow capital account", the Tang music (in music, new music) has "ancient music drum (one two three, and color chamber)", and Tang music (ancient music) has "ancient music drum a (one two three, one one)" records. The so-called ancient music drum here refers to the narrow waist drum of ancient music, and the so-called ancient music refers to the Chinese music seen in the documents of Zhengcangwon. The above three drums, their shapes gradually increase in the order of one, two and three, are rhythmic instruments used in Tang music. The above drums are used in Japan's Araku, which flowed into the vulgar music and less reformed to the Heian period after the use of drums and drums in Noaku. The first drum, the second drum and the third drum were used exclusively in the Tang music in the Nara period, but the second drum has been lost, and the first drum and the third drum exist today. After the Heian Period, the usage has changed, the three drums are only used in the ancient music and the ancient music of the Tang Dynasty, and the first drum is only used in the ancient music and the new music of the Tang Dynasty. The third theory is that the one drum, two drum, three drum, four drum are the same type of different sizes of drums, "Wuming Gyoza" is also called the waist drum, from the Korean drum. From the above, it can be seen that the origin of the Japanese small drum,

big drum, one drum and three drums is very confusing, but a careful combing can clearly see their correlation. (YangQianqian,2018)

#### **4. The knowledge about transmission**

As a historical relic and cultural heritage, the Huaci Yaogu reflects the productive forces, production relations, economic foundation, superstructure, social life and natural environment of the society at that time from different aspects. In order to better study, it is necessary to contact more related transmitters, producers, actors, folk artists, etc.

The study of Huaci Yaogu is a systematic project, it needs to understand its development history, positioning, current situation, etc. As a musical instrument, Huaci Yaogu carries the happiness and suffering of human heart and spirit, shows the collective consciousness and historical memory of individuals and ethnic groups, and has outstanding historical value, scientific value and artistic value. In the course of the research, in order to better present the research results, a large number of interviews and investigations were conducted on the transmitters of the Huaci Yaogu. According to the corresponding contents of the three research objectives, on the issue of understanding the historical development of the Huaci Yaogu, the staff of the local cultural museum engaged in this work and the teacher Wang Lao CAI, an expert on the relevant literature, were consulted. In the research on the production process of the Huaci Yaogu, I had in-depth exchanges and discussions with Liu Xiaoming, the representative transmitter of the intangible cultural heritage project "Lushan Porcelain firing Technique", the transmitter of the intangible cultural heritage of Lushan Porcelain in the Tang Dynasty, and Mei Guojian, a master who is currently serving in the Standing Committee of the National People's Congress of Pingdingshan City and Pingdingshan College, and the director of the China Jun Porcelain Culture and Art Research Society. According to the needs of the performance, practice, transmittance and development of the Huaci Yaogu and the cultivation of new people, and Professor Li Yanhui, who has been engaged in the research of traditional music theory of ethnomusicology for a long time, and now works in Pingdingshan University, conducted several interviews and discussions. At the same time, Ms. Li Yanhui is also an expert teacher in making Huaci Yaogus (Yan Jianqian,2018).

To conduct a comprehensive and systematic study on the cultural context, development and change, and musical performance of the Huaci Yaogu, dig deeply into its cultural significance, and on the basis of full research, restore its musical performance in line with historical facts, realize the contemporary reproduction of the Huaci Yaogu, promote the innovative development of the excellent traditional Chinese culture, and make contributions to the construction of a strong socialist culture. In order to carry out better research, I will also organize students to carry out theoretical knowledge, production process visits, simulation production, field visits and questionnaire analysis on the Huaci Yaogu in the teaching process, which is more conducive to more people to participate in (Zhang Guangming,2017) .

## **5. The theory used in the research**

### **5.1 National Music Theory**

Researchers use national music theory to analyze and study the history and culture of Huaci Yaogu. National music theory plays a crucial role in the analysis and research of history and the culture of Huaci Yaogu. As a systematic research method, national music theory provides a powerful tool for researchers to deeply explore the connotations of history and the culture of Huaci Yaogu.

Researchers meticulously apply national music theory to conduct a comprehensive analysis and research on history and the culture of Huaci Yaogu from multiple perspectives. Firstly, through in-depth exploration of historical documents, they sort out the music records related to Huaci Yaogu and explore its manifestation and development context in different historical periods. At the same time, combined with the fieldwork method of ethnomusicology, they conduct on-site investigations in depth. During the investigation process, researchers have extensive communication and interaction with local folk artists, cultural inheritors and ordinary people, collecting a large amount of precious first-hand materials.

These materials cover multiple aspects such as the playing skills, rhythm types, seminar dissemination, and inheritance methods of Huaci Yaogu music. Through the sorting and analysis of these materials, researchers can have a clearer understanding of the evolution track of Huaci Yaogu culture in the historical development process. They pay attention to the dissemination and communication of Huaci Yaogu music among

different regions and ethnic groups, and analyze the various factors that affect it during the dissemination process, such as geographical environment, ethnic migration, and cultural integration.

In addition, researchers also use methods such as music form analysis and music culture comparison in national music theory to conduct in-depth analysis of the music elements such as the rhythm of Huaci Yaogu music, revealing its unique artistic charm and cultural value. Through comparative research on the rhythms of Huaci Yaogu in different regions and types, they find out the commonalities and differences between them, further deepening the understanding and recognition of this cultural phenomenon.

In conclusion, national music theory provides a scientific and systematic method and perspective for researching history and the culture of Huaci Yaogu. Through on-site investigations, material sorting and analysis, researchers can have a more comprehensive and in-depth understanding of the historical development, changes and dissemination of Huaci Yaogu culture, making positive contributions to the protection, inheritance and development of this precious cultural heritage.

## 5.2 Musicology theory

Musicology theory is the academic research and theoretical interpretation of music. From the perspective of the research object, it covers all aspects of music, including the historical development context of music, from ancient music to the evolution of music in different periods and regions; the types and styles of music and the characteristics and differences of various music types; the performance practice of music, involving the artistic laws of performance forms such as playing. From the research methods, the development characteristics of music are sorted out through the study of historical documents. In conclusion, it is a discipline that systematically studies the essence, development laws and various musical phenomena of music.

## 5.3 Musical Instrument Manufacturing Theory

Instrument manufacturing, as a rigorous and wisdom-filled scientific theory, holds a crucial position in the field of music. It is not merely a summary of the craftsmanship of manufacturing musical instruments but rather a knowledge system that delves deeply into the characteristics of musical instrument sounds and accurately grasps the resonance principles of each instrument. Through the research and application of the characteristics of different materials and the innovative attempts of

various playing methods, instrument manufacturing has opened the door for us to create a wide variety of musical instruments.

For Huaci Yaogu, the application of the theory of instrument manufacturing holds immeasurable value. It can assist us in understanding the unique charm of Huaci Yaogu from a more professional perspective. As an instrument that combines artistic beauty and musical expressiveness, the sound characteristics of Huaci Yaogu possess both the excitement and vitality of traditional waist drums and add a touch of delicacy and elegance due to the addition of Huaci Yaogu materials. By studying the principles of resonance in instrument manufacturing, we can deeply analyze how Huaci Yaogu produce rich and moving sound effects during performances, thereby better controlling its timbre, pitch and volume(Li Yanhui,2015).

In terms of material selection, instrument manufacturing provides us with a scientific basis. For the manufacture of Huaci Yaogu, we can carefully select suitable ceramic materials to create the drum body. Different types of ceramics have different densities, hardness and textures, which directly affect the sound production effect and appearance texture of the waist drums. For instance, fine-textured white porcelain can endow the waist drums with a pure and elegant temperament, and its crisp resonant sound is suitable for playing and cheerful pieces; while the colorful Huaci Yaogu can add a rich artistic atmosphere to the lively waist drums, and its unique texture and luster can attract the audience's attention more during performances. At the same time, we can also choose different drumhead materials according to needs, such as high-quality animal leather or high-performance synthetic leather. Animal leather has natural elasticity and good resonance characteristics, which can bring a warm and full timbre to Huaci Yaogu; synthetic leather has advantages in stability and durability, and can simulate the timbre characteristics of animal leather through special processing techniques.

In terms of the innovation of playing methods, the theory of instrument manufacturing also provides us with broad ideas. We can combine the characteristics of Huaci Yaogu to explore more diverse playing techniques. For example, different striking intensities, angles and positions can be tried to produce different timbre changes. Through the flexible rotation of the wrist and different swinging methods of the arm, rich rhythm layers can be created. In addition, Huaci Yaogu can also be



combined with other instruments for performances to develop new forms of musical expression. For example, it can be paired with erhu and pipa in national instruments to create a music atmosphere with a strong ethnic flavor; or combined with modern instruments such as guitar and electronic drums to create music works with a sense of the times(Li Yanhui,2019).

In conclusion, the application of the theory of instrument manufacturing brings unlimited possibilities to the manufacture of Huaci Yaogu. Through in-depth understanding and application of this theory, we can continuously enrich the manufacturing content of Huaci Yaogu, allowing them to shine more brilliantly on the stage of music art.

## **6. The knowledge about seminar and workshop process.**

The following is a detailed introduction to the training and seminar of Huaci Yaogu:

### **6.1. The purpose of training and seminar**

The training and seminar of Huaci Yaogu is held to inherit and promote this unique cultural and artistic form. By inviting experts for training and conducting seminars, various opinions and information are collected to lay a solid theoretical foundation for the future development of Huaci Yaogu.

### **6.2. Expert training session and questionnaire survey**

6.2.1 Invite experts to conduct the training session of Huaci Yaogu. With their rich knowledge and experience, the experts give in-depth explanations on the historical origin, artistic characteristics, cultural connotations and other aspects of Huaci Yaogu.

6.2.2 Set up a questionnaire survey after Professor Li Yanhui's lecture, aiming to collect feedback and suggestions from participants more widely. The content of the questionnaire may cover aspects such as the degree of cognition of Huaci Yaogu, evaluation of training effect, expectations for future development, etc. Through the questionnaire survey, the needs and concerns of participants can be understood, providing a basis for further improving the training content and methods(Liu Xiaoming,2019).

### 6.3 Contents of the seminar

6.3.1 Theoretical explanations: Give detailed theoretical explanations on the production process of Huaci Yaogu, including material selection, production techniques, decoration methods, etc. At the same time, explain the playing methods of Huaci Yaogu, such as rhythm control, drumbeat skills, playing posture, etc. Through theoretical explanations, participants can have a more comprehensive and in-depth understanding of Huaci Yaogu.

6.3.2 Practical simulation training: Based on theoretical explanations, conduct practical simulation training. Let participants personally experience the production and playing process of Huaci Yaogu to improve their practical operation ability. Practical simulation training can be divided into production links and playing links. In the production link, participants can try to make some components of Huaci Yaogu under the guidance of professionals to feel the delicacy of the production process. In the playing link, participants can follow the demonstration of the instructor to learn the playing skills of Huaci Yaogu and feel its unique artistic charm(Liu Xiaoming,2017).

6.3.3 Make brochures: In order to facilitate participants to better learn and understand Huaci Yaogu, exquisite brochures are made and distributed to each participant. The content of the brochures includes the introduction of the history and culture, production process, playing methods, classic repertoires, etc. of Huaci Yaogu. At the same time, some pictures and charts can be attached to enhance readability and intuitiveness.

### 6.4 Significance and influence

6.4.1 Inherit culture: Through training and seminars, more people can understand and recognize this traditional cultural and artistic form of Huaci Yaogu, which is conducive to inheriting and promoting the excellent traditional culture of the Chinese nation.

6.4.2 Promote communication: Provide a platform for enthusiasts and professionals of Huaci Yaogu to communicate and learn, promoting cultural exchanges and cooperation among different regions and groups.

6.4.3 Promote development: A large amount of valuable information and suggestions collected provide important reference basis for the future development of

Huaci Yaogu. Based on these feedbacks, the training content and methods can be further improved, the production and playing levels of Huaci Yaogu can be enhanced, and the continuous development of Huaci Yaogu art can be promoted(Mei Guojian,2019).

## **7. Document and research related**

### **7.1 Huaci Yaogu Domestic research status comments**

Tang Huaci Yaogu is a model type of combination of ancient Chinese ceramics and music, which belongs to the ancient fine waist drums. There are very few specialized researches on the Lushan Huaci Yaogus in the Tang Dynasty, but in other ancient musical instrument combination research and music research, the description of fine waist drums will be seen.

#### **Special research on the Huaci Yaogu**

The first is to focus on the description of the instrumental type from the perspective of archeology. For example, from the perspective of archeology, Li Hui and (Li Zhiyan, 1980) have measured and discussed the shape characteristics of flower and Huaci Yaogus, thickness, thickness, color, shape, shape, shape and decoration of the spots; Zhao Qingyun, Wang Zhongmin, (Zhao Wenjun, 1988) believes that there are many flowers and Huaci Yaogus unearthed from the shop kiln in Lushan section, and the color is different.

The second is the study of cultural context and development from the perspective of literature and image. (Ye Qian, 2008) believes that the description of the Lushan flower porcelain in the Tang Dynasty is basically the same as the description in the "Drum Record", and after survey by the kiln site, it can be roughly determined that it is a product of the shop kiln in the Lushan section of Henan in the Tang Dynasty or Baiyu Kiln in Yu County. For example, (Xu Mangui , 2012) believes that the Lushan kiln flower Huaci Yaogu is the handed down boutique of the Tang Dynasty porcelain, and it is also the specimen of the Tang "flower porcelain". The long waist drum cavity is the art crystallization of the body shape and drums. (Ren Zhilu , 2018) has determined that the origin of the Tang Dynasty flower Huaci Yaogu includes Lushan Kiln, Shima Liyu Kiln, Changsha Kiln, Shaanxi Yaozhou Kiln, and Sichuan



Kiln. (Li Yanhui, 2018) believes that Huaci Yaogu originated in India, and gradually introduced to the Western Regions and Western Liangs with the east of Buddhism. Drums, Zhen Drum, Wei Drum, Answers, Two Drums, One Drums, Two Drums, Three Drums, etc. The skin is rope -based and rope bundled. You can also hang on your chest, carry it around your waist, place it in the tooth bed, and use your hand to shoot, you can hit or dance while dancing.

## 7.2 Research on the correlation of Huaci Yaogu

The first is the derivation of fine waist drums. (Wu Guodong,1987) believes that the long drums of the Yao nationality have a descendant of the ancient waist drums, and have a connection with each type of fine waist drums since the Sui and Tang dynasties, which proves that the fine waist drums that have prevailed during the Sui and Tang dynasties did not disappear but entered the people. (Niu Longfei,1991) inferences China's thin waist drums that exist in the Han Dynasty. Today, the thin waist drums named after the "Long Drum" named by the Korean and Yao people are also the relics of the drum drum. ( Kim Wenda,1992) demonstrated the important role played by the fine waist drums in communication between China and India, and deepened the historical reasons why the Western Region 's waist drums were introduced in Guizi from India. (Lin Qiansan,1996) believes that the thin waist drum originated from India and passed from the Western Regions. The fine waist drum is the general name of a musical instrument. The waist drum of later generations is likely to be the abbreviation of thin waist drums. Xie Chongan and (Huang Jianfu,2010) believe that ancient China had the ability to make fine waist drums. It was a native Chinese musical instrument.

The second is the study of fine waist drum flow. (Ye Qian,2008) According to the archeological excavation, there is a comparative analysis of the physical and literature of the Tang Dynasty waist drums and literature, which illustrates the political and cultural background of the Tang and Song dynasties. (Li Li ,2008) analyzed the title, shape, and performance method of the drums after the Tang Dynasty, and described the trajectory of the change of waist drum culture it reflected. (Chen Bingyi and Yang Nanni,2011) believed that the drums and rod drums were both thin waist drums. The smaller volume of thin waist drums in the Yuan Dynasty changed the way of playing from horizontal to vertical. (Zhou Huabin,2015) believes that after being introduced into the Central Plains during the Northern and Southern Dynasties during

the Northern and Southern Dynasties, whether it was in the court or the folk, it often played its artistic and social functions in rituals or daily entertainment activities.

### 7.3 Lushan Flower Huaci Yaogu foreign research status comments

As of now, no special research on foreign scholars on Tang Dynasty flower Huaci Yaogu has not been found, and Korean scholars related to waist drums have involved. For example, ( Kim Ji -soo,2005) conducted research on the origin of the two existing rods in the Korean academic community (the origin of the Western Regions, the origin of the Chinese origin), and from the perspective of music history the evolution process was studied. Park( Chunfa,2017) identified the transmission path of the thin waist drum from India to ancient North Korea, pointing out that the thin waist drum was introduced into Baiji through the Chinese southern dynasty in the second half of the 5th century to the early 6th century, and then spread to the Japanese islands. During the period, it was transmitted with the palace Yan music, and the court music and Buddhist music used in North Korea. Park (Zaifu,2019) inspected the characteristics and era of wooden waist drums unearthed from Er Shengshan City, Gyeonggi -do, and inspected the origin and change of China's waist drums.

In summary, the study of Tang Huaci Yaogu is mostly based on historical and image -based origins and flow changes. Where is it? First of all, the research on the birthplace of the waist drum has its own lack of each other, and new research methods need to be introduced to broaden their understanding. Secondly, archeological materials related to waist drums have yet to be discovered, such as the Dunhuang music dance mural statistics from Dunhuang music dance research expert Zheng Ruzhong, the waist drum in the murals of the dance mural There are 323 images, and basically no one will follow up research. It is so difficult to understand the history of the evolution of Huaci Yaogu. Nothing. Therefore, this topic will expand research on the above three aspects on the basis of the study of predecessors, restore its audio function to make its contemporary reappearance, restore the ancient and affordable music and dance style of the Huaci Yaogu, and enrich the art theory of the Chinese nation's traditional waist drums. Essence

## **CHAPTER III**

### **Research Methodology**

This chapter describes the research methods used in the research process, including the criteria and processes for selecting research areas, information providers, research tools, and related research objectives. According to the research needs, a series of information about Huaci Yaogu is mined. This part includes the following basic points:

1. Research scope
  - 1.1 Scope of content
  - 1.2 Scope of time
2. Research Process
  - 2.1 Selection of the research site
  - 2.2 Selection of the key informants
  - 2.3 Selection of the rhythm
  - 2.4 Research tools
  - 2.5 Data collection
  - 2.6 Data management
  - 2.7 Data analysis
  - 2.8 Data presentation

#### **1. Research scope**

##### **1.1 Scope of content**

The research contents include development history, production process, music characteristics, transmission and protection, and production training of Huaci Yaogu.

##### **1.2 Scope of time**

The author collected field survey data from January 2022 to July 2024 through a field trip, and conducted celebrities' interviews, reviewed literature, etc.

## 2. Research Process

### 2.1 Selection of the research site

Lushan Mountain, located in the west of Henan Province, is a county of Pingding Mountain in Henan Province.



Figure 1. Map in Henan Province.

Source: Pictures from Google Maps



Figure 2. Map in Lushan County, Henan Province.

Source: Pictures from Google Maps

## 2.2 Selection of the key informants.

The criteria for selected the key informants into the following three groups, The criteria for selecting informants are as follows:

2.2.1 They have been engaged in the production, performance or playing of Huaci Yaogu for at least 20 years.

2.2.2 They understand the history, culture and development of Huaci Yaogu.

2.2.3 They have won the highest awards in the performance and production of Huaci Yaogu.

2.2.4 They are industry experts at the provincial level or above awarded by the local government and cultural departments.

2.2.5 They have contributed to the dissemination and development of Huaci Yaogu.

Based on the above selection criteria, the researcher selected three key informants: Liu Xiaoming, Li Yanhui and Mei Guojian. Through interviews with these three key informants, the researcher accumulated information about the development, rhythm characteristics and vocal characteristics of Huaci Yaogu, and held seminar training courses and workshops of Huaci Yaogu to enable more people to understand Huaci Yaogu and engage in related work of Huaci Yaogu. Objectively understand the problems existing in the dissemination and preservation of Huaci Yaogu and the suggestions for solving the problems.

I chose Lushan County as the research site because it is the place where the relics of the Huaci Yaogu were unearthed and where the Huaci Yaogu flourished. According to the needs of the research, I selected three representative personnel, including Mei Guojian, the transmitter of making Huaci Yaogu, Li Yanhui, a performer and educator, and Liu Xiaoming, an expert in theoretical research.





Figure 3. Mr. Liu Xiaoming

Source: Zongheng Xiao

Liu Xiaoming, Male, Han nationality, born in February 1971, from Xinmi City, Zhengzhou City, Henan Province, China. He graduated from the Department of Arts and Crafts of Henan University in 1995. Member of the China Arts and Crafts Society, master of ceramics art in Henan Province, and representative transmitter of the "Lushan Flower Porcelain Burning Techniques" for the representative project of intangible cultural heritage.

He has long been engaged in art design, ceramic craftsmanship and decoration teaching, research and creative work. He is currently taught at Pingdingshan College. Participate in the editor of "Duandian Kiln-Lushan Flower Porcelain" and "Complete Works of Chinese Ceramics Sculpture in the 20th Century"; editor-in-chief "Lushan Flower Porcelain Technology" textbook. 7 invention patents.



Figure 4. Mr. Mei Guojian

Source: Zongheng Xiao

Mei Guojian, Master of Chinese Ceramics Design Arts, "Chinese Ceramics Design Art Master", "Henan Provincial Master of Fine Arts", "Dean of Pingdingshan College Ceramics College", "Tang Dynasty Lushan Flower Porcelain Insident Heritors", "Shanghai East East" The founder of kiln Pudong Ceramics "; Born in 1953, he was born in Dengfeng City, Henan Province, researcher. He is currently working at Heping Tingshan College of Pingdingshan City People's Congress, director of the China Jun Porcelain Culture and Art Research Association.



Figure 5. Li Yanhui

Source: Zongheng Xiao

Li Yanhui, female, 1977.01.29, associate professor, specialty in music, doctoral graduate students, long-term research on the study of traditional music theory of ethnic music, hosted and participated in many scientific research projects related to flower porcelain research, such as "Tang Dynasty flower Huaci Yaogu research "," Research on the Transformation and Transmittance of Contemporary Culture in Contemporary Traditional Culture "," Research on the Research on the Restoration of Lushan Flower Porcelain Bullet Drum Culture and Music Performance of the Tang Dynasty "," Development and Change of the Tang Dynasty Flower Porcelain Bullet Drum ", etc. College music department.

### 2.3 Selection of the rhythm

The criteria for selecting three types of rhythms:

2.3.1 Representativeness: They are the representative rhythm features of Huaci Yaogu, showcasing a high artistic level.

2.3.2 Diverse Themes: Each type of rhythm explores different emotions and social themes, offering rich cultural content.

2.3.3 Rhythm Techniques: They possess unique rhythm techniques, highlighting the diversity of Huaci Yaogu performances.

2.3.4 Historical and Cultural Significance: They reflect the social dynamics of their time, providing valuable insights into the history and cultural background of Huaci Yaogu.

2.3.5 Classic Status: They hold an important position in the development of Huaci Yaogu and have a lasting appeal and influence on the audience.

2.3.6 Innovation: They introduce unique innovations in artistic expression and stage performance, contributing to the development of Huaci Yaogu.

Based on literature and field research, and through exchanges and interviews with key informants, it was found that there are not many rhythms of Huaci Yaogu currently. According to the recommendations of key informants and scholars, three typically representative rhythms were selected for study, namely the two-beat rhythm, the three-beat rhythm, and the mixed-beat rhythm. They are the classic rhythms of Huaci Yaogu, integrating multiple artistic expressions, with high popularity and distinct local characteristics. These works embody the unique artistic style of Huaci Yaogu.



Through the study of the characteristics, styles, and speeds of these three rhythms, it was found that there are not many existing works.

These three rhythms all contain the representative rhythm characteristics of Huaci Yaogu, and a comparative study was conducted on cultural aspects and emotional expression.

#### 2.4 Research tools

I mainly used the interview method and the observation method, and used and made a questionnaire survey. The production process of the questionnaire, the observation form and the interview form:

2.4.1 Formulate relevant questions based on the research objectives.

2.4.2 Submit it to the advisor for review.

2.4.3 Make modifications according to the advisor's editing.

2.4.4 Submit it to an expert for inspection before use.

2.4.5 Make modifications based on the expert's suggestions and then use it for fieldwork.

2.4.6 Through fieldwork, classify and sort out the form of steps and tools for manufacturing Huaci Yaogu.

Fieldwork is an important method in writing the thesis. In order to collect data smoothly, the interview form was used as my research tool. I made the interview form and the manufacturing step form to be well prepared during the fieldwork. The interview form for key informants needs to be made; at the same time, the interview forms for ordinary informants and casual informants need to be made, and then submit the documents to my supervisor for inspection. Then hand it over to the key informants to see if the document is comprehensive. Finally, the document is used as a research tool.

This passage clearly shows the new progress in the research of Huaci Yaogu. The questionnaire in Appendix 2 solves the knowledge-related questions of Huaci Yaogu and provides a basis for an in-depth understanding of them. The large number of distributed and retrieved questionnaires in Appendix 3, as well as the summary and comparative analysis of the questions, help to grasp people's cognition and demands of Huaci Yaogu more comprehensively. And the training manual in Appendix 4, covering the knowledge explanation, playing methods, production methods, key points of

playing theories and decomposed step exercises of Huaci Yaogu, provides a strong guarantee for the dissemination and development of Huaci Yaogu. These appendices jointly promote the research of Huaci Yaogu to a new stage and inject new vitality into their inheritance and development.

### 2.5 Data Collection

Field investigation is an important research method in this article. In order to collect data smoothly, I designed an interview outline as a research tool, adopted the face-to-face conversation method, did a good job of recording and video shooting, and also had photos and voice recorders as needed. I designed interview outlines for non-key respondents and ordinary respondents, and then handed them to key respondents to check whether the documents were comprehensive and accurate. Finally, it was used as a research tool. Regarding the production, transmittance and development of Huaci Yaogu, field investigation, personal participation, holding lectures, designing questionnaire forms, training courses and teaching practices were all used as research tools. In terms of how to play, theoretical analysis and picture display were mainly used as research tools. The researcher collects data based on the research goals.

First, to collect data on the historical development of Huaci Yaogu, the researcher uses the literature review method to collect original literature materials and extract literature materials related to the historical development of Huaci Yaogu.

Second, the researcher interviews key informants of Huaci Yaogu to collect conversation materials about the development history of Huaci Yaogu, and then organizes the data collection of literature materials and field materials and conducts data analysis.

Third, for the data collection of the musical characteristics of Huaci Yaogu, here mainly the materials on rhythm. The researcher uses the literature materials method to collect original literature materials and accumulates a certain amount of literature materials. At the same time, the researcher interviews key informants, records videos and audio of Huaci Yaogu performances on-site, accumulates video and audio materials, and prepares for data analysis.

Fourth, for the data collection on the dissemination and protection of Huaci Yaogu: The researcher first uses the method of literature review to collect literature materials; combines the actual development situation of Huaci Yaogu in the local area,

including field investigations, personal participation, etc., and finally makes summary suggestions.

## 2.6 Data Management

### 2.6.1 Recording

According to the research objectives, the researcher needs to conduct real-time recording. The corresponding research objectives should classify the corresponding recording materials. The recording materials should be converted based on the relevant content of the research objectives. Firstly, for the historical development of Huaci Yaogu, the researcher should screen the recording materials based on the research objectives and convert them into text materials for subsequent data analysis. Then, the researcher should sort out the original data for the study of the rhythm characteristics of Huaci Yaogu, find the works, convert the recording materials into text form, and prepare for the later data analysis. Finally, the researcher should provide data for the preservation and dissemination of Huaci Yaogu, summarize the interview content and convert it into text form, and prepare for data analysis.

### 2.6.2 Video

The research objectives should classify the corresponding video materials. Convert the video materials according to the relevant content of the research objectives. Firstly, for the historical development of Huaci Yaogu, the researcher should screen the video materials based on the research objectives and convert them into text materials for subsequent data analysis. The researcher should sort out the video data for the study of the rhythm characteristics of Huaci Yaogu. Classify the representative works, convert them into text materials, and prepare for the later data analysis. Finally, the researcher needs to provide video data for the dissemination and development of Huaci Yaogu, summarize the interview content and convert it into text form, and prepare for data analysis.

### 2.6.3 Books

In the research of Huaci waist drum, books also need to be classified and sorted according to the research objectives. During field research, the researchers found that some books are about the historical development of Huaci waist drum, some are about the rhythm characteristics of Huaci waist drum, and there are several books on the inheritance and development of Huaci waist drum. The researchers need to sort out

the knowledge in the books by means of literature review, extract and form texts applicable to the research objectives. In this way, different books on the historical development of Huaci waist drum can sort out different viewpoints of different researchers on Huaci waist drum and prepare for future data analysis. For books with rhythm characteristics of Huaci waist drum, some literature information should be collected to prepare for subsequent data analysis. Thirdly, for books on Huaci waist drum training sessions, the researchers need to use the literature review method to sort out the literature, extract relevant viewpoints, and prepare for the subsequent data analysis work.

2.6.4 Record 112 rhythms and video numbers of Huaci waist drum (based on recorded handwritten music scores).

#### 2.6.5 Picture data

More than 300 photos (including photos of people, activity sites, book photos, production pictures, visit pictures and rehearsal environment photos).

#### 2.6.6 Electronic data

Collect 326 kinds of online electronic materials, including e-books, museum catalogs, cultural relic pictures and online music scores.

Researchers first classified information category, data analysis, mining inspections in different periods, categories of historical heritage, and comparative research, and finally formed a clear answer sheet.

### 2.7 Data analysis

The researchers classified and analyzed the information obtained from the survey to form results feedback and finally achieved three goals.

#### Objective 1

Assemble the current status and Making process of the period leading up to the appearance of the Huaci Yaogu in accordance with the literature using a variety of information that has been summarized and condensed;

#### Objective 2

Examine these materials using music theories and techniques, then examine them based on musical components like tone, melody, and rhythm to suitably determine the unique point of Huaci Yaogu's musical techniques.

### Objective 3

Process analysis and workshop participant evaluation and exercise book to play.

#### 2.8 Data Presenting

Chapter 1 Introduction.

Chapter 2 Literature Review.

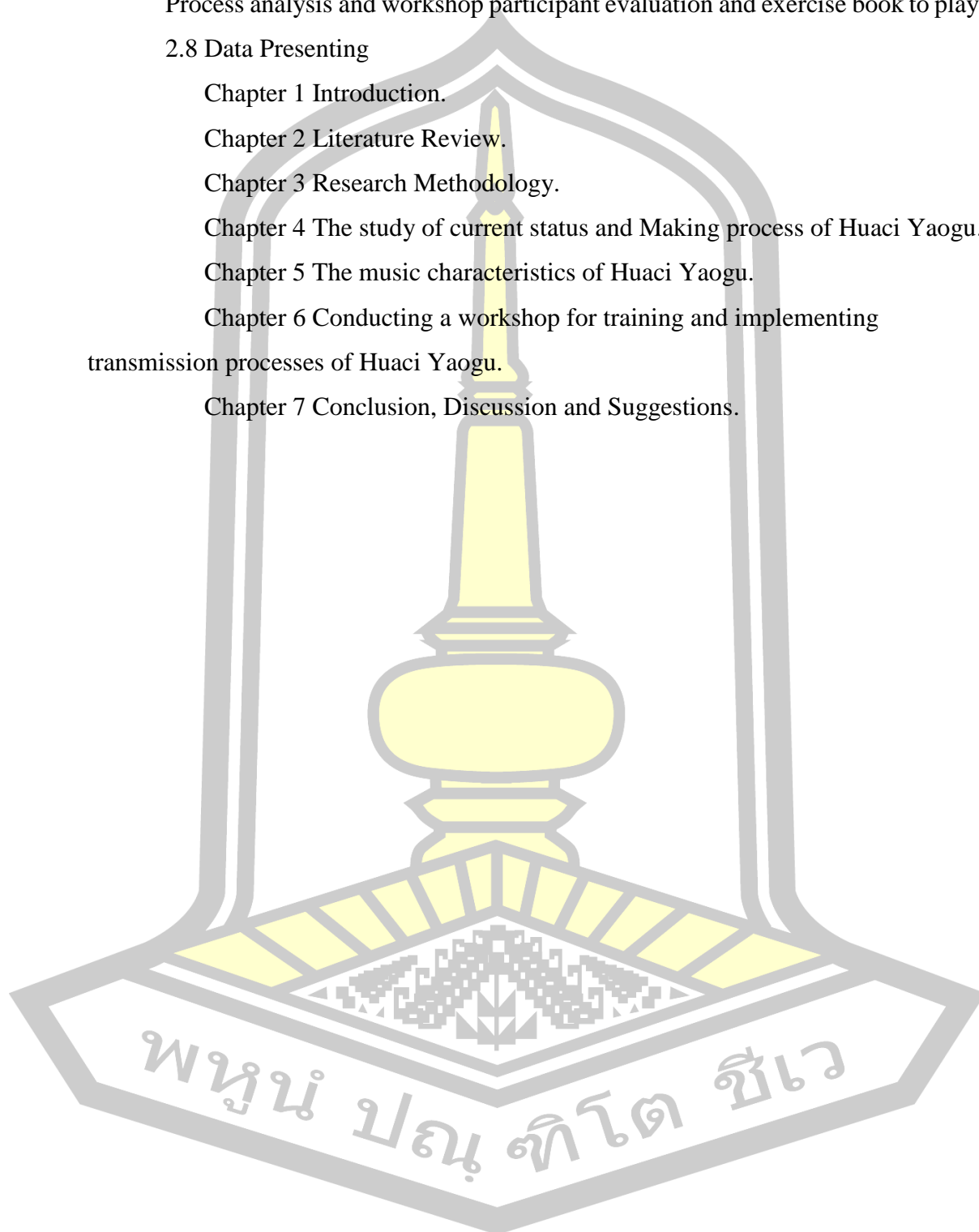
Chapter 3 Research Methodology.

Chapter 4 The study of current status and Making process of Huaci Yaogu.

Chapter 5 The music characteristics of Huaci Yaogu.

Chapter 6 Conducting a workshop for training and implementing transmission processes of Huaci Yaogu.

Chapter 7 Conclusion, Discussion and Suggestions.



## **CHAPTER IV**

### **The current status and Making process of Huaci Yaogu**

According to the document, the status and representativeness of Lushan Huaci Yaogu, the status and representativeness of the entire Lushan Huaci are irreplaceable, especially in the Tang Dynasty, where the prosperity of the Huaci Yaogu prosperity in Lushan has established its important position and role. In historical documents, Tang Xuanzong Li Longji and Prime Minister Song Yan "also good at two drums". The drum here refers to the Huaci Yaogu of Lushan. It can be seen that Huaci Yaogu was at the historical status at that time. In this article, the Lushan Huaci Yaogu can be viewed in the same sense. Researchers will analyze the current status of Huaci Yaogu in Lushan according to the results of the literature and field survey. What kind of development and change is, its historical status achievements and characteristics, At the same time, describe and introduce the production process of Huaci Yaogu in detail.

1. The current status of Huaci Yaogu
2. The making process of Huaci Yaogu

#### **1. The current status of Huaci Yaogu**

##### **1.1 Introduction to Huaci Yaogu, Lushan**

Huaci Yaogu, Lushan, began in Han and flourished in the Tang Dynasty. It has a history of more than 1,400 years. The Huaci Yaogu of Lushan in the Tang Dynasty is now collecting in the Palace Museum in Beijing, with high artistic achievements and important historical status. Lushan Huaci Yaogu embellishes blue, blue, yellow -brown, gray -purple or milky color spots on the glazed glazed in black glaze, tea leaf glaze, brown glaze or gray -white glaze. Essence In the Tang Dynasty Nanzhuo's "Drum Records", there is a description of "Not Qingzhou Shimu, or Lushan Huaci Yaogu" (Lushan County, 1993).

The Wenbo world brings Huaci Yaogu products discovered by Henan Lushan Duandian, Huangdao kiln in Yixian County, Xiabai Kiln in Yuzhou City, Deng Kiln in Nengxiang, Shanxi Jiaocheng Kiln, Shaanxi Huangbao Kiln, etc. Huaci Yaogu". Lushan Huaci Yaogu created a new technique of two -liquid -divided glaze, which



opened up a new realm for the beautifying decoration of the black glazed porcelain system, making the black glaze porcelain have a gorgeous kiln change effect. Pioneer. Lushan Huaci Yaogu is wonderful to appear a lot of color spots, some wipe, some indulgence, the sky is superb, there is no Chen grid, showing the magnificent spirit of the Tang Dynasty, in the "South Qingbei Bai" porcelain pattern. Become a darling of public -private collectors. Lushan Huaci Yaogu is named after the blackland, milky white, and blue spots produced by Lushan. Tang Nanzhuo's "Drum Record" contains: Tang Xuanzong and the prime minister Song Yan talked about the drum saying, "It is either Qingzhou Stone, or Lushan Huaci Yaogu", since then "Huaci Yaogu" or "Flower Glaze Porcelain" Blackland (also with yellow, yellow brown, tea -leaf color ground) porcelain with milky blue spots is used in ancient books. As mentioned in the ancient ceramic industry, Huaci Yaogu thought of "Huaci Yaogu, the Lushan named Naming Emperor Tang Ming" (Feng Zhigang, 2018).

The history of Lushan Huaci Yaogu has left a strong stroke in the history of Chinese ceramics; Lushan Huaci Yaogu is the earliest high -temperature kiln to change glaze porcelain in my country. It has an important position in history and is a great achievement of the Tang Dynasty porcelain industry. Located in Lushan, Ruzhou, La County, and Baofeng in the northwest of Pingding Mountain City, there are a large number of long stone, quartz (or agate), Fang Lingshi, purple sand, iron ore and other raw materials for ceramics. Wood, coal, etc. The south to Lushan, the north to Ruzhou, the east to the county to the county to form a huge ancient ceramic production area. At the place, more than 20 ceramics are produced, and the famous Huaci Yaogu and Ru porcelain are the famous ones. The local area was circulated: "Qingliang Temple to Duandian, one day in a lot". The world's well -known Lushan Huaci Yaogu and Ru Porcelain were selected into the court and became the royal porcelain at that time. It was loved by the emperors of Tang Xuanzong and Song Huizong, and became a generation of famous porcelain (Chen Wanli, 1997)

The kiln site of the Lushan section shop is located in Lushan County, Henan Province. The total area of the site is about 50,000 square meters. In the 1970s, a large number of Huaci Yaogus were unearthed at the ancient porcelain kiln site in Lushan section. It is determined to be Huaci Yaogu kiln site, Lushan Huaci Yaogu, specifically refers to a kind of black, milky blue spots in Lushan, and a laser -white spotted flower



glaze porcelain. Lushan flower glaze tires are like stealth stones, with fine glaze, blue like gems, cloud fluffs flutter, and the view of view is pleasing to the eye. It is known as the Lushan Huaci Yaogu.

## 1.2 The historical status, achievement and characteristics of Huaci Yaogu, Lushan

### 1.2.1 The historical status and achievements of Lushan Huaci Yaogu

The Lushan section kiln occupies an important position in the history of my country's ceramic development. The Huaci Yaogu built in the Tang Dynasty in the Tang Dynasty was recorded in the literature. The "Qingzhou Shimo" recorded in the Tang Dynasty's "Drum Record" refers to Qingzhou Shimu, and "Lushan Huaci Yaogu" refers to the Drum. Huaci Yaogu drums burned in Duandian kiln were essential in ritual and music sacrifice in the Tang Dynasty, and they were first -class. In the 1970s, the Palace Museum sent people to Lushan section three times to find "The Lushan Huaci Yaogu remnants recorded in the Drum Record" finally collected the tires, glazes, and decorations of Huaci Yaogu, Tang Dynasty Lushan, Tang Dynasty Museum, which finally collected the Drum residue in the third time. The Tang Dynasty black glazed porcelain, Capricorn, was produced by the Lushan section shop. It also confirmed that the Lushan section shop was an important porcelain area in the Tang Dynasty. The Huaci Yaogu produced here was not only valued by the society at the time, but also passed down to future generations. The Huaci Yaogu of the Palace Museum was designated as a national treasure -level cultural relic (Feng Xianming, 1966).

In 2006, the site of the ancient porcelain kiln in the Lushan section was announced as the sixth batch of national cultural relics protection units. Lushan Huaci Yaogu has been identified as a national intangible cultural heritage project. The reason why Lushan Huaci Yaogu became the head of Huaci Yaogu is based on its first successful use of kiln transformation technology, solemn and vigorous modeling art and excellent "porcelain" quality. The glazed surface of the Lushan Huaci Yaogu utensils is divided into bottom glaze (mostly black) and facial glaze (milky, blue plaques). Among them, the blue color of the face glaze was considered to be colorful in the early days. —Chmor is like color. After analysis of the Shandong Silicate Research Institute and the Shanghai Silicate Research Institute, the blue of Lushan Huaci Yaogu does not contain cobalt, but because of the "kiln change" during the firing

process. What is the reason for this kind of "kiln change"? Through Sourcechemical analysis, the researchers found that there were two phases in the glaze layer of Tang Huaci Yaogu blue face glaze, one was a continuous phase and the other. Drip -shaped) arc stands, the peak of the diameter of the small liquid droplets is 80 nanometers, and countless nano -level small liquid droplets are scattered into the visible light incident into the glazed surface, so as to make it blue creamy Huaci Yaogukiln's wonderful secret. The ceramic industry calls this "kiln" blue glaze. In fact, the appearance of milk light glaze was as early as Sui and Tang, but it was only an uncle porcelain that kiln workers unconsciously burned in the kiln. They did not pay attention to his importance. The signs, touched and throw it away. However, some kiln workers pay attention to and attach importance to this special "kiln change" phenomenon. After the trial, it was repeatedly used on black glazed porcelain and fired unprecedented artificial innovation varieties - Huaci Yaogu(Pan Minzhong, 1990).

Studies have found that the firing temperature of the Lushan Huaci Yaogu is within the range of 1250 to 1300 ° C. Its hardness and abrasion resistance are high, and it has reached the standard of modern porcelain and is more durable.

#### 1.2.2 The characteristics of the Huaci Yaogu Mountain Huaci Yaogu

The Lushan Huaci Yaogu uses the three colors of black, milky white, and blue spots and the shape of the glaze color, which makes the entire utensils showing atmosphere, solemnity, firmness and distinctiveness.

The characteristics of the Huaci Yaogu of Lushan can be generally summarized by "thick". Compared with other porcelain species, Lushan Huaci Yaogu has the following characteristics:

First, the glazed layer is different from the celadon, white porcelain and black porcelain at the time, and often there are bumps such as glaze tears, glaze marks, and glaze.

Second, most of the shapes appear in the rich, complete, solid, and solemn style, and reject small, smart, beautiful, well -behaved, light, etc.

Third, the glaze is solid and tough, with a sense of strength and dynamics.

Fourth, artistic charm shows the natural beauty of the heavens and the earth, with no decoration, and the magnificent and solemnity.

### 1.3 The historical staging of Huaci Yaogu

Lushan Huaci Yaogu is a porcelain variety unique to the shop kiln in the Lushan section of the Tang Dynasty, also known as "Huaci Yaogu", "Flower Glaze Porcelain", "Tang Fishing", "Black Tang Jun", "Black Flower Porcelain", etc. The change is well-known in the world. The magnificent kiln change effect is the decoration of the black glaze porcelain system, which has opened up a new realm. In order to install the Lushan Huaci Yaogu, Ren Zhilu classified the specimen unearthed from the Duandian kiln site in the "Duandian Kiln Investigation Report", Bowls, plates, pots, waist drums, and then compare the shapes of similar utensils unearthed from the Tang Dynasty tombs and the domestic and foreign museums of Huaci Yaogu in the domestic and foreign museums. Ren Zhilu believes that Lushan Huaci Yaogu was created in the early Tang Dynasty; the middle of the Tang Dynasty was in the heyday, and the Lushan Huaci Yaogu, which was rich in craftsmanship, was the high-end porcelain of Duandian kiln. Break into the early Northern Song Dynasty (Shenzhen, 2017).

The Lushan Huaci Yaogu in the Tang Dynasty can be divided into three periods: early Tang (618-700), Shengzhong Tang (701-800), and late Tang (801-907).

#### 1.3.1 Early Tang Dynasty

In the early Tang Dynasty, the kiln workers of the Tang Dynasty created kiln changes and spotted glaze on the basis of early black glazes, producing new porcelain species Huaci Yaogu, and changed the situation of black and white as the main glaze. Lushan Huaci Yaogu occasionally appeared in the process of firing black glaze porcelain at the time, and was not consciously created.

During this period, Duandian kiln was dominated by monochrome glazes such as black glaze, tea leaf glaze, and blue and yellow glaze. Huaci Yaogu only saw one type of black glaze Huaci Yaogu; decorative techniques were also relatively single, mainly dilute glaze; due to kiln temperature control, etc. The reason is that the glaze color is not too pure; the shape of the device is bulky, the porcelain has a thicker glaze, the accumulation marks are severe, and the color tone is single; the color spots are applied to the blue glaze on the black glaze, and the pink pile line method is used. The lower and failed to melt, resulting in the traces of stacked lines (Zhang Huangruo, 2016).

Because the number of Huaci Yaogu in the early Tang Dynasty is small, we know less about this period.

### 1.3.2 Sheng Tang Dynasty

The "Lushan County Chronicle" published in the 1990s records: "In the eighth year of Kaiyuan (720), the porcelain industry in the Duandian area has developed rapidly. There is an unprecedented situation in the event of an unprecedented product, and the products are quite famous." Although flower glaze porcelain appeared during the Yuanbao and Tianbao years, the popularity was mainly in the middle and late Tang Dynasty (Lushan County, 1993).

During the Mid -Tang Dynasty, Duandian kiln mainly produced black glazes, white porcelain, blue -yellow glaze, tea -leaf glaze, full flower glaze, black porcelain glaze, blue -yellow porcelain glaze, tea -leaf flower glaze porcelain There are various flower glaze, and all flower glaze porcelain appears, which is the so -called Tang Jun. In other words, all the various flower glaze and decorative techniques of later generations have appeared. During this period, Huaci Yaogu is decorated with multiple layers of flower spots, flowing glaze flows, large pieces of flower spots, all flower glaze brown brown, geese, pattern spots, and a large blue -yellow porcelain large piece of spots decorated with glaze (Zhang Wu, 1992).

At present, the earliest and clear -year -old Lushan Huaci Yaogu is a 13th year (754 years) of the Temple of Liu Fujun, Bai Guishan Reservoir, Pingdingshan, Black Glaze, Eight -Pet, Lotus Leaf Estuary washing high 11.5 Cm, a caliber of 25.5 cm, the surface of the utensils is a thin layer of flower glaze. It has comet -like color spots and covered with rain silk -like blue lines. It should belong to the Tang Dynasty (Lou Jinshan, 2001).

Huaci Yaogu during the Tang Dynasty also had the Huaci Yaogu can in Tokyo National Museum and the Henan Museum. Tokyo National Museum Huaci Yaogu tank is full of shoulders and belly, arc -shaped, slightly taller neck, and pouring the moon white milk turbid glaze. These two Huaci Yaogu cans are exactly the same as that of Jinglong (709) in Jinglong (709) in Jingyuan Village, Henan, and should belong to the Tang Dynasty.

From 1983-1993, archaeologists successively excavated 69 tombs in the Tang Dynasty in Xingyuan Village, Yanshi, Henan (most of them were not stolen and

preserved), of which 37 were unearthed with epitaphs. (694), the latest is the second year of Zongzong Zhonghe (882). The cultural relics unearthed are rich and exquisite, such as pottery figurines, three -color, porcelain, gold and silverware, and copper mirrors, and several Huaci Yaog us. Among them, Tang Dezong's four years (783), Mrs. Weiye's Tomb, Huaci Yaogu dual tank unearthed, first applied black glaze, and then poured blue milk glaze in the rotation, so the blue flower spots were obliquely directed. It flows and has a dynamic; the flower glaze tank unearthed from the tomb of Mrs. Zheng in the eighth year of Zhenyuan (792) is a dark blue milky glaze in the black glaze. The milk glaze layer is thin. From the late Tang Dynasty to the late Tang Dynasty (Xu Hua, 2014).

### 1.3.2 Late Tang Dynasty

In the late Tang Dynasty, Duandian kiln mainly produced black glazes, blue and yellow glaze, tea leaf glaze, black glaze Huaci Yaogu, blue and yellow glaze Huaci Yaogu, tea leaf glaze Huaci Yaogu, all flower glaze. During the Tang Dynasty, the glazed color and decorative techniques were also fully continued. It is common to see large plaques, goose head, porridge glaze, coating, all -flower glaze brown spots (Duandian kiln survey report, 2017).

In the late Tang Dynasty, the typical utensils were unearthed in May 1988 in the Tang Dynasty Yangzhai Town in Hengshan Village, Qianjing Township, Yuzhou. The first and secondary cultural relics are determined. One of the bottom glaze is brown, and the utensils are poured in the moon white milk glaze, so it presents the lines of diagonal flow. Huaci Yaogu, an Huaci Yaogu unearthed from the tomb of Guo Chao ash, was found in the Huaci Yaogu found in the Square Kiln Group. It is basically the same in tire quality, glaze, and shape. According to the epitaphs unearthed from the tomb, Guo Chao's died in Tang Yuan and the second year (807), and was buried in the Tang Dynasty and five years (810). It belongs to the middle and late Tang Dynasty. The time limit for the production of the Tang Dynasty Huaci Yaogu. There is also the Huaci Yaogu jar unearthed from Lu Fuyuan Tomb in the Twelve years of Tang Dazhong (858) in the suburbs of Xi'an, which belongs to the late Tang Dynasty (Guo Canjiang, 2015). uring this period, Huaci Yaogu is the most distinctive. The shapes are Sogd -style. It is a Western -style style. It shows that this kind of pocket pot is influenced by foreign elements, just like waist drums. This shows that the Tang people

like to combine the emerging Huaci Yaogu with the Western -style utensils, represent a new fashion. For example, the tomb of Liujiagu, Shaanxi County, Henan Province, which was excavated in 1956. The burial time was four years in the Tang Dynasty (850 years). An unearthed Huaci Yaogu's holding pot was obviously affected by the Western style style. White milk turbid glaze. During this period, Huaci Yaogu's Person Person Person also had a pot of the Genjin Museum of Fine Arts and the Jiurutang pot of Hong Kong. The flower glaze garlic pots and flower mouth holding pots collected by Henan Provincial Museum are also quite distinctive. The mouth of the pot of the garlic pot is garlic -shaped, with short beams, round shoulders, and shoulder -like mud -like upright dual -tie; The black brown glaze is applied outside the pot, and the dark brown glaze is decorated with gray and white strips of color spots. The ribbon is made of special painting, which has a strong artistic decoration effect. The mouth of the flower mouth holding the pot is petals, and the neck is relatively thin, but the overall shape is still full and beautiful. It has the charm of the Tang Dynasty (Zhu Hongqiu, 2015)

#### 1.4 The development and change of Huaci Yaogu in the Tang Dynasty

Huaci Yaogu, which prevailed in the Tang Dynasty court, experienced the change of the Tang and Song dynasties, walked out of the court, and integrated with the national culture of southern China, forming the long drums of the Yaogu people and the Zhuang drums of Zhuang. With the output of Tang Le, East Grave Japan and South Korea have been given different meaning connotations by local culture, forming Japanese small drums and South Korea's rod drums. Among the courts and vulgar music in South Korea, music has become one of the important musical instruments in local music.

A drum instrument is popular in Guangxi, Fujian, Jilin, and South Korea, Japan and other places. Their names, shapes, and uses are different, but they have a unified style characteristics. It is connected and rope with a thin rope, attached to leather pieces or ropes to adjust the drums. This similar characteristic, especially the wide waist of the drum cavity, is very similar to the porcelain waist drum cavity collected by the Palace Museum in Beijing. Lushan Huaci Yaogu, the finished product time in the middle of the Tang Dynasty, burning the ancient kiln was the shop kiln in Lushan section in Henan, and was a variant of ancient fine waist drums. Regarding these similar drums, Xiao Xinghua believes that: The long drums used by the Korean people now, the bee

drums used by the Zhuang people, and the long drums used by the Yaogu people are the variants of ancient fine waist drums. As a material carrier of music art, Tang Huaci Yaogu is converted in different cultural contexts to form unique features, which continuously develops in the new environment and is accepted by different ethnic groups. This article will be ink here to investigate the trajectory of the Huaci Yaogu in the Tang Dynasty in the development process, and search for the historical connotation and its social and cultural significance (Jia Ning, 2014).

In 67 AD, with the introduction of Buddhism, Indian music was introduced into China, and the thin waist drums were also introduced into Xiliang and Western Regions. In the Sui and Tang Dynasties, Nine Music and Ten Music. In the Sui and Tang dynasties, the social stability and economic prosperity. The rulers adopted a compatible and accumulating policy in terms of religion, culture, and art, laying the foundation for the rapid development of music culture in the Tang Dynasty. At the same time, with the booming rise of the Tang Dynasty porcelain handicraft industry, the production of porcelain drums with delicate texture and clear sound became a need for music development at that time. According to this social background, some scholars have inferred the possibility of Huaci Yaogu. Historically, Tang Nanzhuo's "Drum Record" clearly records that Tang Xuanzong and Prime Minister Song Yan said in the drum saying "either Qingzhou Shimu, or Huaci Yaogu in Lushan"; Breaking the country of Guizi, it was used by the drums, waist drums, and the Han and Wei dynasties. Li Yan's "Taiping Guang Ji" in the Song Dynasty also mentioned in particular: "Xuanzong and Xun both are good at two drums, but the drum preference." The so-called "two drums" here are the drums and the other is Lushan Huaci Yaogu. From the above records, it can be seen that Huaci Yaogu is very popular in the Tang Dynasty and occupy an important position in the court Yale. Tang Xuanzong and Prime Minister Song Yan are good at playing this drum. 2007; Yaogu Huitao, 2016).

In 755 AD, the Anshi chaos broke out. The Tang Dynasty lost its "first half of life", and palace music was gradually declining. Many ethnic minorities and foreign percussion instruments were gradually rejected from court music during the Song Dynasty. The war that occurred during the Tang and Song dynasties objectively brought the fusion of the nation. In the process of national integration, Huaci Yaogu gradually moved south and was further developed. Due to the percussion instrument of the waist



drum, it has the significant characteristics of "the most sound, the sound of the music, the sound of the sound, the drums on one or two sides, and the one or two sides. The Zhuang and Yaogu people, which were gathered in Guangxi, were soon accepted. Because of this, there is a conclusion that "using ceramics to make bee drums from the ceramics, which originated from the Sui and Tang dynasties, the earliest burning porcelain kiln in Lushan and other places in Henan, and the official kiln of the Song Dynasty and the people." Wang Quncheng, Wang Quncheng, 2017).

From the perspective of archeological data, in addition to the Tang Huaci Yaogu of the Lushan section kiln in the Lushan section, there are also Tang Dynasty light yellow glaze drums, Tang Damong Palace porcelain waist drums, and Yaogu zhou kiln in the Tang Dynasty. Huaci Yaogu, Lanzhou Museum porcelain waist drum, Song Dynasty kiln sauce glaze carved waist drum, Dufu cottage Tang Dynasty porcelain waist drum, Ping'an era Japanese porcelain drum. Archaeological excavation of more than ten kiln mouths with firing porcelain drums, such as the Lushan section kiln in the Tang Dynasty, Changsha kiln in Hunan, Huangbao kiln in Shaanxi, Shaanxi Yaogu zhou kiln in the Song Dynasty, Handan Handan Kiln, Guangxi Yongfu Kiln Tianling Kiln kiln, Yan'an County, Guangxi, Kiln Kiln in Rong County, Guangxi, DongYaogu, Guilin, Guangxi, and Zhonghe Kiln, Tengxian County, Guangxi. Through the comprehensive analysis of the above -mentioned archeological data and the ages, instruments, and communication areas, we can see that porcelain waist drums are mainly prevalent in the Tang and Song dynasties. The Tang Dynasty was the most prosperous. Large colored spots, solemn and elegant, mostly concentrated in the north. From the late Tang Dynasty to the Song Dynasty, the area of porcelain waist drum firing and use gradually moved south, and some changes in the shape and decorations. In addition, the Kiln and Rong County Chengguan Kiln, Yaogu County, Guangxi, is in the region of the Yaogu chiefs, and the Yaogu people have long been reproduced in this region. Therefore, we can think that the Yaogu people are likely to be affected by the waist drums, absorb the shape of the waist drum, create their own long drums, and have the same source as Tang Huaci Yaogu. In summary, Huaci Yaoguis mostly used in the court in the Tang Dynasty. From the late Tang Dynasty to the Song Dynasty, Huaci Yaogu has gradually moved south and entered the folk. Traditional musical instruments with very national characteristics (Dong Yuange, 2011).

In the Northern Song Dynasty, Shen Kuo wrote in "Mengxi Bi Tan": "The two sticks of the Tang's sticks are called the two sticks, both of which use the sticks. Today's sticks and drums, one end with hands ... Good drums. Its song is solo, such as the flute song. Today's rod drums, often just shooting, rarely specifically solo. " In the records, we can see that the rod drum play method was different during the Tang and Song dynasties. Both ends were knocked in both ends, called "two stick drums", and most of the tracks were solo. The rhythm of the percussion, few solo skills. During the Yuan Dynasty, the records of the rod and drums were more detailed. Left shot with your hands. "There were also rods and drums in the literature of the Ming and Qing Dynasties. The " Three Talent Maps "in the Ming Dynasty Wang Ye contained:" The widespread head and the waist, the two ends are hit, the sound is corresponding. " The Code of the Code "contains:" The rod drums, the upper and lower sides are leather in the iron circle, the reunion is mu Kuang, and the waist is thin. " From the above information, we can also clearly see that the changes in the name, shape, play method, and material in different eras of Huaci Yaogu in the Tang Dynasty (Lu Chenglong, 1998).

Tang Huci Yaogu not only spread in China, but also broadcast Japan and South Korea with the output of Tang Le. Lin Qiansan's "East Asian Musical Instrument Exam" records: When the first, second, and third drums came from the Nara era (710-794 AD), when Tang Yue was entered, the oldest record was "West Da Temple Liu Ji Fortune", Its Tang Dynasty (Zhongle, Xinle) has, 'ancient music drums (one, two, three, and color cavity). The first, second, and third drums here refer to Tang Huaci Yaogu of different sizes. The magnetic (porcelain) drums of the existing Japanese Masakura House decorated with yellow and green spots, which is the drum drum body used in the Tang Dynasty "Gaochangle" and "Guizi", and the Tang Huaci Yaogu belongs to a musical instrument. The "Information Ancient Music Picture" around the 12th century has the first instrument of the Tang Dynasty, including waist drums, flutes, zheng, horizontal flute, drums, pole eight, pipa, etc. There are 32 species, of which in the dance pictures of "Xin Luo" and "Lin Yile", let us see the appearance of the waist drum in ancient Japan. Yuanshun's "Famous Category Gathering" also records that the three drums (three drums) are also called thin waist drums, hanging in the waist, initially hitting two hands, and then hitting one hand. Judging from the analysis of "Xinxi Gu

Laotu" and "Famous Category Gathering", the early performance method of the waist drum was hanging in the waist, and both sides were shot on both sides, which is exactly the same as the original name of the Tang HuCi Yaogu. The "Japanese Musical Instrument Law" written by Misaki said that: The trick from the seventh century from southern China is called the musical instrument of the waist drum. It is divided into four types of one drum, two drums, three drums, and four drums. Drums are gone. The smallest drum in the waist drum turned around the 12th century to use the right hand to hit the side, and the left hand was used to adjust the tightness of the rope. In this way, one drum turned into other drums, only called drums or small drums. It was originally used in Bai Zuzi and other songs and dances. When it was completed, it was also called the main musical instrument of Pacium in the music. Kabuki began as the central musical instrument of Kabuki percussion until today (Zhang San, 1999).

"Goryeo History" records: June Jiachen Shuo, An Yongzong also returned from the Song Dynasty, the emperor (Huizong) gave the king instrument Ding Wei, Ding Wei, the Privy Institute of the Privy Institute, Wang Zizhi, and the household department Lang Chinese Gongyan Rulai. The gift instruments include iron squares, stone squares, pipa, five string, double strings, double strings, zheng, kong hou, flute, flute, flute, flute, Sheng, 埙, big drum, rod drum, slap board, shooting board ten Volumes, fingers ten volumes. After the Song Dynasty, Cai Yan also remembered that "I was giving Shengle at the beginning, and the Song Dynasty was only sent to the crown instrument, and I did not know the practice of this dynasty." In the entry of the Dalle orchids of "Goryeo History", there is a record of "Polaris and Drum Division Two", and the orchestra is placed in Wenzong's thirty years (1076), which means The instrument was introduced into the Korean court in the early 11th century. According to the History of Korean Music: During the Goryeo Wenzong period (1047-1082), there was already a drum in the Tang Dynasty music. The ancient Korean book "Lexue Rail" records: "Press, the system of making a rod, the waist wood and the paint cloth are the best, the magnetic (porcelain) is second, and the tile is not good". The rod drums are mainly used as the drum. "Goryeo History · Lezhi" also records that in addition to Ya Le, Tang Lehe Township Music and the instrument accompanied by a talent in the palace used a rod drum. In summary, the rod drums introduced in South Korea are

actually the drums of the Song Dynasty. Except for the drum cavity from the porcelain drum cavity to the wood cavity, the shape, the skin, the method of resistance, and the performance method are all from the Song Dynasty stick. The consistency is the descendant of Tang Huaci Yaogu. After being introduced into North Korea, the rod drum was applied to the court of the court, and was absorbed by folk music and dance. It was widely used for the "vulgar music" that people liked to see. So far, in North Korea and South Korea, the rod drums are still one of the most important musical instruments in its traditional music dances, and have become an indispensable musical instrument in the performance of Korean Gauri dance (Zhou Xiaolian, 2014).

In summary, we can see the Tang Huaci Yaogu, which prevailed in the court of the Tang Dynasty, and experienced the changes of the Tang and Song dynasties. In the shade of the times, it continued to absorb and accept it. In the process of integration with national culture, many changes have undergone its shape, materials, performance methods and functions, and have been given different meaning connotations by local culture. The evolution of a musical instrument reflects the social, political, economic and cultural appearance of different ethnic groups and regions from a side, and also contains unique artistic spirit and rich emotions. Generate and direction, express different aesthetic tastes, and deeper life cognition and experience. Although Tang Huci Yaogu is bee drums, Yaogu long drums, and North Korean rod drums; Japanese drums, three drums, small drums, and big drums have a certain relationship, but the former benefits from the spread of Indian Buddhism in China. Xiliang and Central Plains Music can be unified and integrated through the "identity mechanism" of religious beliefs, becoming a court instrument with a background of Buddhist cultural background and meaning; The meeting, from the court into the folk, put on the marking of the ancient music tradition of the nation, and continued in the form of a new form of culture. It is used as a material carrier of music and art. In the process of integration and dissemination, it It has become an important cultural representation of the collective memory and creative consensus of the group.

### 1.5 Summary

Lushan Huaci Yaogu is characterized by black glazes, yellow glaze, sky blue glaze, yellow -brown glaze, and tea -leaf glaze on top of the sky blue or moon white spots and patterns. When roasting in high temperature in the kiln, the glaze layer and

color spots are molten to flow and immersed, forming a two -liquid to divide the glaze layer. Elegant, dignified and magnificent, and the charm of Datang's prosperous age. It is very difficult to restore the ancient firing process of Huaci Yaoguin Lushan, because different glazes will have different expansion factor at high temperatures, and different contraction coefficients will be available during cooling. Therefore, one kind of glaze is covered on another glaze, and the coefficient of thermal expansion and contraction between the two must be required to achieve the perfect artistic effect. The original native store village of the Lushan Huaci Yaogu. In the early 1980s, the same soil, the same water, and the same coal tried to restore the burning process of Huaci Yaogu, but in the end, the umbilical umbilical was broken for a long time. The utensils came out in the public, and the hostels of Huaci Yaogu's hopes of gorgeousness, as the last kiln smoke disappeared ...

History has entered the new century. The Lushan County Party Committee and County Government attaches great importance to the protection and development of the Wushan Huaci Yaoguintangible cultural heritage, providing a good academic atmosphere and convenient conditions for the research and development of Lushan Huaci Yaogu. In recent years, many aspirations have joined the research of Huaci Yaogu, and have carefully decipped the long -lost kiln transformer technology of Huaci Yaogu, the Huaci Yaogu cultural industry, and carried out antique production. Wait, repeated awards at various types of ceramic art exhibitions at home and abroad, and the height of the industry has been highly affirmed by the industry!

All of this indicates that Lushan Huaci Yaogu is coming soon! Because of being born here, working here, and engaging in this work, I have always been happy to see the progress of Huaci Yaogu culture rescue excavation work. On that day!

## **2. The making process of Huaci Yaogu**

Ceramics is a symbol of China (selected by the American News Weekly in 2006). The porcelain invented by China is integrated, color, quality, art, and text. Since the Tang Dynasty, it has been widely used in human material life and spiritual life as a kind of culture and practical products, and through the communication of materialism, it has brought beauty of the people of the world and spreads colorful Chinese culture. With the spread of ancient Chinese porcelain in the world, it has expanded the scope of

foreign art appreciation, especially in terms of painting, architecture and arts and crafts in Western Europe, and even religious culture. Communication bridge. The artistic charm of porcelain, with its shape, color and painting art, has the duality of daily necessities and art appreciation products, and has won the high cherish and appreciation of the people of all ethnic groups and people in the world. Europeans have collected Chinese porcelain as a means and symbol of showing off wealth, and used Chinese porcelain to decorate and beautify the indoor furnishings as a spiritual enjoyment. At the same time, it also had a profound impact on foreign religious culture. For example, in the Middle East, I wrote Islamic prayers or "The Gulan" on the porcelain plate, and the Muslims of the East Africa region used porcelain bowls and porcelain discs in the mosque to inlaid into beautiful patterns at a certain distance to form Chinese ceramics culture and local local area. A strange combination of religious culture and architectural culture to achieve the effect of decorative beauty. In international friendly exchanges, Chinese porcelain was given AIA as a precious artwork, and ceramics became peaceful, friendly, and auspicious incarnations. Since the reform and opening up, ceramics have become an important export trade product in my country. At present, the annual output of art ceramics in my country has reached more than 5 billion pieces, with an output value of nearly 50 billion yuan, annual exports of 2.2 billion pieces, and exports of 1.5 billion US dollars.

2.1 Huaci Yaogu, Lushan, Tang Dynasty, and its historical status

2.2 characteristics of Huaci Yaogu, Lushan, Tang Dynasty, characteristic

2.3 Analysis of Environmental Conditions and Resource Analysis of the Site of Lushan section

2.4 Huaci Yaogu resuscitation and R & D experiments in Lushan, Tang Dynasty

2.5 Develop a technical difficulty in the development of Huaci Yaogu, Lushan, Tang Dynasty in Tang Dynasty

2.6 Develop and resume the finished product of Huaci Yaogu, Lushan, Tang Dynasty

2.7 The leather production process of Huaaci Yaogu, Lushan, Tang Dynasty

2.8 Summary



### 2.1 Huaci Yaogu, Lushan, Tang Dynasty, and its historical status

Flower glaze porcelain is an innovative variety in the Tang Dynasty porcelain in Henan, also known as "Tang Jun". The moon white, blue, yellow -brown, or milky color spots on the bottom glaze such as black glazes, tea leaf glaze, and brown glaze, giving people a sense of naturalization and changing unpredictable. Lushan Huaci Yaogu created a new technique of liquid-liquid to the glazed glaze, which opened up a new realm for the beautifying decoration of the black glaze porcelain. Change the precedent.



Figure 6. Cí guǎn  
Source : Mr. Mei Guojian



Figure 7. Huaci Yaogu  
Source : Mr. Mei Guojian



Lushan Huaci Yaogu has a lot of colored spots in wonderfully, some wipe any, some are indulgent, the sky is superb, there is no Chen grid, showing the heroic spirit of the Tang Dynasty, it is the treasure of ancient Chinese ceramics. Enjoy a high position. The emergence of Tang Huaci Yaogu has changed the porcelain -making situation of "South Qingbei White" in the Tang Dynasty. Tang Nanzhuo's "Drum Record" contains: Tang Xuanzong and the prime minister Song Yan talked about the drum saying, "It is either Qingzhou Shimu, or Lushan Huaci Yaogu". Xuanzong Drum). According to Volume 7 of "Gugu Earth", "Qingzhou Pianzhou Shidi Research Duyan also", we can see that "Qingzhou Stone Mochi", "Puzhou Shimu", which is Qingzhou Chengni and Lizhou Cheng Ni, and "Drum Record" It is said that "Qingzhou Shid Mo" is the lumbar drum drum cavity of Qingzhou Chengmi firing. It is also famous with the drum cavity produced by Huaci Yaogu in Lushan. The waist drum cavity made by Yaogu is the first -class product. The Chengmi waist drum (Qingzhou Shimu Drum) in Qingzhou (now Shandong) in the Tang Dynasty has disappeared, but Lushan Huaci Yaogu, who is as famous as the name of "Huaci Yaogu" or "Flower Glaze Porcelain" as a special finger since then Porcelain with black land (also yellow, yellow brown, and tea) creamy blue spots is used in ancient books. The shop kiln in Lushan section in Henan is the famous Huaci Yaogu. As soon as the ancient ceramic industry mentioned Huaci Yaogu, he thought of "the Lushan Huaci Yaogu" named by Emperor Tang Ming "(Cheng Yong, 2013).

(The Palace Museum currently has the old Tibetan porcelain waist drum)

The Palace Museum currently has a porcelain waist drum that is passed down from the old Tibetan Tibetan. It is 59 cm long and the caliber is 22.2 cm. The drum bodies raised the seven -line strings of the edges. The black glaze is the ground, decorated with milky white, blue plaques, and the rules are arranged and distributed in the whole device. The utensils are rude, dignified, bold, and naturally. According to Tang Nanzhuo's "Drum Drum Record", Huaci Yaoguis produced in Lushan. In the 1950s, 1960s, and 1970s, Mr. Chen Wanli, Mr. Li Hui, Mr. Li Zhiyan, and the Henan Provincial Museum of the Forbidden City Museum. The shop kiln conducted a survey and found that many Huaci Yaogu films were found. By checking the information of ancient books and comparing with the Palace Museum's waist drums, it was confirmed that the Palace Museum's Tibetan waist drum was produced by the Lushan section shop.

The exact era of "Drum Record" is the second year of Tang Dazhong (AD 848), which shows that the lower limit of the firing of flower glaze porcelain in the Tang Dynasty will not be later than 848 AD, that is, the maturity time of flower glaze porcelain will not be later than this time. The flower glaze waist drums treasured by the Palace Museum and the flower glaze waist drums unearthed from Duandian Finding Ancient Books and other ancient books are the same as the Huaci Yaogu type, which is exactly the same as the glaze and tire, which clarifies the nature, use, production time, and place of production of Huaci Yaogu. Waiting for the problem, the mystery of Huaci Yaogu, Lushan. In 1986, the Henan Provincial Institute of Archeology came to the store several times to conduct a trial excavation (the excavation of deep ditch did not report the report) and investigated. Based on the comprehensive analysis of multiple investigations, further confirmed that the Huaci Yaogu hidden in the Forbidden City was produced by the Lushan section shop (Zhang Yi, 2021).

The common shape of Lushan's flower glaze porcelain is generally tanks, pots, double pots, flower mouth or gourd bottles, as well as three -footed plates and waist drums. Generally, jars and pots are more common, and gourd bottles are rare. The waist drum is extremely rare. Tanglu Mountain Flower Glaze, which is collected by the Palace Museum, is a national first -class cultural relic, and is an outstanding representative of the domestic Tang Dynasty flower glaze porcelain. Huaci Yaogu was produced in Duandian Village, Liangwa Town, Lushan County, Henan Province. The kiln flower glaze porcelain was burned in the late Sui and early Tang Dynasty.





Black glaze becomes  
double -tie cans

Black glaze plus blue  
color pot

Black glaze blue spots  
three foot plates

Figure 8. Huaci (Imitation finished product )

Source : Mr. Mei Guojian

## 2.2 characteristics of Huaci Yaogu, Lushan, Tang Dynasty, characteristic

Tang Hua ci Yaogu mostly applies on the black glaze floor with random or rules and blue spots, moon white spots, and slices. Due to the burning atmosphere, rising heating speed, thickness of the bottom glaze, etc. (yellow glaze, yellow -brown glaze and tea glaze land) After the firing, the various glaze colors have different shades, and they are contrasting with each other. Lushan kiln Huaci Yaogu glaze is dazzling, naturally flowing, gorgeous. Common shapes are tanks, three -footed plates, waist drums, double pots, gourd -type bottles, etc. (Li Yanli, 1998).

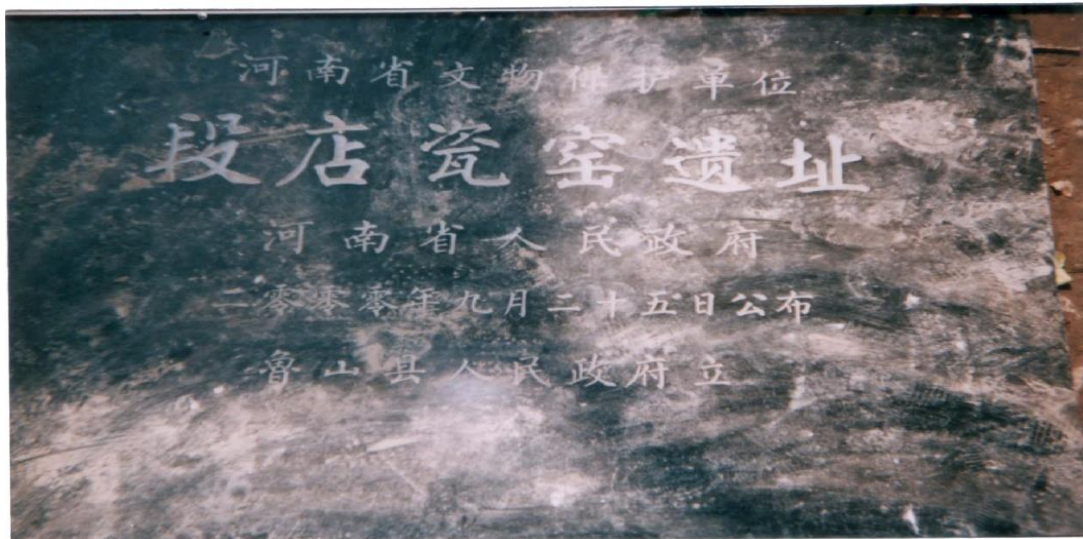


Figure 9. Lushan section shop kiln site

Source : Mr. Xiao Zongheng

It is the earliest high -temperature kiln -changing glaze porcelain that is currently discovered by my country. It is well -known in color and changeable. It occupies an important position in the history of my country's ceramic development and is a great achievement of the Tang Dynasty porcelain industry.

Due to the changes in the glazed color of Huaci Yaogu in Lushan in the Tang Dynasty, the texture of the glazed color is similar to the famous Jun kiln porcelain in the Song Dynasty, and the craft method is similar to that of the two kiln sites. The relationship has been called Tang Jun since the Qing Dynasty and the folk.

### 2.3 Analysis of Environmental Conditions and Resource Analysis of the Site of Lushan section.

Lushan County is located in Pingdingshan City, central and western Henan Province. The county is 92 kilometers long, 44 kilometers wide from north to south, with a total area of 2432 square kilometers, and a total population of 870,000. It is located in the eastern foothills of the mountain, the upper





Figure 10. Expert inspection

Source : Mr. Xiao Zongheng

reaches of the Shahe River in the Huaihe River. The terrain is high to the east, The highest altitude is 2153.1 meters, and the minimum altitude is 90.1 meters. The west, south, and north are surrounded by mountains, and the mountainous areas account for 77% of the total area. The west is a mountain, the middle is hills, and the east is connected to the Huanghuai Plain. The Shahe passes from west to east, and there are 24 other large rivers, all of which are sand rivers. It is a tropical transition zone in the North Asian Tropical Tropic. The average annual temperature is 14.8 ° C, and the average annual precipitation is 1,000 mm. The domestic minerals are rich, and there are a large number of long stones, quartz (or agate), Fang Lingshi, purple sand, iron ore and other raw materials for making ceramics, as well as wood and coal for ceramic firing (Lushan County, 1993).

Lushan County is known as Lu County in ancient times. Because of the Yang of Lushan, it is also known as Luyang. It has a deep historical and cultural accumulation and is one of the main birthplaces of Chinese civilization. At the end of the Shang Dynasty, Lushan had the three seals of Ying, 隹, and Lu. At the beginning of the spring and autumn, Lushan belonged to Zheng Guo, and was later based on Chu. It was renamed Lushan, and Yuanzhang, Ying, and Lu were all attributed to Lu. Since then, the Tang, Five Dynasties, Song, Jin, Yuan, Ming, Qing Dynasty, and still are Lushan.

In 1947, Lushan was liberated and settled in the city the following year. The following year, it was changed to the county. Since 1983, he has returned to Pingdingshan.



Figure 11. Lushan section shop ancient porcelain kiln site Huaci Yaogu slices

Source : Mr. Xiao Zongheng

Tang Huaci Yaogu produced in an important porcelain area in China. The south to Lushan, the north to Ruzhou, and the county to the east to the county belong to the ancient ceramics site with the centers of Baofeng Liang Temple. There are more than ten types of ceramics, with famous flower glaze porcelain and Ru porcelain. The Huaci Yaogusite of Lushan in the Tang Dynasty is located on the banks of the river on both sides of the Dalang River on the north of Lushan County. Part of the site is a village, and the northern end is arable land. The geographical location of mathematics is  $112^{\circ} 44'$  east diameter,  $34^{\circ}$  north latitude, and 132 meters above sea level.

The porcelain kiln site of Duandian is 1100 meters from north to south and 700 meters wide. Inside the site, except for Duandian Village, more than 70% of the remaining areas are arable land, and hundreds of porcelain slices on the surface of the ground. The kiln site covers an area of 300,000 square meters, and the cultural layer is 2 to 5 meters thick. The northwest of the kiln site is stacked from the table and the bottom of the yuan, Song, Tang sauce glaze porcelain, black porcelain, white porcelain, celadon, white glaze porcelain, etc. Porcelain slices of past ages show that from the late Sui Dynasty to the end of the Yuan Dynasty, it is the longest ancient kiln site in Henan Province. In addition to Huaci Yaogu, production species include black glazed



porcelain, Sancai, Ru porcelain, Jun porcelain, celadon, white porcelain and other varieties. Dozens of species. Ancient literature data shows that here is a large ceramic production area in the Tang Dynasty. It is rich in porcelain -making raw materials and rich raw materials. Water and land transportation is extremely convenient. It provides convenient conditions for the manufacturing, transportation and trade of ceramics. Local folk legends from "Qingliang Temple to Duandian to enter the same day", "there is a section shop first, and then there are gods." Mei Guojian, 1998).

#### 2.4 Huaci Yaogu resuscitation and R & D experiments in Lushan, Tang Dynasty

The resuscitation research and development of Huaci Yaogu, Lushan, has received strong support from the Henan Provincial Department of Science and Technology, the Pingdingshan Municipal Government, and the Municipal Science and Technology Bureau. Collecting analysis, tire glazed formula tests, construction technology and firing technology exploration, etc., conducted serious research. On the basis of selecting local ceramic natural minerals and transmission traditional craftsmanship in Lushan County, Pingdingshan City, combined with modern craftsmanship and technology,

After hundreds of experiments, the first developed in China was successfully imitated by Huaci Yaogu in Lushan, Tang Dynasty. Its blue and milk white spotted glaze did not contain cobalt oxide. The actual effect of imitating the Huaci Yaogu in Lushan in the Tang Dynasty.



Figure 12. Expert inspection

Source : Mr. Xiao Zongheng

#### 2.4.1 Investigation and inspection, explore the mystery of Huaci Yaogu

The project team started with the literature and information since the Tang Dynasty, and visited the local elderly people to track the trace of Huaci Yaogu, which further clarified and improved the origin and related issues of Huaci Yaogu in Lushan. In the early 1950s, Mr. Chen Wanli of the Palace Museum had come to the Lushan section of shop kiln to investigate when he demonstrated Ru Kiln. No Huaci Yaogu porcelain was found except the discovery of green, white, black, sauce Jun porcelain and three -color pottery tablets. In the 1960s, the Huaci Yaogu porcelain was found on the site of the Huangdao kiln in Yixian County. It is speculated that the Huaci Yaogu hidden in the Palace Museum may be produced by Huangdao Kiln. After the 1970s Huaci Yaogu remnants were found in Nengxiang, Yu County, and Shanxi Jiaotong City in Henan, but these Huaci Yaogu residual tires, glazes, and types are different from the Huaci Yaogu hidden in the Forbidden City. According to Tang Nanzhuo's "Drum Record" record, Huaci Yaogu is produced in Lushan. In 1979, Li Huisong and Li Zhiyan came to the ancient porcelain kiln site in Lushan section. After identifying, the result is that the remnants of Duandian Kiln, the Palace Museum's hidden waist drums and Tang Nanzhuo's "Drum Drum Record" and other ancient books recorded the same as the Huaci Yaogu type, which is exactly the same as glaze and tires, so as to determine The delivery of the store clarified that Duandian kiln was the origin of Huaci Yaogu, the middle of the Tang Dynasty. In 1986, the Henan Provincial Institute of Archeology came to the store several times to conduct trial excavations and investigations. Based on the comprehensive analysis of multiple surveys, the above judgments were further confirmed. During the period of the production of the porcelain kiln, during the period of the Tang, Song, Jin, and Yuan Dynasty, the variety of Huaci Yaogu had tanks, pots, bottles, bowls, dishes, etc. in addition to the waist drums. The writing time of Nanzhuo's "Drum Record" is the second year of Tang Xuanzong Grand and Middle School and the four years of the Great Middle School (848-850). Combined with the porcelain waist drums unearthed in recent years, the porcelain waist drum was popular in the people at that time, so it was believed that the Lushan Huaci Yaogu's production time is in the middle of the Tang Dynasty, and it may even be produced in the early Tang Dynasty. Duandian kiln was very large at that time, and was a comprehensive porcelain kiln yard that burned Huaci Yaogu, which was both burned

Huaci Yaogu. Mr. Chen Wanli wrote in the investigation records of the Duandian in the early 1950s. "Baofeng Qinglong Temple and the Lushan section shop are now scattered. The field. Duandian is larger than the Qinglong Temple. The wall of the Duandian Village is covered with various broken (porcelain) films. Even the road walls are the same. You can imagine the prosperity of the porcelain mountain field. " In 2006, the site of the ancient porcelain kiln of the Lushan section was announced as the sixth batch of national cultural relics protection units (Li Hui, 2018).

For the above, we still have some questions: First, is the place name and porcelain species of "Lushan Huaci Yaogu" contained in "The Drum Record"? We checked the map of Tang and Tang. In the Tang Dynasty, the only place in Lushan, Henan;

Secondly, the confirmation of the origin of Huaci Yaogu, the Duandian Kaushan, was not officially excavated. It was only confirmed through several ditch and the waist drum porcelain porridge picked up by several ditch and building bases, which was difficult to be convincing. Since 2000, we have been investigating dozens of times. The important discovery is to find a large amount of porcelain accumulated during the excavation of coal factories next to the kiln site. Further confirmed the above conclusions. In addition, we also collected more than a thousand (individual) specimens to prove the above experts;

Third, the name of Huaci Yaogu. In modern times, the name of Huaci Yaogu is not uniform in the records, such as drums, drums, waist drums, etc. Based on the analysis of the "Drum Records", the old Tangshu and the existing stone kiln instruments, the correct name of the Tang Huaci Yaogu should be a fine waist drum, and the wrong description of some papers is corrected.

Fourth, the nature of Duandian kiln. The term "Lushan Huaci Yaogu" first came from the dialogue between Tang Xuanzong and Song Yan. It has become a proper term so far. "(Li Zhiyan, 2017).

2.4.2 Collect Lushan Huaci Yaogu residue to explore the appearance characteristics

Through a large amount of data research, field visits and inspections, the project team performed the naked eye and magnifying glass observation of more than a thousand Huaci Yaoguremnants unearthed from Duandian kiln. Classification.

First, according to the "fetal quality", it is divided into: light gray, dark gray, gray yellow. The fetal quality is more loose, and the water absorption rate is high (also has dense tire quality and high degree of porcelain). The sound of knocking is not crispy. 1.1 ~ 1.3 cm.

Second, according to the "type system", it is divided into waist drums, pots, plates, pots, pots, bowls, etc.



Figure 13. Unearthed porcelain

Source : Mr. Xiao Zongheng

1) waist drum: Type I, hidden in the same Forbidden City. There are seven  $\Delta$  string patterns in the whole body; type II, compared with the hidden waist drum hidden in the Forbidden City, the middle of the waist is thicker, and the center of the center extends to the part of the two ends; Type III single speaker type.



2) Personal pot: There are two sections of gourds, lotus mouths, round mouths, flat mouths, chicken heads, etc.

3) Disk, pots, cans (two series, four series, non -tied) bowls, pots, etc.

Third, divide according to "bottom glaze": it can be divided into five types of black glaze, brown glaze, brown yellow and tea leaf glaze, and sauce glaze. The thickness of the bottom glaze is 0.3 ~ 1mm, mainly black glaze, the black glaze texture is slightly thicker, there are black, light black, etc. According to analysis, black, brown, yellow, and tea -leaf glaze are all glaze. The different glaze colors are related to the atmosphere, temperature height and glazing thickness in the kiln.

Fourth, divide according to "spots glaze": It can be divided into 5 categories: blue spots, moon white spots, milk white spots, white brown blue spots, and the whole device are moon white or blue glaze. The thickness of the color spots is 0.1 ~ 1mm, and some are thicker. The comprehensive color of white, blue, and brown brown is mostly one. Most of the thick spotted glaze is white, and the light glaze is blue (related to the size of the division). Its texture is slightly thicker and is divided into three types: strong, weak, and non -flowing; spotted glaze is two types: random and regular spot spots. The plaques are elegant, naturally, from the raw -burned slices, it can be seen that the spotting tool is brushed with rough mane.

#### 2.4.3 Huaci Yaogu's analysis, explore the chemical structure of Huaci Yaogu

In the past, it was generally believed that Tanghua glaze porcelain was as colorful as the color of the green Huaci Yaogu-cobalt. The Shandong Silicate Research Institute and the Shanghai Academy of Sciences Shanghai Silicate Research Institute analyzed the Huaci Yaogu residual film glaze to confirm that the blue spots of Lushan Huaci Yaogu did not contain cobalt. There are two phases in the glaze layer of the glaze. In 60 ~ 100 nanometers, countless nano -level small liquid droplets have scattered scattering into the visible light incorporated into the glazed surface, so that it shows blue creamy light, thereby unbuttoning the secrets of the Huaci Yaogu kiln. The ceramic industry calls this "kiln change" blue glaze (Li Zhiyan, 2017).

We conducted a test analysis at the collected Lushan section shop Huaci Yaogu fine waist drum specimen. Cobalt oxide composition.

In order to verify the difference between the chemical composition of Huaci Yaogu in Tang Dynasty and the replica Huaci Yaogu, our research team carried out professional composition analysis on Huaci Yaogu thin waist drum specimen from Dian Kiln in Lushan Section. In the tests conducted by Shanghai Institute of Silicate and Shandong Institute of Silicate, Learned the chemical name and composition ratio of the relevant components, there are a total of chemical components of iron trioxide, manganese oxide, sulfur trioxide and other eleven chemical substances; The chemical composition of the copied Tang Huaci Yaogu black bottom glaze, after the analysis and analysis of the analysis and test center of Zhengzhou University, the types of components are the same, there are certain differences in various proportional relations, but they are always closer, which shows that the copied Lushan Huaci has been close to the Tang Lushan Huaci ingredients.

In addition, most of the glaze porcelain unearthed from the Duandian kiln, especially the glaze and tire quality of the moon white or blue glaze of porcelain, mostly like the atmosphere of oxidation flames, and some like a weak restore or restoring flame atmosphere. As a result, the blue glaze of Song Jun kiln also belongs to the liquid -the liquid phase glaze, just like the Huaci Yaogu blue glaze, but adds copper elements on the basis of Huaci Yaogu. Therefore, Huaci Yaogu is not too much the originator of Jun Porcelain. This kind of glaze that we develop can be burned with oxidation and restore, which also proves this.

#### 2.4.4 Analyze the specimen and literature, restore the historical status and value of Lushan Huaci Yaogu

In the study, we further confirmed from the literature classics that the Lushan Huaci Yaogu porcelain waist drum is a cavity instrument with two skin. From the collected information, the waist drum analyzed from the type system, it absorbed the shape of the wooden and pottery waist drums at the time, with large ends and thin middle and thin in the middle, so that it was easy to carry and play. From the murals such as Yungang Grottoes, Dunhuang Mogao Grottoes, Xinjiang Guizi Grottoes and other murals and sculptures unearthed from Tanglule sculptures, it can be seen that at the time when they were sitting and riding, many performance methods used fine waist drums, Lushan Huaci Yaogu The type system is also designed to adapt to different performance methods.



"Old Tang Book · Music" contains: "Back drums, big tiles (Tang, also known as porcelain are tiles), and small people are all wide-headed and faint belly. Song Chenye's "Le Shu": "The former broke through the Guizi country, or the drums, the waist drum, and the Han and Wei dynasties. Wei has the difference between the drums and drums. There is a third-class system in the latter Zhou. Right-click with the stick, the left shoot with the hand, the later generations, the drums, the drums and the Wei Drum. Drums are in the same earthquake, and their sounds and festivals are also festivals. " The form of "Le Shu" records the type of waist drum. Tang Dunhuang murals, the music of the Tang tomb murals, the sculpture of Yungang Grottoes, and the ceramic maids unearthed in recent years have further clarified the shape of the waist drum, the performance method, and the consistency recorded by the ancient literature (Zhang Yan, 1999).

In the palace and the feast dances of the national affairs recorded by the New Tang Book · Ritual and Music, most of the music such as "Tianzhu Le", "Guizi", and "Shule Terra" must have waist drum participation. More importantly, Tang Nanzhuo's "Drum Record" clearly records that when Tang Xuanzong and the prime minister Song Yan talked about the quality of the drum, "either Qingzhou Shimu, or Huaci Yaogu, Lushan, twisted Xiaobi, and there must be a friendly voice under the palm. This is Han Zhen, the second drum also ", this sentence shows the three meanings. One is to say that Tao and Lushan Huaci Yaogu in Qingzhou are the best. The sentence illustrates that Tang Xuanzong and Prime Minister Song Yan have commonly used and used this Huaci Yaogu drum. Otherwise, as the emperor and prime minister of the DPRK and prime ministers who are the national affairs of the country, how can the name and origin of a porcelain? The third is that Huaci Yaogu ranks second in the drum. This description of the drums was that when people said at the time, and Nan Zhuo was written under the advocacy of Bai Juyi and Liu Yuxi when they were serving as Luoyang. The credibility was undoubted. These are enough to show that Lushan Huaci Yaogu is a full basis for entering the Tang Dynasty palace as a royal instrument to become the emperor of the dynasty.

The Lushan Ancient Ceramics kiln site is a folk kiln. Although there is no royal kiln in the north of the Tang Dynasty, there is no dedicated to the emperor to burn the tribute. However, the kiln site of the Huaci Yaogu in this dynasty is not a Rushan

family. Can I choose to enter the court? There is only one possibility. This kind of waist drum is magnificent, sound and strong, solemn, noble, easy to use, high quality, meet the requirements of Tang Gong Yale (Lushan County, 1993).

I don't know if it is in the Tang Palace or the widely used in the folk. At that time and before the Ming Dynasty, the Huaci Yaogu's reputation and had a high status. The "Ming Emperor Drum Song" written by hermit Wu Lai has the phrase "Song Gongshou happens to be the prime minister, and Huaci Yaogu is irritable". This kind of Huaci Yaogu is compatible with the morality of a generation of Song Yan, which shows the high evaluation of Lushan Huaci Yaogu. Lushan Huaci Yaogu has enjoyed a high reputation from Tang to Yuan and Ming. In the end of the Qing Dynasty, Huang Yan wrote "History of Porcelain": "Lushan County belongs to Ruzhou, that is, the people of the Song people have been reprimanded as Rugifu. Shiye. It means that Lushan is under the jurisdiction of Ruzhou, that is, the Ru porcelain degraded by the Song Dynasty. Is it known in the world by Huaci Yaoguin the early Tang Dynasty? It can be explained that the Huaci Yaogu was very famous before Ming Dynasty.

Lushan Huaci Yaogu can enter the Tang Palace and also have a lot to do with the high degree of development of the social economy and culture of the Tang Dynasty and the hobbies of the emperor. The Tang Dynasty learned the lessons and experiences of the ruler before the Sui Dynasty, reorganized the governance, cultivated and absorbed outstanding talents, controlled the service, and implemented the average field system. Politics, culture, and business were fully opened. The "History of Global" written by Mostavri Arnos wrote to Tang: "Kyoto Changan is a large city with a population of about 1 million people. Jewish, Armenians and various Central Asians. They came to China as businessmen, envoys and mercenaries. " It can be seen how prosperous the capital of the Great Tang Empire is in the eyes of foreigners (Hu Na, 2019).

This is even more important in culture and art. In history, Du Fu, Li Bai, and Bai Juyi all in history were in this era. Not only did traditional culture develop, but also foreign culture was also harvested. There are huge dance music teams in the palace, a large amount of absorption of Hule in the music and instruments in music and instruments, using Hu Le instruments, and participating in the performance and dance, or even hundreds of people. The waist drum is an indispensable musical instrument

among many music. Emperor Xuanzong loves music dances. He is not only good at playing drums instruments, but also compose words. Perhaps due to his influence, during the Kaiyuan and Tianbao years, he knew about music and dance from the prime minister, minister, emperor, emperor, and concubine to civilians. Even Song Yan, the prime minister of "upright but not group", also loves vocal music, and has a certain depth of research on drums. Due to the prevalence of dance music and the love of the emperor and the relative drums, the high -quality Huaci Yaogu produced by Lushan was selected into the Tang Palace.

We have figured out the historical status of Huaci Yaogu in Lushan, Tang Dynasty, and also realized that the restoration of a generation of famous porcelain -the firing of Lushan Huaci Yaogu, which is of great significance for restoring and transmitting the cultural heritage of the motherland and promoting the development of the cultural industry. And social benefits are undoubtedly very huge.



Figure 14. Find making materials

Source : Mr. Xiao Zongheng

#### 2.4.5 Analysis of the glaze composition of the residual slices, and find a proven Huaci Yaogu raw material

The project team compares the analysis of the ancient Huaci Yaogu residual film, the composition of the spotted glaze and the analysis of the ancient ceramic kiln site of the modern Lushan section shop and the surrounding ceramic mineral raw materials. Ceramic minerals and ancient ceramic porcelain glaze raw materials and structures proven reserves in cities and counties are roughly the same, and can be taken on the spot. At present, we have investigated the reserves of mineral resources such as ceramic raw materials in Lushan County and surrounding counties. Lushan County is

stored with hard wood, coal, iron ore, clay (soft, neutral, hard), long stone (potassium, sodium), quartz (including agate stones), Fang Lingshi, alkali stones, limestone, wooden soil (Commonly known as hairy wood, there are two types of black and purple), talc, aluminum, and vertical loess (inserted ore Sources) rich mineral resources. Most of them are the main raw materials for making ceramic glaze. They can be prepared into a variety of glaze according to their chemical composition, and some can even be used alone. These natural minerals are natural and have strong adhesion for tires. They provide material conditions for the recovery production and development of Lushan Huaci Yaogu. They solve the problem of long -distance transportation raw materials and save the production cost.

During the study, the project team in the origin of Lu Shan Huaci in the Tang Dynasty, the tires and glazed raw materials collected in Lushan County in Lushan County. According to the chemical analysis results of the Tang Huaci Yaogu specimen, the tire glaze ratio was performed. According to the formula number, testing the same type of kiln, the same firing system and different firing system, observe the effect of burning, and adjust the effect of various raw materials in the formula according to the test film. Repeat the test until the firing is successful. Try to consider factors such as local storage, large reserves, low mining costs, low pollution, and non -toxic harm in the selection of materials.

Burning raw materials use three types of coal, hard mountains, and liquefied gas. The firing atmosphere is oxidized. The same formula can also use weak and medium restore atmosphere, which can burn the same effect. However, the glazed color of firewood, coal, and liquefied gas kiln furnace is different.

In terms of raw materials processing, the project team understands the processing methods of ancient raw materials by considering materials and folk visits. Make imitation according to the raw material processing tools unearthed from the Huaci Yaogu kiln site in Lushan. The early processing of raw materials was processed by ancient soil to facilitate the firing of antique Tang Huaci Yaogu. In the later period, modern craftsmanship and processing tools are used to deal with raw materials, and mass production after successful development is used.

#### 2.4.6 antique retro, imitation and innovation Huaci Yaogu shape

According to the description of the shape, picture materials, real objects, residual slices, thickness, and straight lines, the characteristics of the residual, and adhesive according to the description of the ancient ceramic literature on the ancient ceramic literature. Manual forming is based on the molding method of the Tang Dynasty ceramics. In the study, according to historical records and the culture of the Tang Dynasty, combined with ancient ceramics experts' descriptions of the cultural relics of cultural relics in the Lushan Huaci Yaogu in the Lushan County People's Cultural Museum in the "Lushan Section Kiln Henan" and the Lushan County People's Cultural Museum information and us The type of the Duandian kiln unearthed device is designed to built the Tang Dynasty shapes such as waist drums, pots, bowls, pots, bowls, dishes, washing, and bets. Among them, the height of the waist drum, the diameter, the number of string patterns, and the size of the spots. In addition to the proportion of the waist drum hidden by the Forbidden City, the waist drum type unearthed and the ancient documentation is combined. "He Drum" et al. (Li He, 2015).

In addition, we also combined with the characteristics of Huaci Yaogu, designed a new type of waterfall stone, the leopard, etc. suitable for contemporary people.

The Huaci Yaogu of Lushan in the Tang Dynasty has a thick and large - scale shape, with a very typical Tang Dynasty style. The color spots showing the liquidity of the glaze have a unique artistic charm. The glazed glaze is a bit spots, spray, spots, etc. The contrast between color spots and bottom glaze is very strong, and it looks particularly eye -catching. The tire quality of flower glaze porcelain is thicker. The glaze layer is thicker, and the colorful spots on the dark glaze plus the kiln change, making the flower glaze porcelain abstract beauty. The dynamic flow of flowers glaze is both lively and lively, freely, and rhyme. It reflects the generally advocated personality and colorful romantic atmosphere in the Tang Dynasty society. However, at present, some domestic porcelain areas in the Tang Dynasty Huaci Yaogu milky blue spots are either cobalt oxide as a coloring agent. The hair color is gorgeous, the pigmentation is rigid, the lack of liquidity, and the spotted glaze has no phase. Either although it is also a spot and drawing spots on the bottom glaze, the stains after firing are flat, which lacks dynamic and three -dimensional sense. After many experiments,



we solved this problem by adjusting the spots glaze formula, spot and spraying techniques. The first is that the glaze prepared by the project team does not contain cobalt metal compounds. Relying on cobalt coloring, it is completely "kiln" through natural "kiln". Second, its spots and spraying techniques are unique glazed techniques created by the project team with hard manproof brushes and soft hair pens after countless times. The effect is obvious and the three-dimensional sense is strong, which is comparable to the works of the Tang Dynasty (positive, 2014).

#### 2.4.7 Resume the antiquity kiln and explore the technology and system

In terms of the construction of the kiln. According to the records of ancient porcelain kiln, the project team has one each with three cubic firewood and coal kiln, and uses firewood and coal as a fuel. After the successful test burning, the project team has built liquefied gas kiln furnaces based on the modern firing process. After more than 200 experimental firing, the project team has completely mastered the two types of firing technology of ancient and modern. Burning the temperature curve of Huaci Yaogu, the Lushan Lushan in the local climate of Shanxian County. The burning atmosphere is oxidized, and the atmosphere can also be used. The firing temperature depending on the glaze, the firing temperature is  $1270^{\circ}\text{C} \sim 1290^{\circ}\text{C}$ .

#### 2.5 Develop a technical difficulty in the development of Huaci Yaogu, Lushan, Tang Dynasty in Tang Dynasty

The spotted glaze of Huaci Yaogu in Lushan in the Tang Dynasty was divided into glazed with liquid-liquid. The blue creamy light produced by the nano-grade small liquid droplets and small particles in the glaze were scattered by Ruili. It is "the earliest nanotechnology in the world". The key technology developed in this project is to develop a blue -and -white cream light like the Huaci Yaogu-style and texture of the Tang Dynasty Lushan Huaci Yaogu.

The key technologies of breakthroughs in project team research are mainly:

##### 2.5.1 imitation Tang Huaci Yaogu glaze color formula technology

The first is based on the results of the analysis of the analysis of the top glazed test of Huaci Yaogu in Tang Lushan, and the local natural raw materials are used to prepare a one-dollar and a multi-black bottom glaze formula that conforms to the Tanghua glaze porcelain.



The second is based on the data of the Huaci Yaogu specimen and spotted glaze test data of Tang Lushan, and the natural ceramic raw materials produced by Lushan County. The glazed formula is from  $K_2O$  ( $Na_2O$ ) - $CaO$  ( $MgO$ ) - $Al_2O_3$ - $SiO_2$ .

Adjust the proportion of ceramic glaze according to the ratio of the color element. A formula of liquid-free liquid-free liquid is divided into the formula of blue and white cream spotted glaze. The color of the glaze is black, brown ground tea last, sauce-white blue spots, three colors or four colors of one device.

Due to the fixed non-liquidity of the bottom glaze at high temperature and the liquidity of the spots glaze, the full glaze color is burned out. blue. The glaze flow is naturally comparable to the works of the Tang Dynasty.

The key to color glaze is a cobalt-free liquid-the liquid is divided into creamy glaze. This is the fundamental difference with the current Tang Huaci Yaogu outside Lushan. It has been confirmed that no one has developed the same imitation of Tang Lushan HUCI YAOGU (Xiao Nang, 2016), which is the same as this study.

2.5.2 Natural mineral materials preparation technology that conforms to the Tang Huaci Yaogu bottom glaze and tire quality

According to Tang Huaci Yaogu bottom glaze and tire quality test data, Tang Huci Yaogu's origin-Lushan County Natural Mining material is used. After experimental analysis, the tire quality that is in line with Tang Huaci Yaogu utensils.

2.5.3 Chai kiln, coal kiln, liquefied gas kiln and other kiln burning temperature curve and firing technology

We have established firewood, coal, liquefied gas, and electric kiln, while firing with different fuel. The combustion temperature curve and combustion system of different kilns such as firewood kiln, coal kiln, and liquefied gas kiln (Tang Huaci Yaogu firing the temperature curve chart), the method of burning the Huaci Yaogu of the Tang Dynasty Lushan with similar texture and texture. Transmitted the traditional craftsmanship and explored pollution-free and large-scale firing methods that meet the requirements of environmental protection requirements.

## Tang-Huaci Yaogu fired the graph

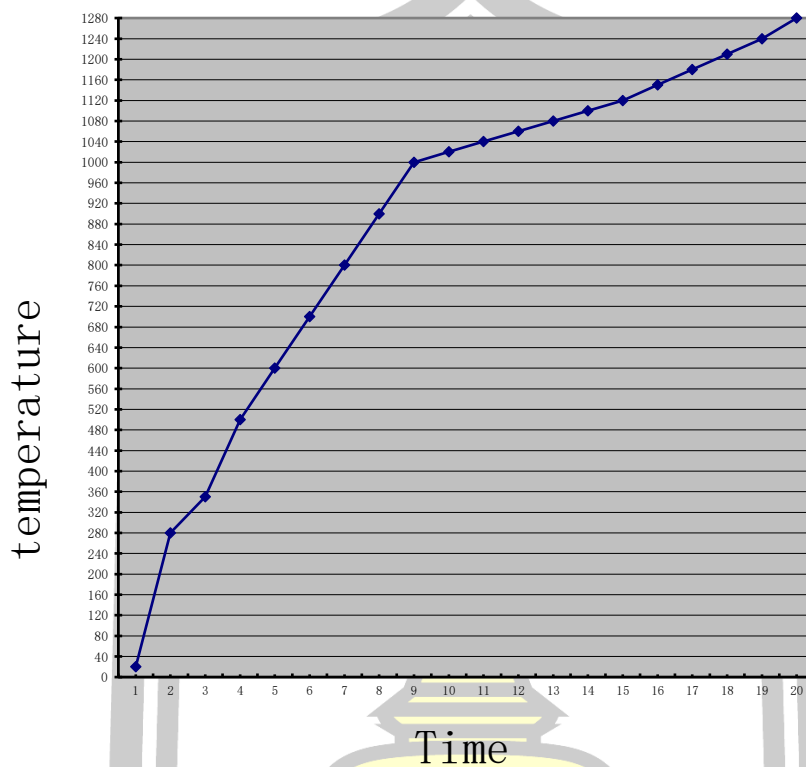


Figure 15. Porcelain firing temperature trend

Source : Replication Research Team of Huaci Yaogu in Pingdingshan University -  
Schematic Diagram of Firing Temperature

### 2.5.4 The technical method of imitating the Huaci Yaogu Mountain in the Tang Dynasty

We use a special mane brush and brush to glaze on the appropriate blank body. It solves the glazing method of Huaci Yaogu glaze imitating the Lushan of the Tang Dynasty, so that the creamy blue spots of the Tang Dynasty Lushan Huaci Yaogu's milk white blue spots are naturally elegant, strong, and three -dimensional, which can be comparable to the unearthed works.

### 2.6 Develop and resume the finished product of Huaci Yaogu, Lushan, Tang Dynasty

At present, through repeated experiments, the project team has solved the key technologies of resusing the Huaci Yaogu of Lushan in the Tang Dynasty. So far, more than 30 types of traditional device types of Huaci Yaogu, the Huaci Yaogu Mountain in the Tang Dynasty, have been developed. Representative works include Huaci Yaogu fine waist drums (the shape, color, and quality proportions are appropriate, the various parts are free and beautiful, the shape is beautiful, and the appearance is good, Two series, four -series cans, etc., also restored another large mouth and five -string pattern that matched the fine waist drums in the Forbidden City. With the continuous deepening of the study of Huaci Yaogu, the Huaci Yaogu in the Tang Dynasty, we created some new types of degvice that adapt to flower glaze according to the characteristics of Huaci Yaogu's black glazed milky blue spots. Such as "Leopard", "Waterfall", etc., are now mass -produced and moved towards the market. From 2010 ~ 2011 Huaci Yaogu was rated as the silver and bronze awards by the China Ceramics Industry Association and the China Arts and Crafts Association. The Three World Chinese Overseas Chinese Central Plains Cooperation Forum selected 300 pieces of "Bean" in Lushan Huaci Yaogu, which produced good social and economic benefits. In 2011, Henan Tiansheng Enterprise Group chose 200 pieces of "Bean" of Lushan Huaci Yaogu. In 2011, Pingdingshan College was presented to South China University of Taiwan, and was known as the most precious and most collected gift by Taiwan South China University. In June 2011, at the "2011 Henan -Hong Kong and Macao Economic and Trade Exchange Activity" hosted by the People's Government of Henan Province, at the Central Plains Economic Zone Investment Briefing Conference and Project Signing Ceremony, the Lushan County Government and China Energy (Hong Kong) Global Investment Co., Ltd. signed Lushan County Tang Dynasty Jun Porcelain (Huaci Yaogu) recovered production base project, with a total investment of US \$ 260 million (work report, 2019).

Impropion Tang Dynasty Well -type Huaci finished products

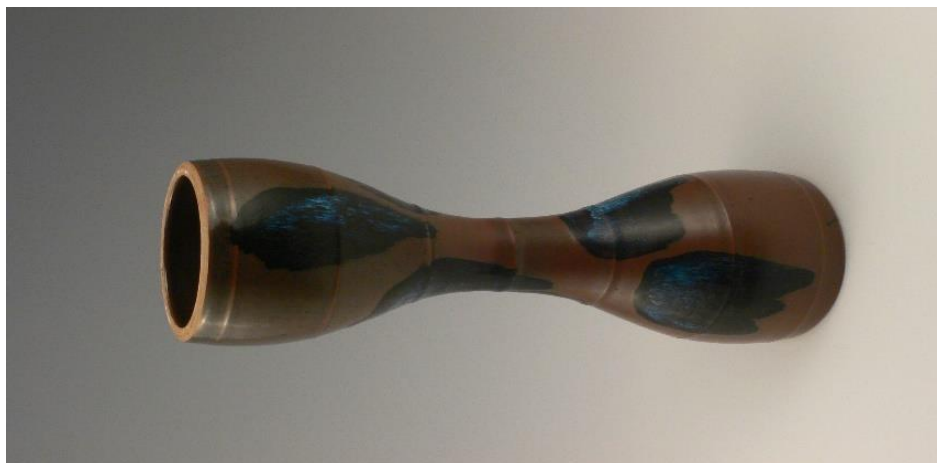


Figure 16. Boiled Huaci Yaogu waist drum  
Source : Mr. Xiao Zongheng



Figure 17. Tang Dynasty Huaci Yaogu  
Source : Mr. Xiao Zongheng

พหุพันธ์ ปณ ภัต ชีเว



Figure 18. Tang Dynasty Huaci Yaogu  
Source : Mr. Xiao Zongheng



Figure 19. Tang Dynasty Huaci Yaogu  
Source : Ms Li Yanhui





Figure 20. Tang Dynasty Huaci Yaogu

Source : Ms Li Yanhui

## 2.7 The leather production process of Huaaci Yaogu, Lushan, Tang Dynasty

### 2.7.1 Drum surface production

The first step, According to the actual needs, the drum cavities of different sizes and shapes are handmade.



Figure 21. Choose the right Huaci drum cavity

Source : Ms. Li Yanhui



The second step is : Prepare all the tools in the production process.



Figure 22. Making tool

Source : Mr. Xiao Zongheng

The third step is the selection of the drum skin of Huaci Yaogu. In order to achieve a better sound effect, high-quality cow skin aged between 1 and 3 years old is generally selected, which can ensure a crisp, bright and pleasant sound effect.



Figure 23. Select high quality cowhide or sheepskin

Source : Mr. Xiao Zongheng

The fourth step is to soak the selected cowhide and sheepskin in water, generally for about two days, to achieve full softness and softness, this process is called drum skin softening treatment.



Figure 24. Soak and clean selected sheepskin

Source : Mr. Xiao Zongheng

The fifth step, after soaking in water, cleaning, drying in the shade until half dry, to achieve a certain degree of flexibility is appropriate, and according to the size of the drum, cut. During the cutting process, ensure that it is even and flat, and leave as much edge as possible to be used as a suture drum.



Figure 25. According to the size of the drum, cut.

Source : Mr. Xiao Zongheng



The sixth step is to punch holes on the cut drum surface, the number and density of holes should be determined according to the size of the drum, generally 8~32 holes, the shape of the holes is generally small round, and the diameter of the holes is not too large, otherwise it is easy to tear, affecting the flat and stability of the drum surface.



Figure 26. Drill holes into the cut drum cover

Source : Mr. Xiao Zongheng

The seventh step, fix the drum skin, cut off the excess part, and evenly tighten the drum skin, in the process of pulling the rope, first from the middle of the drum skin 2, and then extend to both sides, and finally form a cross shape, and pull tight to ensure stability, and become a fixed drum head shape.

พหุ ประถมศึกษา



Figure 27. Secure and tighten the drum cover

Source: Mr. Xiao Zongheng

The eighth step, the combination of the drum face and the drum cavity, is the most important step in the production of the finished drum. In order to be more firm, it is generally necessary to brush a layer of latex at the edge of the drum to increase the hardness of the dry drum skin in order to increase the stability to achieve a more robust and durable effect.



Figure 28. Brush hardened latex to increase the hardness of dry drum

Source : Mr. Xiao Zongheng

Step ninth: Combine the skin and the drum. In this process, it is necessary to force evenly, through the tightness of the rope, in different directions to adjust the tone height and timbre, under the repeated action of tightness, debug the brightness of the timbre, to achieve the best hearing effect;



Figure 29. Adjust intonation and timbre

Source : Ms. Li Yan

Step tenth: Make the Huaci Yaogu. After the first eight steps of production, Huaci Yaogu has been made. Different drum skins, different sizes, different rope tightness, respectively issued different timbilities and volumes, in different places, exude different cultural tastes.



Figure 30. Finished Products of Huaci Yaogu Production

Source : Mr. Xiao Zongheng



Figure 31. Finished Products of Huaci Yaogu Production

Source : Mr. Xiao Zongheng





Figure 32. Huaci Yaogu made it  
Source : Ms. Wang wei



Figure 33. Make Huaci Yaogu  
Source : Ms. Liu hui



Figure 34. Audition by Huaci Yaogu

Source : Mr. Xiao Zongheng



Figure 35. Huaci Yaogu enters the classroom and the stage

Source : Mr. Xiao Zongheng

## 2.8 Summary

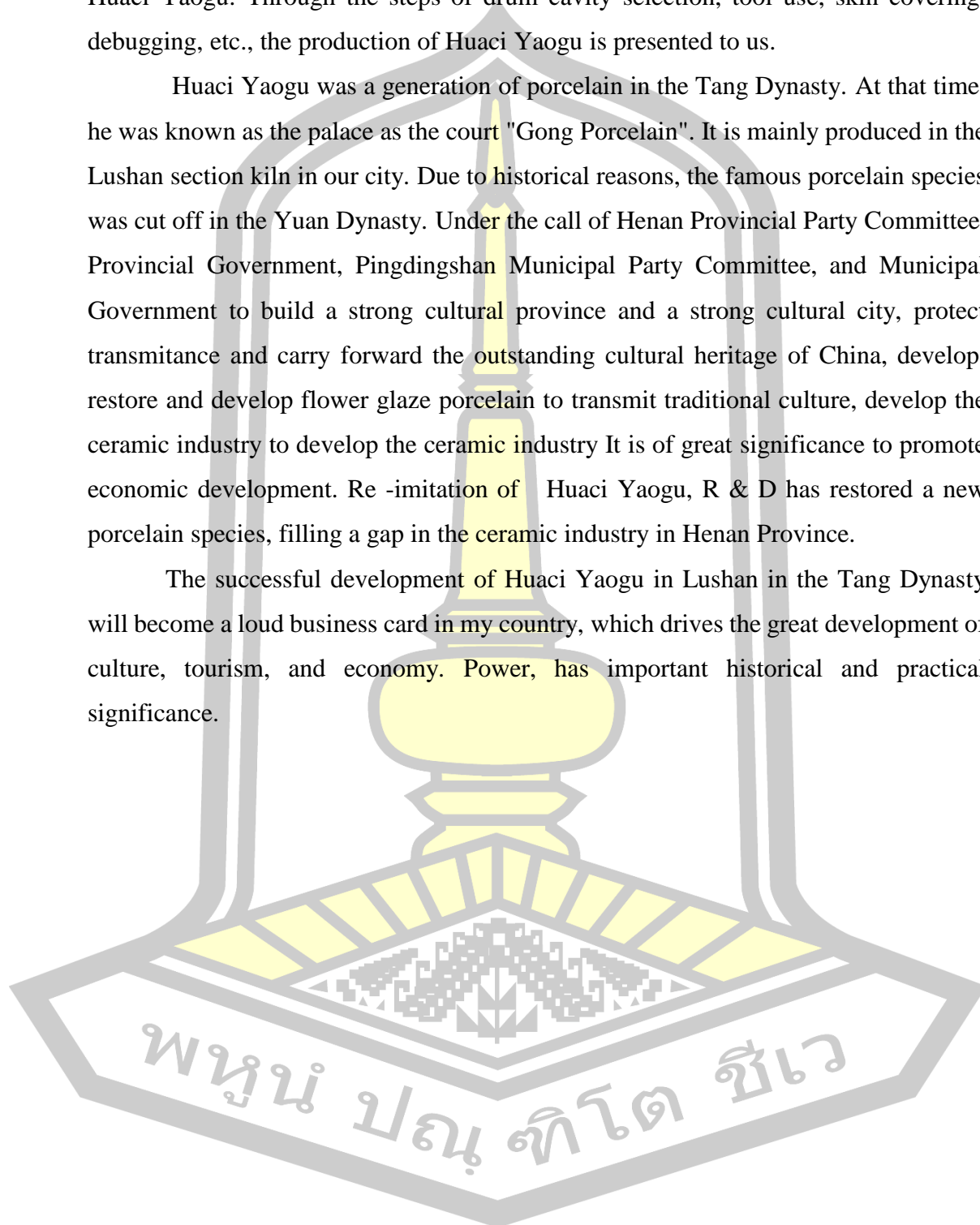
Summary table of the production process of Huaci Yaogu

Step	Description
1.Select the Drum Shell	Choose a Huaci drum shell with the appropriate size according to your needs.
2.Preparation Tools	Gather the necessary tools for the process, including: Cutting Tools (e.g., sharp knives or scissors) Punching Tools (e.g., hole punch or small drill) Securing Tools (e.g., tension ropes, clamps) Glue Application Tools (e.g., brushes) Tuning Tools (e.g., pitch gauges, rulers, etc.)
3.Select Drum Skin	Choose high-quality cowhide or sheepskin aged between 1 to 3 years to ensure a crisp, bright sound.
4.Soak the Skin	Soak the selected cowhide or sheepskin in water for about two days to soften it and prepare it for processing.
5.Cut the Drum Skin	Once the skin is semi-dry, cut it according to the size of the drumhead, ensuring the cuts are even and leaving extra margin for sewing.
6.Punch Holes	Punch holes into the cut drum skin, typically 8 to 32 small round holes. Ensure holes are not too large to avoid tearing and ensure the evenness and stability of the drumhead.
7. Secure the Drum Skin	Attach the drum skin to the drum shell, trim any excess, and evenly tighten the skin. Begin by pulling the rope from the center of the skin outward, creating a cross pattern to ensure stability.
8.Apply Glue	Apply a layer of latex or similar adhesive around the edge of the drum skin to increase its hardness and durability.
9. Tune the Drum	Adjust the pitch and tone of the drumhead and shell by tightening or loosening the ropes, tuning until the desired sound is achieved.
10. Finalize the Drum	Complete the Huaci Yaogu drum. Different skins, sizes, and tension levels will produce varied tones and volumes, showcasing different cultural flavors.

Through the above table, it can be clearly seen that the production process of Huaci Yaogu. Through the steps of drum cavity selection, tool use, skin covering, debugging, etc., the production of Huaci Yaogu is presented to us.

Huaci Yaogu was a generation of porcelain in the Tang Dynasty. At that time, he was known as the palace as the court "Gong Porcelain". It is mainly produced in the Lushan section kiln in our city. Due to historical reasons, the famous porcelain species was cut off in the Yuan Dynasty. Under the call of Henan Provincial Party Committee, Provincial Government, Pingdingshan Municipal Party Committee, and Municipal Government to build a strong cultural province and a strong cultural city, protect transmittance and carry forward the outstanding cultural heritage of China, develop, restore and develop flower glaze porcelain to transmit traditional culture, develop the ceramic industry to develop the ceramic industry It is of great significance to promote economic development. Re-imitation of Huaci Yaogu, R & D has restored a new porcelain species, filling a gap in the ceramic industry in Henan Province.

The successful development of Huaci Yaogu in Lushan in the Tang Dynasty will become a loud business card in my country, which drives the great development of culture, tourism, and economy. Power, has important historical and practical significance.



## CHAPTER V

### The music characteristics of Huaci Yaogu

This paper studies the musical characteristics of Huaci Yaogu by analyzing and comparing the unique rhythmic playing methods, commonly used rhythm patterns (i.e., "Changduan"), and their variations, as well as their application in different contexts. It examines the rhythmic and structural characteristics of "Changduan," its musical social functions, and summarizes its development and variation rules. The study also highlights its ethnic features and significance for the research on ethnic percussion music.

"Changduan" is a general term for the rhythmic system used in percussion music such as Huaci Yaogu. It refers to dozens of specific rhythm patterns and their variants that have formed over the course of historical development. It encompasses rich connotations including rhythm, beat, speed, dynamics, stress and intonation, style, and emotional expression. "Changduan" is typically performed by percussion instruments and is widely used in instrumental music, folk songs, dance, variety arts, as well as in modern song and dance, drama, symphonic works, and new music compositions. It significantly influences the style characteristics and ethnic features of the music.

By analyzing and comparing the commonly used rhythm patterns (i.e., "Changduan") and their variations in Huaci Yaogu, and examining their application in songs, rap, and dance, this study explores the rhythmic characteristics and musical personality of the Chang Drum's "Changduan" and summarizes its developmental features.

#### 1. The rhythm pattern of triple meter

##### 1.1 Music structure

##### 1.2 Music style

##### 1.3 Music rhythm

#### 2. The rhythm pattern of duple meter

##### 2.1 Music structure

##### 2.2 Music style

##### 2.3 Music rhythm



3. The rhythm pattern of mixed meter
  - 3.1 Music structure
  - 3.2 Music style
  - 3.3 Music rhythm
4. How to play Huaci Yaogu
  - 4.1 Preparations before playing
  - 4.2 Basic drumming actions
  - 4.3 Rhythm changes combined with drumbeats
  - 4.4 Practice of playing actions
5. The national characteristics of Huaci Yaogu
6. Summary

### 1. The Rhythm Pattern of Triple Meter

Influenced by ethnic culture, aesthetic habits, and especially linguistic culture, the triple meter rhythm patterns are the most common among all "Changduan" in the Chang Drum. Examples include 3/4, 6/8, and 12/8 time signatures.

#### 1.1 Music Structure

The rhythmic variability in triple meter provides considerable space for rhythmic changes while maintaining basic regularities. For example, by altering the duration of each beat, adding ornamentation on strong or weak beats, or using syncopated rhythms, a rich variety of rhythmic changes can be created, thereby increasing the musical interest and appeal.

#### Example:

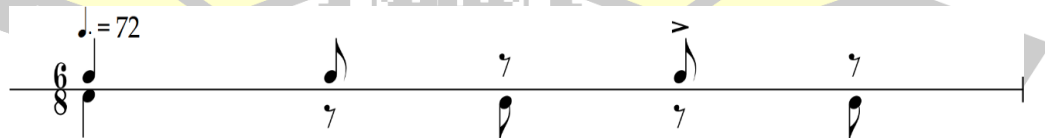


Figure 36. Drum score in 6/8 time

Photo: Mr. Xiao Zongheng

#### 1.2 Music style

The musical style of triple meter often conveys romantic, elegant, and lyrical emotions. This style typically features a relatively fast tempo, which allows its gentle rhythms and soothing melodies to relax and comfort the listener. For example, many



classic emotional and lyrical pieces use triple meter rhythms, creating an impression of being in a romantic world, where one can experience the beauty of love and the warmth of life. At the same time, there are also slow triple meter pieces. Slow triple meter compositions can create a tranquil and dreamlike atmosphere. In such music, listeners can set aside their weariness and immerse themselves in the beautiful world created by the music, experiencing inner calm and peace.

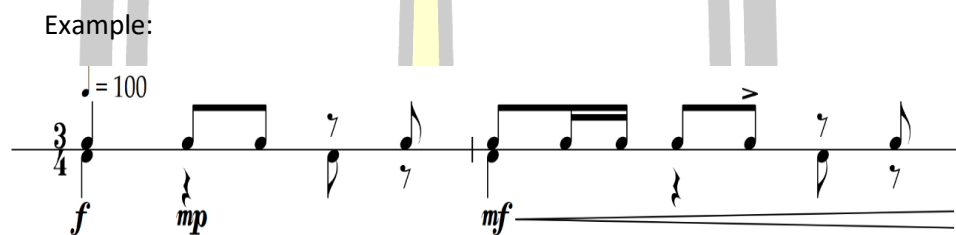


Figure 37. Drum score in 3/4 time

Photo: Mr. Xiao Zongheng

The rhythm creates a sensation of wanting to dance, with a pattern that progresses from strong to weak and then back to strong, forming a rhythmic flow of "accent—rest—accent." The emotional trajectory of the last three phrases shows a progressive and ascending tendency, giving the entire "Changduan" a joyful, lively, optimistic, and uplifting character. This type of "Changduan" is commonly used in cheerful and festive folk music, songs, and dance music. It is frequently heard during celebratory festivals or grand dances.

### 1.3 Music rhythm

The rhythmic pattern of triple meter follows a "strong-weak-weak" structure, with the strong beat occurring once every two beats. The strong beat on the first beat serves as a stable foundation for the music, establishing the basic rhythm, while the subsequent weak beats create a light, dancing effect around the strong beat, resulting in a rhythm with a regular rise and fall. This alternating cycle of strong and weak beats infuses the music with a dynamic quality, reminiscent of a heartbeat or the ebb and flow of ocean waves, giving a continuous, flowing sensation.

**Swaying Rhythm:** Compared to the firmness of duple meter and the steadiness of quadruple meter, triple meter possesses a pronounced swaying quality. This swaying rhythm is like branches gently swaying in a light breeze or dancers gracefully spinning on the dance floor, providing a sense of agility and softness. It is this unique rhythmic quality that makes triple meter music inherently dance-like.

Example:



Figure 38. Drum score in 12/8 time

Photo: Mr. Xiao Zongheng

It can be seen that the rhythm is composed of two identical rhythmic patterns combined together. The repetition of the rhythm and the contrast between strong and weak beats create a clear phrasing. The rhythm in 12/8 time is full of tension and resilience, with the gradual diminuendo effect produced by the drum whip at the end of the phrase adding a natural intonation to the rhythm. These characteristics give the rhythm a light, swaying, cheerful, and bright quality. This makes it well-suited for use in relaxed and lively instrumental music, songs, and dances with large and steady movements.

Example:

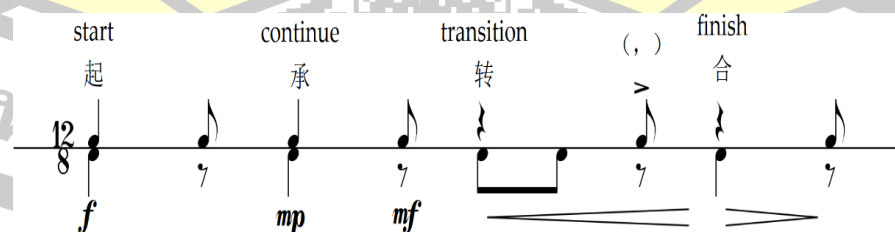


Figure 39. Drum score in 12/8 time: Introduction, Development, Transition, and Conclusion

Photo: Mr. Xiao Zongheng

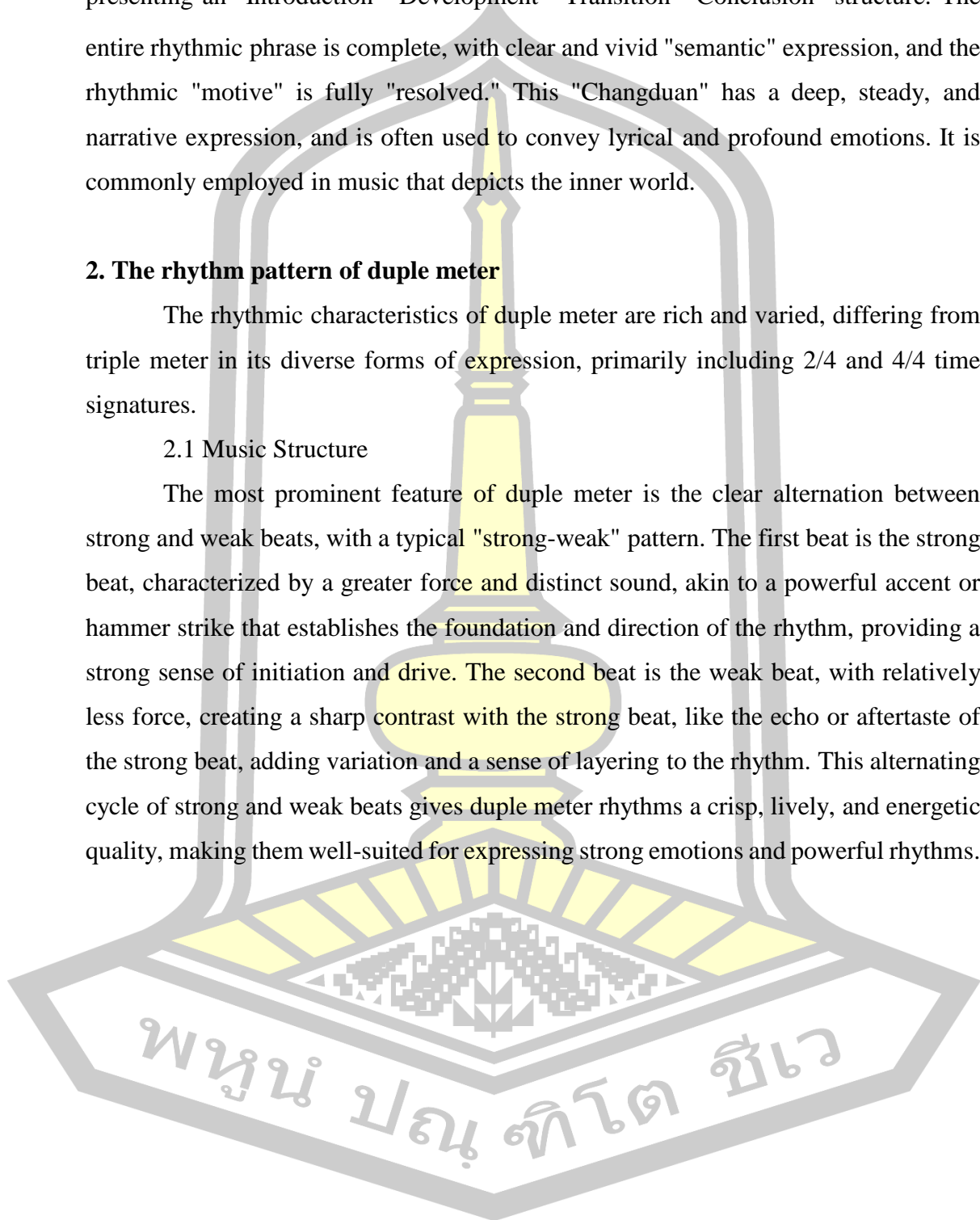
The rhythm pattern is simple and clean, with only four short phrases, overall presenting an "Introduction—Development—Transition—Conclusion" structure. The entire rhythmic phrase is complete, with clear and vivid "semantic" expression, and the rhythmic "motive" is fully "resolved." This "Changduan" has a deep, steady, and narrative expression, and is often used to convey lyrical and profound emotions. It is commonly employed in music that depicts the inner world.

## **2. The rhythm pattern of duple meter**

The rhythmic characteristics of duple meter are rich and varied, differing from triple meter in its diverse forms of expression, primarily including 2/4 and 4/4 time signatures.

### **2.1 Music Structure**

The most prominent feature of duple meter is the clear alternation between strong and weak beats, with a typical "strong-weak" pattern. The first beat is the strong beat, characterized by a greater force and distinct sound, akin to a powerful accent or hammer strike that establishes the foundation and direction of the rhythm, providing a strong sense of initiation and drive. The second beat is the weak beat, with relatively less force, creating a sharp contrast with the strong beat, like the echo or aftertaste of the strong beat, adding variation and a sense of layering to the rhythm. This alternating cycle of strong and weak beats gives duple meter rhythms a crisp, lively, and energetic quality, making them well-suited for expressing strong emotions and powerful rhythms.



Example:

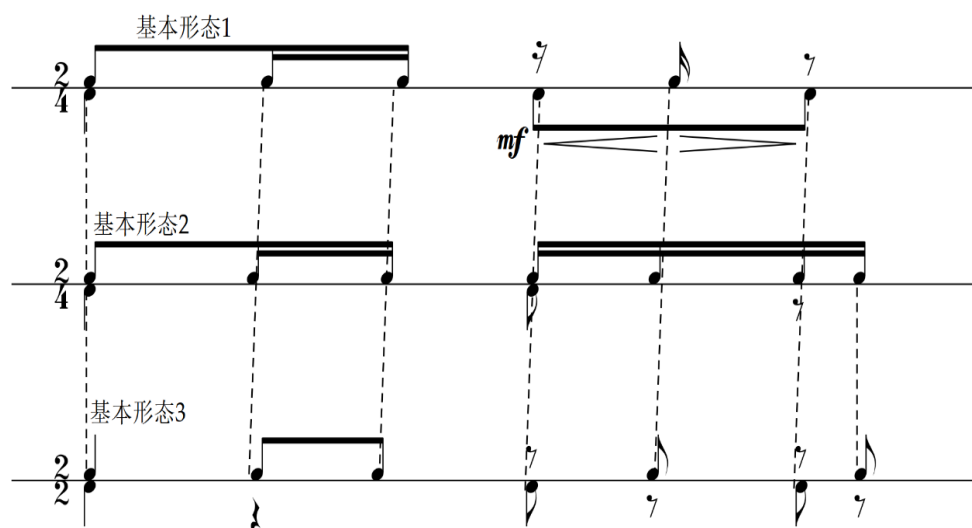


Figure 40. Drum score in 2/4 time

Photo: Mr. Xiao Zongheng

## 2.2 Music Style

The expression of musical style in duple meter is also quite varied. In duple meter drum scores, it typically serves to emphasize accents and stabilize the rhythm. On the strong beat, the drum often produces a deep, powerful sound that resonates with other drums, enhancing the overall force and richness of the rhythm. For instance, in some emotionally intense styles of music, powerful strikes on the first beat of each measure can resemble the marching footsteps of a procession, giving a sense of firmness and strength. Conversely, in softer duple meter music, the force of the bass drum strikes might be slightly reduced.

Example:

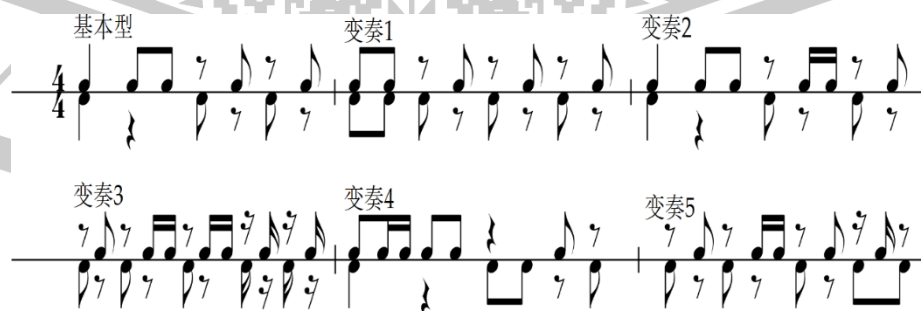


Figure 41. Drum score in 4/4 time

Photo: Mr. Xiao Zongheng





### 3.1 Music Structure

To highlight the rhythmic characteristics of mixed meter, drummers often employ special techniques in the distribution of drum beats. For instance, they might use heavier strikes on the strong beats or add ornamentation on the weak beats to emphasize rhythmic changes and layers. Additionally, drummers can enhance the musical expression by varying the timbre, dynamics, and tempo of the drum beats.

Example:

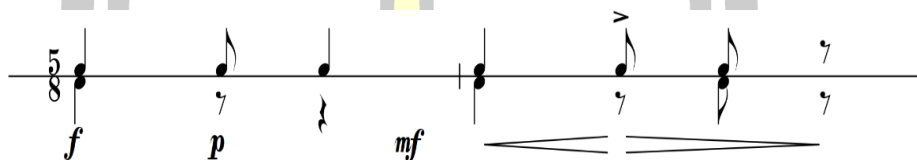


Figure 43. Drum score in Mixed Meter

Photo: Mr. Xiao Zongheng

Due to the diverse combinations of mixed meter, the rhythms in the drum patterns become irregular. The distribution of strong and weak beats no longer follows a fixed pattern as in simple meters, but varies according to different rhythmic combinations. This requires drummers to be more attuned to rhythmic changes and accurately identify the positions of strong and weak beats while playing.

### 3.2 Music Style

Mixed meter drum patterns are widely used across various musical styles. In musical applications, mixed meter often serves to create an innovative and vibrant musical atmosphere. In traditional ancient music, mixed meter can also infuse old melodies with new vitality. Regardless of the music form, mixed meter drum patterns bring a unique charm to the music.

Example:

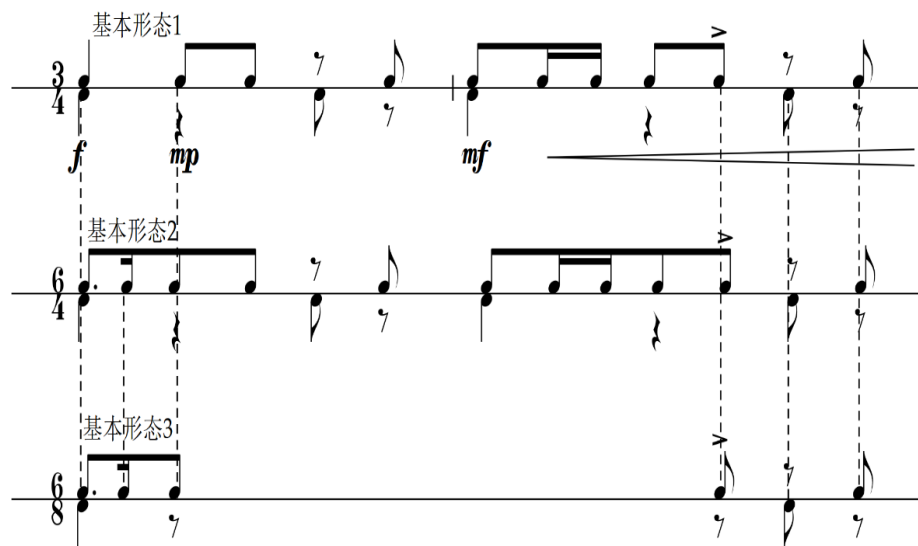


Figure 44. Drum score in Mixed Meter

Photo: Mr. Xiao Zongheng

The complexity and diversity of mixed meter allow it to create a unique musical atmosphere. Different rhythmic combinations can convey various emotions and moods, and drummers can use mixed meter drum patterns creatively to produce rich emotional expression in the music. To fully utilize the characteristics of mixed meter drum patterns, drummers need to possess a high level of expressiveness. They must skillfully manipulate the distribution of drum beats, dynamics, and tempo to convey the emotions and moods of the music. Additionally, drummers need to closely coordinate with other instrumentalists to create a harmonious and unified musical effect.

### 3.3 Music Rhythm

In mixed meter drum patterns, the distribution of drum beats needs to be adjusted according to different rhythmic combinations. For example, in a 5/4 drum pattern, the beats in the duple meter section may be denser, while the beats in the triple meter section may be relatively sparse. Drummers need to distribute the beats appropriately according to the needs of the music, ensuring that the rhythms in different sections are coordinated and form a cohesive whole.

Example:

中谋利长短基本型

变奏1

变奏2

变奏3

变奏4

变奏5

Figure 45. Drum score in Mixed Meter

Photo: Mr. Xiao Zongheng

Variation 2 changes from the basic pattern and Variation 1 in 12/8 time to 6/4 time, while Variation 4 transitions from 12/8 time in Variation 3 to a combination of 3/4 and 6/8 time, resulting in a significant shift in the rhythm and movement of the "Changduan," creating a strong contrast with the basic pattern. Despite these substantial variations, the overall rhythmic pattern and style of the music are not disrupted. This is because the rhythmic length and tempo of Variations 2 and 4 are consistent with the basic pattern, and the latter part of the variations still adheres to the basic pattern as a foundation. This type of variation is typically used in the middle sections of a piece, serving as an insert that briefly alters the meter and rhythm before returning to the original pattern, thereby

maintaining the unity of the musical style. Such variations inject more vitality and dynamism into the progression and development of the "Changduan."

To highlight the rhythmic characteristics of mixed meter, drummers often employ special techniques in the distribution of drum beats. For instance, they might use heavier strikes on strong beats or add ornamentation on weak beats to emphasize rhythmic changes and layers. Additionally, drummers can enhance musical expression by varying the timbre, dynamics, and tempo of the drum beats. Due to the irregular nature of mixed meter rhythms, drummers need to precisely grasp the rhythmic changes, requiring a high level of rhythmic and musical sensitivity to adapt quickly to different beat combinations and strike the drum accurately.

#### **4. How to Play Huaci Yaogu**

As seen from the previous examples, "Changduan" consists of rhythmic patterns with varying beats, rhythms, and musical expressions. Elements such as beats, rhythms, and expressions (e.g., accents, dynamics) are the main components of "Changduan," collectively shaping its rhythmic motion and expressive characteristics, which are integral to Huaci Yaogu. Different types of "Changduan" have evolved through historical transmission and development, becoming widely familiar and accepted in Chinese culture. Typically, each type of "Changduan" is suited for specific occasions. So, how is Huaci Yaogu played?

##### **4.1 Preparation Before Playing**

**Choosing the Right Huaci Yaogu:** Huaci Yaogu comes in various sizes and types. For adults, the drum body can be up to 80 cm long, with a drumhead diameter of about 22 cm. For youths, the drum is relatively smaller, with a body length of no more than 30 cm and a drumhead diameter of about 14 cm. For young children, the drum is even shorter and smaller. Choose a Huaci Yaogu based on your size, strength, and playing needs.

**Adjusting the Drum's Position:** The drum can be placed directly in front of you and secured, or the Huaci Yaogu's strap can be diagonally slung over the right shoulder, with the drum hanging at the left waist. Wrap a cloth strip around the waist and the drum strap to secure it in a comfortable position that does not hinder playing, ensuring stability. The drum's height is usually above the navel, facilitating both striking and body movement coordination during performance.

**Holding the Drumsticks:** Hold one drumstick in each hand. For the right hand, grip the drumstick so that the end is slightly below the little finger, with the end of the stick exposed between the ring finger and little finger, and the thumb pointing upwards while the other three fingers naturally grip the stick. For the left hand, press the drumstick with all four fingers and have the thumb securely on it. The grip should be natural and comfortable, allowing for flexible control of the drumsticks.

#### 4.2 Basic Drumming Techniques

**Striking the Drumhead:** This is the fundamental action, where both hands simultaneously or alternately strike the Huaci Yaogu's drumhead. Depending on the rhythm and musical needs, different striking methods and intensities can be used. For example, stronger strikes on the strong beats produce louder sounds, while lighter strikes on the weak beats create a more subtle musical atmosphere. When striking simultaneously, it is important to maintain rhythmic consistency and coordination; when alternating strikes, manage the rhythm transitions to ensure smooth and natural movements.



Figure 46. Practice Movements

Photo: Mr. Xiao Zongheng



**Edge Striking:** In addition to striking the drumhead, striking the drum edge is a common technique. Lightly striking the edge of the drum with the side or tip of the drumstick produces a crisp sound, contrasting with the drumhead's tone and adding layers to the music. The intensity and frequency of edge strikes should vary according to the rhythm and emotion of the music. For example, rapid and continuous edge strikes can create a tense, intense atmosphere, while slower and rhythmic edge strikes can convey a steady, solemn feeling.

**Stick Clashing:** Striking the drumsticks against each other produces a crisp, clashing sound. This technique can be used during interludes or specific rhythmic sections to enhance the sense of rhythm and capture the audience's attention. The force and speed of the stick clashing should be adjusted according to the music's needs; too fast or too slow, too heavy or too light, can affect the performance's effectiveness.

#### 4.3 Rhythm Changes and Drumbeat Integration

**Common Drumbeats:** Huaci Yaogu features a variety of drumbeat changes, including single beats and more complex patterns. Single beats refer to simple, single-rhythm strikes; intricate beats involve more complex and varied drumbeat combinations; flowing beats are typically rapid, continuous strikes that create a smooth feeling; and it is a continuous, rapid triple strike used to emphasize a particular rhythm or section. Performers need extensive practice to master these drumming techniques and rhythmic characteristics to apply them flexibly during performances.

**Rhythm Variation:** During performance, changing the rhythm and speed of the drumbeats can create different musical effects. For instance, gradually speeding up or slowing down the beats can add dynamics and variation to the music. Complex rhythmic combinations in some sections can contrast with simpler rhythmic sections, enhancing musical expression. It is crucial to maintain rhythm stability and accuracy to avoid rhythm confusion.

#### 4.4 Practice Movements

##### 4.4.1 Stick Grip Practice

Start by repeatedly practicing the correct stick grip. For the right hand, hold the drumstick with the end slightly below the little finger, with the end of the stick exposed between the ring and little fingers, the thumb pointing upwards, and the other three fingers naturally gripping the stick. For the left hand, press the drumstick with all

four fingers and have the thumb securely on it. Ensure that the grip is comfortable and stable, laying a solid foundation for subsequent striking actions.

Practice endurance by holding the drumsticks for an extended period to feel the pressure and fatigue in the hands, gradually increasing hand endurance and adaptability. Practice in different positions, such as standing, sitting, or moving, to simulate various performance scenarios and improve grip flexibility and adaptability.

#### 4.4.2 Drumhead Striking Practice

Begin with slow, steady rhythms when practicing drumhead strikes. Start with single-hand simple rhythms, such as striking once per beat, to control force and rhythm. Gradually increase the speed and complexity of strikes, trying continuous and alternating strikes. Maintain rhythm stability and accuracy to avoid confusion or uneven force.

Practice dynamic variation by striking the drumhead with different intensities to produce varying volumes and tones. Transition from gentle to strong strikes, understanding how intensity affects musical expression. Practice drumming along with simple rhythmic music to improve coordination with the music.

#### 4.4.3 Edge Striking Practice

Familiarize yourself with the edge's position and striking method, starting with lighter strikes to get a feel for the crisp sound produced. Practice continuous edge strikes to improve speed and stability. Begin with a slow rhythm and gradually increase speed while maintaining even and clear rhythm. Combine edge strikes with drumhead strikes for mixed practice, creating diverse rhythmic variations and tonal layers. Experiment with different edge striking intensities and angles to explore various sound effects. Adjust the angle and force of the drumstick's contact with the edge to enhance expressive possibilities.

#### 4.4.4 Stick Clashing Practice

Master the rhythm and force of stick clashing, starting at a slow pace and gradually increasing speed. Ensure that the clashing sound is clear and loud, with appropriate force. Practice different rhythmic patterns of stick clashing, such as continuous or intermittent clashing. Combine with other striking actions to create complex rhythmic combinations. Practice stick clashing while moving, such as walking

or shifting, to improve coordination and flexibility. Combine stick clashing with other actions, like striking the drumhead or edge, to enrich the performance.

#### 4.4.5 Coordination with Body Movements and Dance

Learn basic steps such as the cross step, horse stance, and bow step. Practice each step individually, mastering the actions and rhythm coordination. Combine steps with drumming actions, practicing while walking or moving. Focus on body balance and coordination, maintaining consistency between drumbeats and steps. Practice turning and jumping movements. Ensure stability and continuity of drumming during turns and synchronize jumps with drumbeats for tight integration with the music. Include facial expressions and gestures in practice to convey musical emotions and content. Practice in front of a mirror to observe and refine your expressions and movements. Practice teamwork with other performers, coordinating body movements and dance. Pay attention to mutual cooperation and synergy to maintain overall coherence and unity.

#### 4.4.6 Comprehensive Practice

Select some simple pieces or rhythmic patterns for comprehensive practice with Huaci Yaogu. Integrate various playing techniques such as stick grip, drumhead striking, edge striking, stick clashing, body movements, and dance coordination to improve overall performance skills. Gradually increase the difficulty and complexity of the pieces to challenge your playing ability. Try performing pieces with high rhythmic and movement demands to continuously enhance technical skills and expressiveness. Engage in performance practice by simulating actual performance scenarios to boost confidence and stage presence. Invite family, friends, or teachers to watch your performance and seek their feedback and suggestions for continual improvement.

In summary, practicing Huaci Yaogu requires patience and persistence. Through repeated practice and experimentation, you can gradually master various playing techniques and movements, improving your performance level and expressiveness. It is also crucial to focus on coordinating with the music and body movements to make the performance more dynamic and engaging.

## 5. The National Characteristics of Huaci Yaogu

Huaci Yaogu's rhythm is characterized by distinct musical traits and variations and is widely used in various contexts, reflecting its strong ethnic characteristics. The national features of Huaci Yaogu are evident in the following aspects:

**Use of Triple Rhythms and Complex Patterns:** Huaci Yaogu employs a large amount of triple rhythms, syncopations, and dotted rhythms. The rhythm closely relates to language and integrates with singing, dancing, and folk customs. The rhythmic patterns are highly musical and danceable, with a strong sense of flow.

**Fixed Rhythmic Patterns:** Fixed rhythmic phrases express certain musical moods or states and have been widely accepted and recognized through long-term transmission. These rhythmic phrases mainly use repetition and variation to enhance and highlight the musical character.

**Variation of Rhythmic Phrases:** Variations in rhythmic phrases fully showcase Huaci Yaogu's performance skills and expressiveness. They combine different timbres, sound combinations, ethnic rhythms, and rich variations in speed and intensity, making "long-short" rhythms a significant symbol of court music culture.

**Consistent Performance Across Various Contexts:** Huaci Yaogu appears in instrumental performances, dance, songs, and recitations with relatively fixed performance methods, sound forms, and basic rhythmic patterns. This demonstrates the unique, consistent musical cultural aesthetics and appreciation habits of the Korean ethnic group.

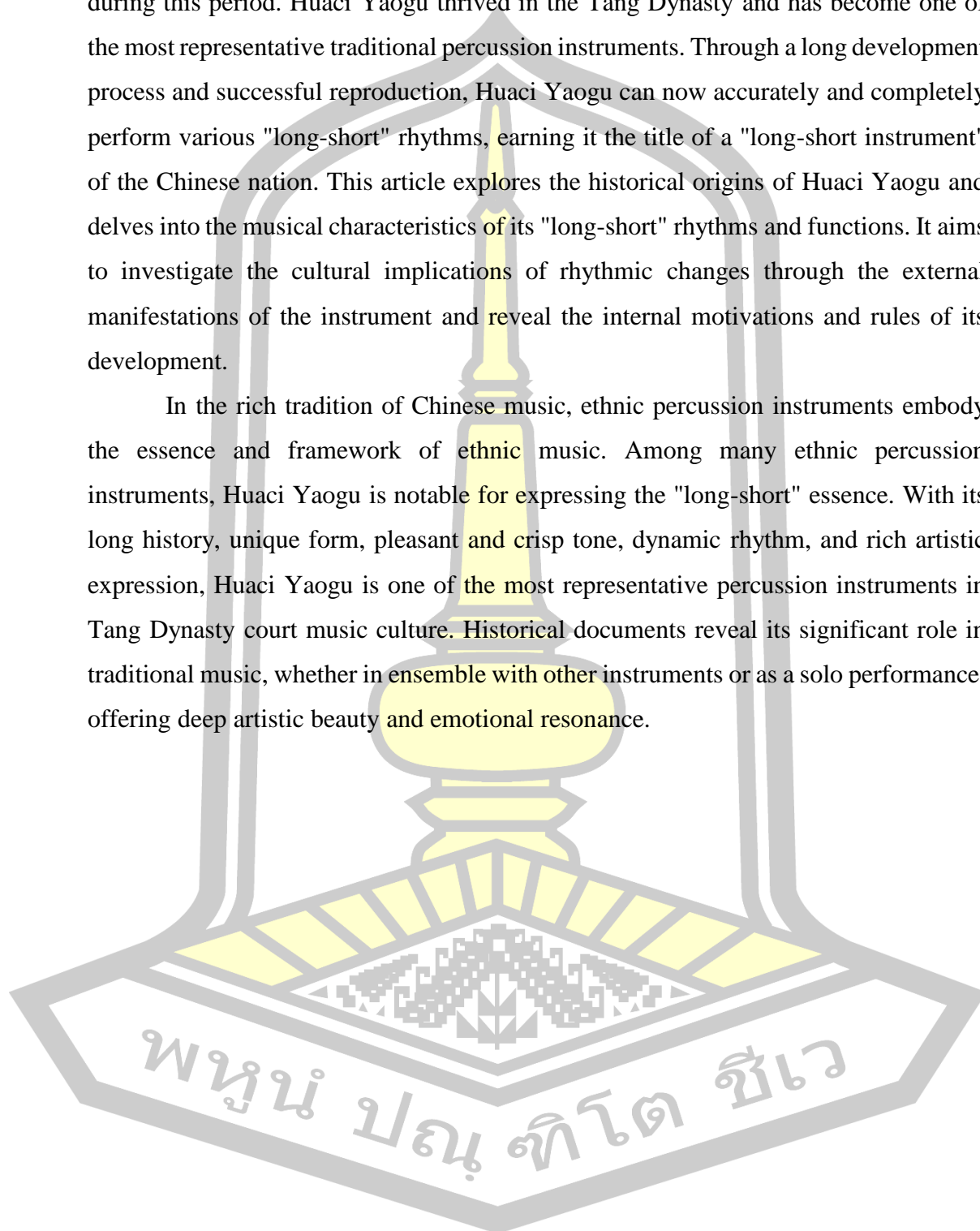
The rhythmic, stylistic, and expressive characteristics of Huaci Yaogu's "long-short" patterns, along with its basic forms and variation methods, are key points for studying Huaci Yaogu. Its "one piece, many uses" and "adapting to change with constancy" applications, along with its development and variation rules, provide important references for analyzing music and cultural connotations and for studying the characteristics, application principles, and development rules of ethnic percussion court music.

## 6. Summary

During the mid-Tang Dynasty, a period of economic and cultural prosperity, music flourished with distinctive personality and artistic charm. The rhythm was a key

factor in forming this uniqueness and charm, and Huaci Yaogu developed rapidly during this period. Huaci Yaogu thrived in the Tang Dynasty and has become one of the most representative traditional percussion instruments. Through a long development process and successful reproduction, Huaci Yaogu can now accurately and completely perform various "long-short" rhythms, earning it the title of a "long-short instrument" of the Chinese nation. This article explores the historical origins of Huaci Yaogu and delves into the musical characteristics of its "long-short" rhythms and functions. It aims to investigate the cultural implications of rhythmic changes through the external manifestations of the instrument and reveal the internal motivations and rules of its development.

In the rich tradition of Chinese music, ethnic percussion instruments embody the essence and framework of ethnic music. Among many ethnic percussion instruments, Huaci Yaogu is notable for expressing the "long-short" essence. With its long history, unique form, pleasant and crisp tone, dynamic rhythm, and rich artistic expression, Huaci Yaogu is one of the most representative percussion instruments in Tang Dynasty court music culture. Historical documents reveal its significant role in traditional music, whether in ensemble with other instruments or as a solo performance, offering deep artistic beauty and emotional resonance.



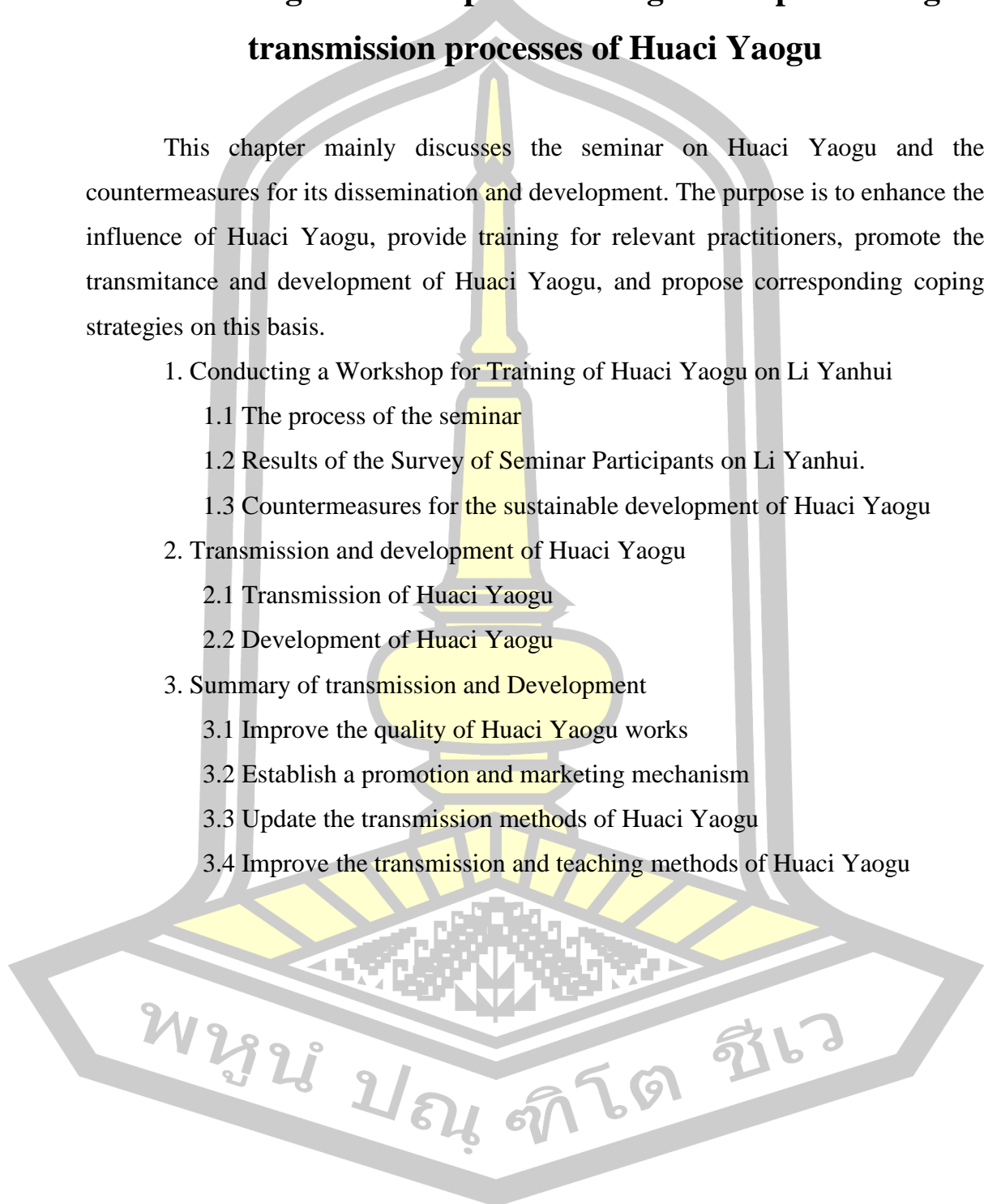


## CHAPTER VI

### **Conducting a workshop for training and implementing transmission processes of Huaci Yaogu**

This chapter mainly discusses the seminar on Huaci Yaogu and the countermeasures for its dissemination and development. The purpose is to enhance the influence of Huaci Yaogu, provide training for relevant practitioners, promote the transmittance and development of Huaci Yaogu, and propose corresponding coping strategies on this basis.

1. Conducting a Workshop for Training of Huaci Yaogu on Li Yanhui
  - 1.1 The process of the seminar
  - 1.2 Results of the Survey of Seminar Participants on Li Yanhui.
  - 1.3 Countermeasures for the sustainable development of Huaci Yaogu
2. Transmission and development of Huaci Yaogu
  - 2.1 Transmission of Huaci Yaogu
  - 2.2 Development of Huaci Yaogu
3. Summary of transmission and Development
  - 3.1 Improve the quality of Huaci Yaogu works
  - 3.2 Establish a promotion and marketing mechanism
  - 3.3 Update the transmission methods of Huaci Yaogu
  - 3.4 Improve the transmission and teaching methods of Huaci Yaogu



## 1. Conducting a Workshop for Training of Huaci Yaogu on Li Yanhui

### 1.1 The process of the seminar

Number	Content	Details
1	Training conference theme	Transmit Huaci Yaogu culture and jointly promote the development of waist drums.
2	Training conference purpose	1. Enhance the participants' understanding and recognition of Huaci Yaogu waist drums, including historical value, artistic characteristics, etc. 2. Impart the production process and cultivate professional production talents. 3. Discuss protection strategies to ensure the transmittance of this cultural heritage. 4. Pool wisdom and jointly plan the future development path.
3	Participants	1. College students majoring in music and art. 2. Officials and staff of cultural departments. 3. Folklore culture experts and scholars. 4. Huaci Yaogu waist drum artists and enthusiasts. 5. Representatives of relevant enterprises.
4	Training conference process	1. Opening remarks (30 minutes): The host introduces the theme, purpose and participants, and invites leaders of cultural departments to give speeches. 2. Theme lectures (90 minutes): Folklore culture experts explain the historical origin, cultural connotation and artistic value, and Huaci Yaogu waist drum artists share performance experience and skills. 3. Group discussions (60 minutes): Groups discuss around production, protection and innovative development, and elect representatives to give summary speeches. 4. Production process demonstration (60 minutes): Production artists show the links of material selection, shaping and painting, and participants can ask questions and interact. 5. Protection strategy sharing (60 minutes): Staff of cultural departments introduce the protection status and problems, and experts and scholars put forward protection strategies and suggestions. 6. Development planning discussion (60 minutes): Enterprise representatives share experience and ideas of industrialized development, and participants discuss the future development plan. 7. On-site practice (60 minutes): Organize artists to perform and invite participants to experience and learn playing skills. 8. Summary speech (30 minutes): The host summarizes, and leaders of cultural departments put forward requirements and expectations for the next step.
5	Follow-up actions	1. Sort out the meeting records and form minutes and development suggestion reports. 2. Organize research and implement development suggestions. 3. Regularly hold training and exchange activities to improve the production level and development vitality.

## 1.2 Results of the Survey of Seminar Participants on Li Yanhui.

In order to gain more insights and explore relevant information about the Huaci Yaogu, we specifically set up a questionnaire survey after Professor Li Yanhui's lecture (The questions and specific results of the questionnaire survey are in Appendix 2 、 Appendix 3 and Appendix 4 at the end of the thesis). Through this survey, we gathered a lot of valuable information that provides a strong theoretical basis for future development. The valuable information from the survey is as follows:



Figure 47. about Huaci Yaogu Intersection Intersection Expert lectures of transmittance and development

Source : Mr. Zongheng Xiao

### 1.2.1 Training Effectiveness

Firstly, knowledge has been enhanced. After the training, participants showed varying degrees of improvement in understanding the historical origins and cultural connotations of the Huaci Yaogu. Some participants experienced significant or

considerable improvement, indicating that the training has played a role in cultural transmittance.

Secondly, there has been progress in skills. Many participants showed certain improvements in rhythm accuracy, action standardization, and performance expressiveness. Some made significant progress or even qualitative leaps, reflecting the effectiveness of the training in skill enhancement. There were also improvements in physical fitness, such as increased strength and endurance, better coordination, and improved posture. The training also had a positive impact on mental health, including stress relief, increased self-confidence, and the development of team spirit.

### 1.2.2 Training Evaluation

Firstly, regarding content. Participants had varying opinions on the clarity and comprehensibility of the training content related to the basic structure of the waist drum, drumstick grip, and striking posture, but overall, it was acceptable. There were also differences in the evaluation of the variety of action combinations; some participants hoped for more action combinations with different levels of difficulty.

Secondly, regarding teaching methods. Overall, participants were relatively satisfied with the teaching level and professional ability of the trainers, but there is still room for further improvement. The rationality of the course arrangement was rated as average, with some areas identified for improvement. The teaching methods used during the training were somewhat helpful to the participants' learning but could be further optimized. Satisfaction with the facilities and environment of the training venue was average, with minor issues that could be improved. Some participants felt that the facilities were inadequate or the environment was poor (Liu Xiaoming, 2011).

### 1.2.3 Suggestions and Recommendations

**Cultural Transmittance:** It is hoped that more performance opportunities, exchange activities, and expert lectures will be organized to better preserve and pass on the Huaci Yaogu culture. **Commercial Value:** The survey results did not explicitly address the commercial value aspects. **Cultural Value:** Participants recognized the cultural value of the Huaci Yaogu and reported that the training improved their understanding of its cultural connotations.

**Historical and Cultural Aspects:** Participants believe that the Huaci Yaogu helps in understanding past historical and cultural contexts. However, they noted that

young people have insufficient knowledge and that further guidance is needed. Government Role: There is a desire for the government to enhance guidance and support to promote the development of the Huaci Yaogu.



Figure 48. About college classrooms Huaci Yaogu Intersection Training u

Source : Mr. Zongheng Xiao

### 1.3 Countermeasures for the sustainable development of Huaci Yaogu

The Huaci Yaogu, with its vigorous beats and dazzling floral porcelain decorations, is like a brilliant gem that carries the weight of history and depth of culture. In today's fast-paced modern society, ensuring that this ancient and unique folk art treasure continues to shine is an important issue that needs to be addressed.

#### 1.3.1 Strong Support from University Education

The Ceramic College and Music College of Pingdingshan University can undoubtedly become key bases for the transmittance and development of the Huaci Yaogu. The Ceramic College, with its rich resources in ceramic art education and professional faculty, can offer a series of in-depth courses on Hua Ci making and decoration. Students will have the opportunity to physically interact with the delicate texture of floral porcelain, understand its unique material properties, and master exquisite craftsmanship. From selecting materials and shaping to painting intricate patterns, each step embodies ancient wisdom and artistic charm. By learning the



production of Hua Ci, students can not only master a traditional craft but also deeply appreciate the cultural and aesthetic values embodied in the floral porcelain part of the Huaci Yaogu.

The Music College can leverage its strengths in music education to design courses on the playing techniques, rhythmic patterns, and performance arts of the Huaci Yaogu. Professional music teachers will guide students to experience the rhythmic beats of the Huaci Yaogu, mastering various striking methods and performance skills. Additionally, through studying music theory, students will understand the unique position and value of Huaci Yaogu music within ethnic music. Interdisciplinary integration in teaching will cultivate talents with both profound ceramic art knowledge and expertise in music performance, injecting new vitality into the transmittance and development of the Huaci Yaogu.



Figure 49. Huaci Yaogu's performance was presented at the training session

Source : Mr. Zongheng Xiao

Furthermore, compiling textbooks on ethnic music related to the Huaci Yaogu is crucial. These textbooks should systematically cover the historical origins, cultural connotations, playing techniques, and relationships with other folk arts. They can serve as teaching materials in university classrooms and important references for

folk art enthusiasts and researchers. Through the compilation and promotion of these textbooks, more people will come to understand the Huaci Yaogu, laying a solid theoretical foundation for its transmittance and development.

### 1.3.2 Enriching Folk Art Practice Activities

Actively organizing folk art practice activities is an important way to integrate the Huaci Yaogu into daily life and revitalize it. Hosting a Huaci Yaogu Culture Festival can become a grand cultural event. At the festival, inviting folk artists, professional artists, and students from various regions to participate and showcase their superb skills and unique creativity will be crucial. Diverse performances, Huaci Yaogu production workshops, academic seminars, and other activities will attract large audiences and significantly enhance the Huaci Yaogu's visibility and influence.

Art exhibitions are also an indispensable form of practice activity. Regularly holding Huaci Yaogu art exhibitions in schools, communities, and cultural plazas will give more people the chance to appreciate this unique art form up close. At the same time, encouraging students to participate in community cultural activities and bringing Huaci Yaogu performances to the public can be very effective. During community festivals and cultural events, students can interact with local residents and share the charm of Huaci Yaogu performances. This not only enhances public awareness and appreciation of the Huaci Yaogu but also cultivates students' sense of social responsibility and cultural heritage awareness (Peng Dandan, 2011).

### 1.3.3 Drawing on Advanced Experiences and Follow-Up Talent Development

Actively drawing on advanced and successful experiences from peers can open new perspectives for the development of the Huaci Yaogu. Collaborating with folk art groups and universities in other regions, and organizing field visits and learning opportunities for students and teachers, can be highly beneficial. Learning from their successful practices in talent development models, artistic innovation methods, and market promotion strategies is important. For example, some regional folk art groups have combined modern technology to create novel performance forms and artistic works. Some universities have innovated in course design and teaching methods to cultivate art talents with innovative thinking and practical abilities. Additionally, strengthening follow-up on talent development and establishing a long-term talent

cultivation mechanism is essential. Setting up scholarships and grants to attract more outstanding students to study and research Huaci Yaogu is important. Providing internships and practical platforms for students to hone their skills in real work settings is also crucial. Collaborating with enterprises and cultural institutions to establish talent development bases will offer more opportunities and choices for students' employment and development.

#### 1.3.4 Financial Support and Business Model Operation

Ensuring the sustainable development of Huaci Yaogu requires substantial financial support. On one hand, actively seeking government special funds and cultural industry support funds is essential. Government departments should recognize the value of the Huaci Yaogu as an important cultural heritage and art form, increasing investment in its protection and development. Special funds should be established for research, teaching, performance, and promotion of Huaci Yaogu. Additionally, providing tax incentives and policy support to relevant enterprises and institutions will encourage their involvement in Huaci Yaogu development.

On the other hand, exploring business model operations can inject new vitality into Huaci Yaogu development. Developing cultural products related to Huaci Yaogu, such as exquisite Huaci Yaogu crafts, music albums, and books, can meet consumer cultural needs and generate revenue for Huaci Yaogu's development. Collaborating with tourism enterprises to create Huaci Yaogu cultural tourism routes can integrate Huaci Yaogu performances into tourist attractions, allowing visitors to experience its unique charm while enjoying natural scenery. Developing specialty tourism souvenirs, such as Huaci Yaogu pendants and keychains, can increase tourism revenue and expand the Huaci Yaogu's influence (Zhang Li, 2011).

#### 1.3.5 Integration with Government Departments and Cultural Tourism

Active collaboration with local government departments is crucial for promoting the sustainable development of the Huaci Yaogu. The government can introduce relevant policies to encourage the transmittance and development of Huaci Yaogu. For example, creating protection plans to strengthen the safeguarding of Huaci Yaogu cultural heritage, setting up award mechanisms to recognize outstanding contributions in Huaci Yaogu transmittance and innovation, and supporting relevant enterprises and institutions with policy consultations and financial assistance.

Simultaneously, closely integrating Huaci Yaogu with cultural tourism to create a culturally distinctive tourism brand is important. Setting up Huaci Yaogu performance areas and experience zones in tourist attractions will allow visitors to experience the production and performance process of Huaci Yaogu firsthand. Developing Huaci Yaogu-themed tourism products, such as cultural tourism routes and specialty guesthouses, will attract more tourists. By boosting cultural tourism, not only can local economic development be promoted, but it will also help more people understand and appreciate Huaci Yaogu, creating a favorable social environment for its transmittance and development (Zhang Dandan, 2011).

In conclusion, through solid support from university education, enriching folk art practice activities, drawing on advanced experiences and follow-up talent development, substantial financial support, and integration with government departments and cultural tourism, we are confident in promoting the sustainable development of the Huaci Yaogu. This ancient and unique folk art will shine even more brightly in the new era, making greater contributions to the diversity and richness of human culture.

## **2. Transmission and Development of Huaci Yaogu**

The transmission of Hua Ci Yaogu is a significant issue, concerning all aspects of society. First and foremost, preservation is key to ensuring that it can take root, grow, blossom, and Transmission of Huaci Yaogu

Firstly, as Hua Ci Yaogu has developed over the years, a certain degree of commercialization has emerged. To meet market demands, its development may sometimes be excessively commercialized, even distorted or altered. Preserving the artistic value of Hua Ci Yaogu requires maintaining its unique regional culture and style. From the development history of Hua Ci Yaogu, it is crucial to focus on the artistic form centered on coordinated movements and performance. Balancing various artistic methods such as patterns, accompaniment, and dance themes is essential. Therefore, in preservation efforts, we should not only focus on the artistic essence of Hua Ci Yaogu but also establish and improve its performance forms. Improvements in materials, such as accompaniment, dance, and performance costumes, should be made to create a comprehensive and ecological preservation system for Hua Ci Yaogu. Only

by effectively preserving its original essence can we maintain the enduring artistic vitality of Hua Ci Yaogu (Zhang Li, 2013).

The protection of Hua Ci Yaogu essentially involves safeguarding artistic diversity. From the perspective of artistic dissemination and evolution, protecting artistic diversity is crucial. Hua Ci Yaogu, as part of ethnic instruments, is facing challenges, with a decreasing number of people interested in it and fewer individuals learning and using it. Therefore, its transmission and development will also contribute to promoting and maintaining artistic diversity (Wang Li, 2016).

To ensure the positive cycle of Hua Ci Yaogu and stimulate the enthusiasm of artists and practitioners, it is essential to excavate, collect, organize, and adapt Hua Ci Yaogu's performance repertoire. Actively and effectively protecting the creators, participants, and folk music artists involved in Hua Ci Yaogu is also crucial (Mei Guojian, 2013).

Secondly, it is necessary to enhance the artistic level and social influence of relevant art groups. In recent decades, the performance forms and social influence of Hua Ci Yaogu, especially at the grassroots level, have suffered from a lack of motivation, publicity, and financial support. This has led to fewer performers and a shrinking performance market, which is an undeniable fact. The impact of modern media has contributed to a downturn in the folk art market. Most Hua Ci Yaogu art groups are struggling financially, with low performance income that often fails to support the livelihoods of performers. To seek better living conditions, many full-time performers have switched careers, making it challenging to sustain performances and the industry's development. In addition to the dramatic reduction in performance venues and audience numbers, the public demands more innovative materials for Hua Ci Yaogu. There is a growing selectiveness regarding new repertoire, moving away from old songs and materials. Therefore, boldly innovating repertoire, involving more young people, and improving artistic standards and social influence are new issues that Hua Ci Yaogu art groups should address and explore (Li Yanhui, 2013).

## 2.2 Development of Huaci Yaogu

### 2.2.1 Cultivating Professional Talent and Building Educational Systems

In the contemporary era, the performance, production, thematic creation, and professional talent development related to Huaci Yaogu urgently require a



substantial number of young professionals. This involves not only imparting theoretical knowledge and musical skills but also focusing on the research and transmission of traditional music culture represented by Huaci Yaogu. Currently, many universities lack dedicated courses on Huaci Yaogu, with relevant courses often being optional within broader ethnic and folk music programs. This situation undermines the propagation and development of Huaci Yaogu. Many music educators also lack proficiency in Huaci Yaogu performance techniques. Therefore, it is crucial to fundamentally strengthen music education, enhance students' interest in Huaci Yaogu, and cultivate their deep understanding and practical skills related to this traditional art form. Music educators must assume the responsibility of exposing students to Huaci Yaogu as quickly as possible (Li Li, 2013).

#### 2.2.2. Promoting Policy Support and Market Mechanism Innovation

Against the backdrop of national cultural heritage protection and support for the arts, it is necessary to explore market-oriented development mechanisms for Huaci Yaogu based on the development rules and characteristics of folk art. Local governments should increase support for Huaci Yaogu and promote its development along diverse paths of protection and innovation. Establishing Huaci Yaogu transmittance institutions is crucial for the protection of intangible cultural heritage. Many traditional arts suffer from a lack of systematic transmission knowledge and theoretical depth due to their oral transmission methods, leading to the loss of some content in historical evolution. Therefore, cultivating young professional talent is vital. These talents must not only master techniques, instruments, scores, and aesthetics but also convey artistic emotions and life perspectives. The cultivation of professional talent and the implementation of transmittance activities are key to Huaci Yaogu's sustained development in complex historical environments. Pingdingshan University in Henan has actively engaged in protecting Huaci Yaogu's intangible cultural heritage by establishing the Pingdingshan University Ceramic Research Institute, Huaci Yaogu Art Creation Center, and offering Huaci Yaogu performance courses in its music department. Regular on-site art observation activities with veteran artists, including interviews, learning, recording, and communication, provide professional support for the protection and transmission of Huaci Yaogu (Li Yanhui, 2013).



Figure 50. Different sizes of Huaci Yaogu's drum cavities

Source : Mr. Zongheng Xiao

### 2.2.3. Establishing a "Huaci Yaogu Cultural Plaza"

To further promote and popularize Huaci Yaogu, it is essential to build a unique, open-air "Huaci Yaogu Cultural Plaza." This plaza can serve as a cultural showcase for Henan, reflecting contemporary development and public cultural tastes. It would be an open, barrier-free venue where ordinary people can take the stage and freely participate in various forms of theatrical activities. This interactive venue would adapt to contemporary needs and showcase distinctive era characteristics. By creating such a platform, Huaci Yaogu can reach a broader audience and gain wider social recognition.

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Figure 51. Explain the drum production process of Huaci Yaogu

Source : Mr. Zongheng Xiao



## CHAPTER VII

### Conclusion, Discussion and Suggestion

Taking Huaci Yaogu of Lushan, Henan Province as the research object, this paper focuses on the analysis of the historical origin of Huaci Yaogu's development, the detailed production process of Huaci Yaogu and its musical rhythm characteristics, and puts forward the transmittance and development strategy of Huaci Yaogu. Especially from the government, universities and the use of economic value of three aspects of transmittance analysis. After in-depth research, the following conclusions are drawn:

1. Conclusion
2. Discussion
3. Suggestions

#### **1. Conclusion**

1.1 The historical development of Huaci Yaogu can be seen from historical documents and field investigations

Lushan Huaci Yaogu is a unique porcelain variety of Lushan Duan Shop kiln in the Tang Dynasty, also known as "Huaci Yaogu", "flower glaze porcelain", "Tang Diao", "black Tangjun", "black spotted porcelain" and so on. The Lushan Huaci Yaogu of the Tang Dynasty can be divided into three periods: the Early Tang (618-700), the Shengzhong Tang (701-800), and the Late Tang (801-907).

##### **1) The Early Tang Dynasty**

In the early Tang Dynasty, the kiln workers of the Tang Dynasty created the kiln changing face and spot glaze on the basis of the early black glaze, and produced a new porcelain variety Huaci Yaogu, which changed the situation of black and white as the main single glaze color at that time. Huaci Yaogu of Lushan was accidentally created by kiln workers in the process of firing black glaze porcelain, and was not consciously created. During this period, Duandian Kiln mainly used black glaze, tea finish glaze, blue and yellow glaze and other single color glaze, Huaci Yaogu only saw one kind of black glaze; Decorative techniques are relatively simple, mainly for the



shower glaze. Due to the small number of Huaci Yaogu in Lushan in the early Tang Dynasty, we know little about this period (Zhang Huangruo, 2016).

## 2) Sheng Zhong Tang period

Sheng Zhong Tang period, Duan shop kiln mainly produces black glaze, white porcelain, blue and yellow glaze, tea glaze, full flower glaze, black porcelain glaze, blue and yellow porcelain glaze, tea glaze porcelain, both single color glaze, and a variety of flower glaze, but also appeared full flower glaze porcelain, that is, the so-called Tang Jun. In other words, all kinds of floral glazes and decorative techniques have appeared in this period. The Huaci Yaogu of this period was decorated with multiple layers of flower spots, drizzled glaze flowing, large flower spots, full flower glaze brown color, goose head spots, pattern spots, and a large blue and yellow porcelain decorative flower glaze (Zhang Wu, 1992).

## 3) Late Tang Dynasty

In the late Tang Dynasty, Duandian Kiln mainly produced black glaze, bluish yellow glaze, tea glaze, black glaze Huaci Yaogu, bluish yellow glaze Huaci Yaogu, tea glaze Huaci Yaogu, and full flower glaze. It can be said that the late Tang Dynasty fully transmitted the glaze color of the high Tang Dynasty, and the decorative techniques were fully continued. Large patches, goose head spots, drizzled glaze, smeared glaze, full flower glaze brown color spots (Investigation report of Duan Dian Kiln, 2017).

Huaci Yaogu in the late Tang Dynasty has the most distinctive style, which is sogdian style, which is the style of the Western region, indicating that this kind of teapots are influenced by foreign elements like waist drums. This shows that the Tang people like to combine the emerging Huaci Yaogu with Western style artifacts, representing a new fashion.

## 1.2 Production process of Huaci Yaogu

Ceramic is the symbol of China, China invented porcelain, form, color, quality, art, literature in one, reputation overseas, much treasured. Since the Tang Dynasty, as a kind of culture and practical goods, it has been widely used in human material life and spiritual life, and through the exchange of things, it has brought beautiful interest to the people of the world and spread the colorful Chinese culture.

## 1) Huaci Yaogu of Lushan in Tang Dynasty of China and its historical status



Huaci Yaogu of Lushan created the new technique of liquid-liquid phase separation glaze, which opened up a new realm for the beautification and decoration of black glaze porcelain, made black glaze porcelain appear gorgeous kiln transformation effect, and created a precedent of Jun porcelain kiln transformation that is well-known at home and abroad. Huaci Yaogu of Lushan has a wonderful appearance of large colored spots, some arbitrarily daub, some indulge in splashing, the sky is beyond easy, there is no Chen Ge, showing the heroic spirit of the Tang Dynasty, is the treasure of China's ancient ceramics, and enjoys a high status in history.

## 2) Characteristics of Huaci Yaogu glaze in Lushan, Tang Dynasty, China

Tang Huaci Yaogu mostly applied random or regular sky blue, moon white spots and chip spots on the black glaze floor. Due to the firing atmosphere, rising and cooling speed, the thickness of the bottom glaze can also appear (yellow glaze, yellow brown glaze and tea glaze floor), after firing, various glaze colors are different and set off each other.

## 3) Analysis of environmental conditions and resources of Dian Kiln site in Lushan Section

Lushan County is located in Pingdingshan City in central and western Henan Province, bordered by Luoyang to the north, Nanyang to the south and Xuchang and Luohe to the east. The county is 92 kilometers long from east to west, 44 kilometers wide from north to south, with a total area of 2,432 square kilometers and a total population of 870,000 people. Located at the eastern foot of Funiu Mountain, the upper reaches of the Huaihe River system, east longitude 112°14'-113°14', north latitude 33°34'-34° between. The terrain is high in the west and low in the east, with the highest elevation of 2153.1 meters and the lowest elevation of 90.1 meters. Surrounded by mountains to the west, south and north, the mountains account for 77% of the total area. The west is mountainous, the middle is hilly, and the east is connected with the Huang-Huai Plain (Lushan County Records, 1993).

## 4) Replica and R&D experiment of Huaci Yaogu in Lushan, Tang Dynasty, China

The replica research and development of Huaci Yaogu in Lushan has been strongly supported by the Science and Technology Department of Henan Province, Pingdingshan Municipal Government and the Municipal Science and Technology

Bureau. Through painstaking research and research, we have carried out serious research from the inspection of ancient kiln sites, collection of data, ancient porcelain testing, mineral material collection and analysis, embryo glaze formula test, construction technology and firing technology exploration. After hundreds of tests, the actual effect of imitating Huaci Yaogu of Lushan in Tang Dynasty was realized.

#### 5) Technical difficulties in the development of replicas of Huaci Yaogu of Lushan in Tang Dynasty of China

The spot glaze of Huaci Yaogu in Lushan of Tang Dynasty is a liquid-liquid phase separation glaze, and the blue emulsion produced by this glaze is generated by Rayleigh scattering of the incident light generated by small droplets and particles of nano scale in the glaze. "The world's first nanotechnology". The key technologies breakthrough in the research of this project team mainly include:

Imitation Tang Huaci Yaogu glaze formula technology;

In line with the preparation technology of natural mineral materials imitating Tang Huaci Yaogu underglaze and fetal texture;

Combustion temperature curve and firing technology of firewood kiln, coal kiln, liquefied gas kiln, etc.

#### 6) To develop a replica of Huaci Yaogu of Lushan in Tang Dynasty of China

At present, through repeated experiments, the project team has solved the key technology of replicating Huaci Yaogu of Tang Dynasty Lushan. So far, more than 30 kinds of traditional models have been developed and test-fired to replicate Huaci Yaogu of Tang Dynasty Lushan. The representative works include Huaci Yaogu fine waist drum (proper shape, color and quality ratio, all parts can be put and put freely, beautiful shape, excellent quality, reproduce the style of Tang Jun in thousands of years, and can be compared with the Tang Dynasty Huaci Yaogu collection), pot, second series, fourth series of POTS, etc. Another large-mouth, five-stringed "He drum" matching the fine-waist drum of the Palace Museum has also been restored.

#### 7) The skin-making process of Huaci Yaogu in Lushan, Tang Dynasty, China

The skin making process of Huaci Yaogu is divided into nine steps, from the selection of drum skin, drilling, soaking, tensing, drying, debugging, strengthening

and other steps, complete and perfect copy of the popular Huaci Yaogu waist drum of the Tang Dynasty, and can be performed in music.

### 1.3 Study on music characteristics of Huaci Yaogu

#### 1) The type of beat and the facial features of Huaci Yaogu's "Length"

In the splendid and varied traditional music of the Chinese nation, the national percussion instruments are the soul and vein of the operation of national music. Among the many national percussion instruments, Huaci Yaogu can show the charm of "long and short". Huaci Yaogu became one of the most representative percussion instruments in the court music culture of Tang Dynasty because of its long history, unique shape, pleasant and crisp timbre, dynamic rhythm and rich artistic expression.

#### 2) The development and variation characteristics of Huaci Yaogu's "Chang Chang"

Huaci Yaogu "long and short" forms are generally based on one or several bars, and these commonly used units with certain rhythmic and expressive characteristics are fixed by different names. With the development of society, Huaci Yaogu has successfully entered everyone's vision, and the "length" of Huaci Yaogu has constantly changed and developed, forming many new basic forms, or changing and developing some new basic types of "length".

#### 3) Comprehensive application of Huaci Yaogu's "long and short" variation method

The change and development of "length" usually use a variety of variation methods to make the music and rhythm full of change and charm. Examples 18 to 22 only classify, compare and summarize the musical examples with the same or similar emphasis of variations. If careful analysis is made, it can be seen that most of the variations use more than two variations methods at the same time. The flexible use of "long and short" variation method can enrich the improvisational performance and non-improvisational creation, and make the music full of vitality.

## 2. Discussion

2.1 As for the historical origin of Huaci Yaogu's development, I have the following opinions through interviews, collecting information and consulting historical documents during the research process:

1) Li Yanhui (2018), A study of flower-porcelain waist drums in the Tang Dynasty

According to Li Yanhui, Huaci Yaogu originated from the thin waist drum of India, which was introduced into the Western regions and Xiliang regions of China with the spread of Buddhism to the east, and was continuously integrated with local music. It was introduced into the Central Plains in the Southern and Northern Dynasties, and then widely used in the court music of the Sui and Tang Dynasties, which flourished in the court of the Tang Dynasty, and was exported to Korea and Japan with the Tang music. The aristocratic politics of Song Dynasty declined and slowly disappeared into the long river of history.

2) Mei Guojian (2011), Huaci, Lushan

Mei Guojian believes that Huaci Yaogu in Lushan is the cultural crystallization of the Chinese nation and the creation of hard-working and intelligent working people. In the 5000 years of historical development of the Chinese nation, through the hands of workers, they have continuously created and accumulated artistic products with local characteristics, and Huaci Yaogu is formed in such a development process.

3) Liu Xiaoming (2016), Lushan Huaci Yaogu of Tang Dynasty

Liu Xiaoming believes that Huaci Yaogu originated in Southeast Asia, including today's India, Pakistan, Bangladesh, because at the same time, South Asia's thin waist drum is very popular, with the eastward introduction of Buddhism into China, and with the continuous integration of local music and culture, in the Tang Dynasty court flourishing, and with the export of Tang music to Japan and South Korea in East Asia.

During my research, I came to the conclusion that Huaci Yaogu originated from India in South Asia. In theory, I prefer the views of Li Yanhui and Liu Xiaoming. Regarding the historical origin of Huaci Yaogu, I believe that it should be combined with the culture and religion of the same period, and the development of waist drum in India and other countries is earlier than the appearance of Huaci Yaogu. Therefore, the author does not agree with the views of teacher Mei Guojian and prefers the views of the other two experts.

## 2.2 About the production process of Huaci Yaogu

Huaci Yaogu was unearthed in my hometown, Lushan County, Pingdingshan, Henan Province, and was reproduced. Moreover, innovative practices were boldly carried out in the excavation of shape, performance, production technology, material selection and musical performance. Through consulting a large number of historical documents, it was found that there were few studies on its production process. Huaci Yaogu is only made around the mesa Mountain, and I myself have participated in the production of Huaci Yaogu many times.

1) Li Yanhui (2011) : A study on the reproduction of the porcelain waist drum in the Tang Dynasty

Li Yanhui believed that the ingredients of Tang Dynasty Huaci Yaogu unearthed in Duandian, Lushan County, were from hard firewood, coal, iron ore, clay (soft, neutral, hard), feldspar (potassium, sodium), quartz (including agate), calcite, alkali stone, limestone, and wood soil (commonly known as wool wood) stored in Lushan. There are two kinds of black and purple), talc, bauxite and vertical loess, and other mineral resources have completely equivalent factors. Most of them are the main raw materials for the production of ceramic glaze, which can be prepared into a variety of glaze squares according to its chemical composition, and some even a material can be used alone.

2) Mei Guojian (2012), Lushan Huaci production

In this study, Mei Guojian has carried out a more detailed analysis of the materials used to make Huaci Lushan, especially the chemical composition of the enamel of the floral porcelain, and has sent them to an authoritative laboratory. Hard clay is mainly distributed in Liangwa Town, Lushan County. Yougangyao mining area (reserves 38,856,000 tons), Xiling mining area (reserves 2,883,600 tons) and Guanchailing mining area (reserves 380,000 tons). Soft clay, mainly distributed in Liangwa town, Lushan County. There are Beiceng mining area (reserves 1,391,500 tons), Xiling mining area (reserves 1,019,400 tons) and Gangyao mining area (reserves 3,328,900 tons). Bauxite, distributed in Liangwa town, Lushan County. It is divided into the Tomb Ling mining area (reserves 4.49 million tons) and the Duan Dian mining area (reserves 5 million tons). Silica, quartzite, mainly distributed in Lushan County Xinji Township Shi Zhuang. Kaolin is mainly distributed in Zhaoyao, Zhaozhuang and Zhangfen, Guanyinsi Township, Cangtuo Township, Lushan County. The calcite is



mainly distributed in Qingcaoling, Huangmingshu, Zhaocun Coal kiln Ditch, Zhangdian Doudou River, Wawu Zhuyuan Ditch and Xiongbei Dai Stone pile in Cangtuo Township, Lushan County.

These raw materials for the manufacture of Huaci are all distributed in the territory of Lushan Mountain, and the conclusion is that Huaci Yaogu is entirely derived from Lushan Mountain.

3) Li Shengli (2014), My opinion on the production of Huaci in Lushan in Tang Dynasty

Li Shengli believes that Huaci Yaogu unearthed in Duandian Kiln, located in the gentle area of Funiu Mountain residual veins, belongs to shallow mountains and hilly landform, the soil is yellow-brown loam, large reserves, soft soil, and can be used directly after precipitation after adding water, which is the main raw material for making black glaze. Hard clay has large reserves and is the main raw material of fetal glaze. The raw materials used in Huaci Yaogu of Lushan are the unique clay of Lushan, and its unique chemical element content ratio is the necessary condition for making Lushan Huaci Yaogu black earth opal blue spot. The whole Funiu mountain area has the conditions for production, but the unearthed site is only in the Lushan section shop, can not completely explain the Tang Dynasty Lushan Huaci Yaogu is only in Henan Lushan Mountain.

The result of my research is that the birthplace of Huaci Yaogu is Lu Shan. This instrument belongs to the popular court instrument in the Tang Dynasty, and in the whole popular era, the population of the country is only tens of millions, and Lushan Mountain is a mountainous area, the transportation is extremely inconvenient, cultural exchanges, production technology and so on can not be the same as the recent day; More importantly, Huaci Yaogu was a royal and aristocratic instrument at that time, and it was not widely popular among the people, so the manufacturing place and birthplace can only be the Lushan section store and a small area nearby. There are some differences with Li Shengli's view.

### 2.3 Characteristics of musical art of Huaci Yaogu

In the middle of the Tang Dynasty, the economy and culture were prosperous, and it was a dynasty that loved music and was good at singing and dancing. Its popular musical instrument, Huaci Yaogu, was the most representative of which was its rhythm.

Rhythm is one of the most important factors in the formation of its personality and charm.

1) Li Zishu (2016), Some studies on Asian drum rhythm

As for the performance description of Huaci Yaogu, it is mentioned in the study that the playing method is different according to the difference in shape. The playing method is to hang the front chest and waist with colored ribbons, hold the stick in the left hand, and hit the large end of the face with the palm of the right hand, and hit the small end with the palm of the finger. The left stick and right hand hit the rhythm and movement of the dance regularly and pay attention to the control of the rhythm.

2) Li Yanhui (2014) : Playing techniques of porcelain waist drum in Tang Dynasty -- taking playing music as an example

As described in the text, Huaci Yaogu's drum face is fixed in a pillow shape with a narrow waist and a long barrel shape. All the drums are held in the middle of the drum cavity with the left hand. The drums are lifted up, down, left and right with the dance movements, and the two ends of the drum face are beaten with the right hand. Hold the drum cavity with the left hand and stand upright at the waist. Beat the drum face with one palm of the right hand. Rhythm is also at the heart of Huaci Yaogu's playing.

3) Ye Qian (1999) : Textual research on ceramic waist drum

"Weighing man and Pangu... With porcelain as the waist drum "Dancing around the body", the ancients in the ancient books in detail recorded the performance of the waist drum, the basic playing method has four kinds: hanging hand, rod and wheel percussion method; Hanging two-handed clap method; Sitting hand, rod and wheel stroke method; Sitting and standing two-handed clap. This performance pays more attention to variation and external expression. But it does not leave the core performance of rhythm.

My research point of view is to analyze and compare Huaci Yaogu's commonly used rhythm types (i.e., "Chang Chang") and their variations, and combined with their application in songs, rap and dance, to study the rhythm characteristics and musical characteristics of Chang Gu "Chang Chang", and summarize its development and variation rules. Rhythm is also the most important component of Huaci Yaogu's performance.

In the splendid and varied traditional music of the Chinese nation, the national percussion instruments are the soul and vein of the operation of national music. Among the many national percussion instruments, Huaci Yaogu can show the charm of "long and short". Huaci Yaogu became one of the most representative percussion instruments in the court music culture of Tang Dynasty because of its long history, unique shape, pleasant and crisp timbre, dynamic rhythm and rich artistic expression. As can be seen from many historical documents, Huaci Yaogu plays a pivotal role in traditional music. Whether it is played with other instrumental ensembles or performed alone, Huaci Yaogu will bring deep artistic beauty and emotional resonance to people.

#### 2.4 Research and training, transmittance and development of Huaci YaoGu

Huaci Yaogu 's discussion, training and transmittance development is a problem related to the essence of the traditional culture of the excellent nationality. Due to the influence and restrictions of factors, this year, there have been many different voices and suggestions. Based on the corresponding response strategies.

1) Zhang Dandan (2011), the development of outstanding traditional culture in the new period

Zhang Dandan believes that it will set up music elective courses for the university and incorporate local music education into a public music course for colleges and universities. Public music courses are a cultural quality education course facing college students. It aims to improve the aesthetic ability of college students and broaden the music vision of college students. This is most conducive to the development and growth of Huaci Yaogu. When taking this course, teachers should properly integrate the local outstanding folk music into the course according to the actual situation, so that college students can understand and learn local representative folk music. Among them, HuaCi Yaogu art performances must also be added.

2) Peng Jiahui (2011), focusing on ceramic art under the new media

Peng Jiahui discussed in the article that one of the important ways to let students from all over the country understand and learn the excellent local folk music culture is to hold a seminar, inviting colleagues and experts, performers, folk artists, composers, composers, composers, composers, composers, composers, composers across the country. The government's art education industry managers, media, etc. At the same time, they participated in. In colleges and universities, allowing students of

music to major also participated in to form a multi -directional and multi -angle participation system. Add the content of ethnic and folk music in the subjects of instrumental music, song creation, and use the vocabulary of national music to deepen students' understanding of other subjects, allow students to learn and experience the charm of national music culture, and achieve the development and expansion of huaci yaogu. Purpose.

3) Liu Xiaoming (2014), the glorious development of Huaci YaoGu in the Tang Dynasty

In this article, the curriculum system is proposed, the teaching mode is updated, and the music special courses are proposed. In 2010, the Department of Music Department of Pingdingshan College opened a characteristic courses while building specialty courses. Among them, Huaci Yaogu 's performance practice was also one of the important chapters, allowing more teachers and students to promote its development from a professional perspective. Effectively protected and transmitted the outstanding local folk music and cultural heritage in 2016. In 2016, universities such as the Chinese Academy of Music also opened corresponding elective courses in the transmittance and development of national music culture, which played a positive role in promoting outstanding national culture. This approach is worth learning and reference for other universities' music departments.

My point of view believes that the development of Huaci Yaogu is not a matter of one person, nor is it that the government can solve all problems, let alone have funding support. Everything is good. It requires the whole society to form a linkage mechanism. With policy guidance, there are active participation of enterprises and people with aspirations, some experts and professionals are actively participating in it, with strong support of funds. Coupled with the specific operation of business, the development and spread of Huaci Yaogu can be able to welcome a beautiful tomorrow, Can also make Huaci Yaogu have a sustainable development. The views of several experts are desirable, but they are not comprehensive and three -dimensional. Therefore, in the future, if you want to have a better development of Huaci Yaogu, you need the common efforts of the whole society. Active participation can make Huaci Yaogu bloom more brilliant flowers in the new era.

In order to promote the development of Huaci Yaogu and broaden its channels of survival and development space, it is necessary to innovate Huaci Yaogu's artistic charm and artistic performance mode. At the same time, college education should have a corresponding talent training model, so that more young people and college students can know Huaci Yaogu like Huaci Yaogu, and participate in Huaci Yaogu's research, creation and practice, and further expand the audience group online and offline. Through the support of new media and government funds, Huaci Yaogu's development and glory will be further promoted.

### 3. Suggestion

#### 3.1 Suggestions for further research

In this study, researchers investigated in detail the production, musical characteristics, training sessions and dissemination of Huaci Yaogu. It is hoped that in future research work, more attention can be paid to Huaci Yaogu, so that more people understand and like Huaci Yaogu and engage in the work of Huaci Yaogu, thereby better promoting the favorable dissemination and development of Huaci Yaogu.

3.1.1 Should be study the social functions and practical applications of Huaci Yaogu.

3.1.2 Should be study the various connections between Huaci Yaogu and other local ethnic musical instruments and Western musical instruments.

#### 3.2 Suggestions for the use of this research

3.2.1 The music students can use this result for learning and improvement.

3.2.2 All of music teachers can use this result as material to carry out a series of teachings.

3.2.3 The local government can use this result to enrich and improve the documentation of ethnic music culture and strengthen the promotion of Huaci Yaogu.



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## APPENDIX

### Appendix 1

Explanation of special terms in the paper

1. Huaci: a kind of porcelain, that is, flower glaze porcelain, a new variety in the Tang Dynasty. It is a regular or arbitrary speck of sky blue or moon white decorated with black glaze, yellow glaze, yellow brown glaze, sky blue glaze or tea glaze. It is famous for the record of "Huaci of Lushan" in Nanzhuo's "Jiegu Record" in Tang Dynasty.

2. Huaci Yaogu: Huaci Yaogu of Lushan Kiln has a wide mouth and a thin waist, which is the shape of a thin middle end and a thick middle end. The drum body has several raised strings. The whole body is decorated with floral glaze, and patches of blue and white appear on the dark and uniform glaze.

3. Qupai: It refers to the general name of the tunes used in the traditional composition of lyrics, also commonly known as "brand □". It is similar to a section name in a song and is used to indicate a particular melody and rhythm in a longer track.

4. Skin: It is a polysemy, with different meanings and application fields, in this article, refers to the state of animal skin after treatment, fixed on the drum cavity of a process, similar to putting a layer of "skin" on the object.

5. Glazing: Glazing is a key process in the ceramic production process, which involves applying the glaze paste to the surface of the ceramic body. This step is not only to beautify the product, but also because the presence of the glaze layer can improve the surface physical and chemical properties of the billet, thereby enhancing the appearance and practicality of the product.

6. Brush: Brush is a traditional writing tool originating in China and has gradually become a traditional painting tool. It is made of poultry and animal hair, early use of rabbit hair, later also used sheep, weasel, Wolf, chicken and other animal hair.

7. Cleft: "cleft □" is a Chinese word which has several meanings: it originally refers to a thin, often serrate or needle-like split fragment, which may be part of an animal (such as the head of the tetrapophylla □) or a plant organ, or the breaking of certain articles (such as tablets) under certain conditions. In this article is the natural change in the development of porcelain.

## Appendix 2

### Questionnaire Survey on Several Issues of Huaci Yaogu

Dear trainees:

Hello! In order to comprehensively understand the effect of the Huaci Yaogu waist drum training, so that we can further optimize the training content and methods and improve the training quality, this questionnaire survey is specially conducted. Please fill in the following questionnaire carefully according to your actual situation. Your valuable opinions will play an important guiding role in our work. Thank you for your support and cooperation!

#### I. Basic Information

1. What is your gender?

A. Male

B. Female

2. What is your age?

A. Under 18 years old

B. 18 - 30 years old

C. 31 - 45 years old

D. 46 - 60 years old

E. Over 60 years old

3. What is your main purpose for participating in Huaci Yaogu waist drum training?  
(multiple choices)

A. Personal hobby

B. Physical exercise



C. Enrich spare time life

D. Learn traditional culture

E. Social needs

F. Others

## II. Training Content Evaluation

1. Before the training, how much did you know about the historical origin and cultural connotation of Huaci Yaogu waist drums?

A. Very well understood

B. Relatively well understood

C. Basically understood

D. Not very well understood

E. Completely not understood

2. After the training, to what extent has your understanding of the historical origin and cultural connotation of Huaci Yaogu waist drums improved?

A. Greatly improved

B. Significantly improved

C. Somewhat improved

D. Not significantly improved

E. Not improved at all

3. Do you think the teaching of the basic structure of waist drums, the grip method of drumsticks, and the striking posture in the training is clear and easy to understand?

A. Very clear and easy to understand

B. Relatively clear and easy to understand

C. Average

D. Not very clear and easy to understand

E. Completely not clear

4. For the basic rhythm practice in the training, what do you think?

A. Very helpful. It allowed me to quickly master rhythm skills.

B. Somewhat helpful, but more practice is still needed.

C. Not very helpful. It feels rather boring.

D. Not helpful at all. Hope to improve the practice method.

5. How difficult are the movement combinations in the training for you?

A. Very easy

B. Relatively easy

C. Moderate

D. A bit difficult

E. Very difficult

6. Are you satisfied with the richness of the movement combinations taught in the training?

A. Very satisfied. The movement combinations are diverse and creative.

B. Satisfied. The movement combinations can meet learning needs.

C. Basically satisfied. Hope to have more movement combinations of different difficulties.

D. Unsatisfied. The movement combinations are relatively single.

E. Very unsatisfied. A large number of movement combinations need to be added.

### III. Training Method Evaluation

1. Are you satisfied with the teaching level and professional ability of the training teacher?

- A. Very satisfied
- B. Satisfied
- C. Basically satisfied
- D. Unsatisfied
- E. Very unsatisfied

2. Please specifically evaluate the teaching methods and styles of the training teacher. (You can evaluate from aspects such as clarity of explanation, standardization of demonstration movements, and patience.)

3. Do you think the course arrangement of the training is reasonable?

- A. Very reasonable. The progress is moderate and the content is closely connected.
- B. Reasonable. It can basically meet learning needs.
- C. Average. There are some areas that can be improved.
- D. Unreasonable. The progress is too fast or too slow.
- E. Very unreasonable. The course arrangement needs to be readjusted.

4. Are the teaching methods used in the training (such as demonstration, group practice, individual guidance, etc.) helpful for your learning?

- A. Very helpful. The combination of multiple teaching methods has made me progress quickly.
- B. Helpful. But some methods can be further optimized.
- C. Average. The effect is not obvious.
- D. Not very helpful. Hope to try other teaching methods.

E. Completely not helpful.

5. Are you satisfied with the facilities and environment of the training venue?

A. Very satisfied. The facilities are complete and the environment is comfortable.

B. Satisfied. It can basically meet training needs.

C. Basically satisfied. There are some small problems that can be improved.

D. Unsatisfied. The facilities are incomplete or the environment is poor.

E. Very unsatisfied. Seriously affects the training effect.

#### IV. Training Effect Evaluation

1. After the training, has your interest in Huaci Yaogu waist drums increased?

A. Increased a lot. Now I am very passionate about Huaci Yaogu waist drums.

B. Increased somewhat. I am more interested in Huaci Yaogu waist drums.

C. No change. The degree of interest is the same as before the training.

D. Decreased somewhat. Maybe some aspects did not meet expectations.

E. Decreased a lot. Lost interest in Huaci Yaogu waist drums.

2. Do you think you have made progress in rhythm accuracy, movement standardization, and performance expressiveness?

A. Great progress. There has been a qualitative leap.

B. Significant progress. Clearly see your own improvement.

C. Some progress. But there is still a lot of room for improvement.

D. Not obvious progress. Need to continue to work hard.

E. No progress. Feel like I haven't learned anything.

3. What specific improvements do you think participating in Huaci Yaogu waist drum training has brought to your physical fitness? (multiple choices)

A. Enhanced physical strength and endurance.

B. Improved body coordination.

C. Improved posture.

D. No obvious improvement.

4. What impact does training have on your mental health? (multiple choices)

A. Relieved stress and made me feel more comfortable.

B. Enhanced self-confidence.

C. Cultivated a spirit of teamwork.

D. No obvious impact.

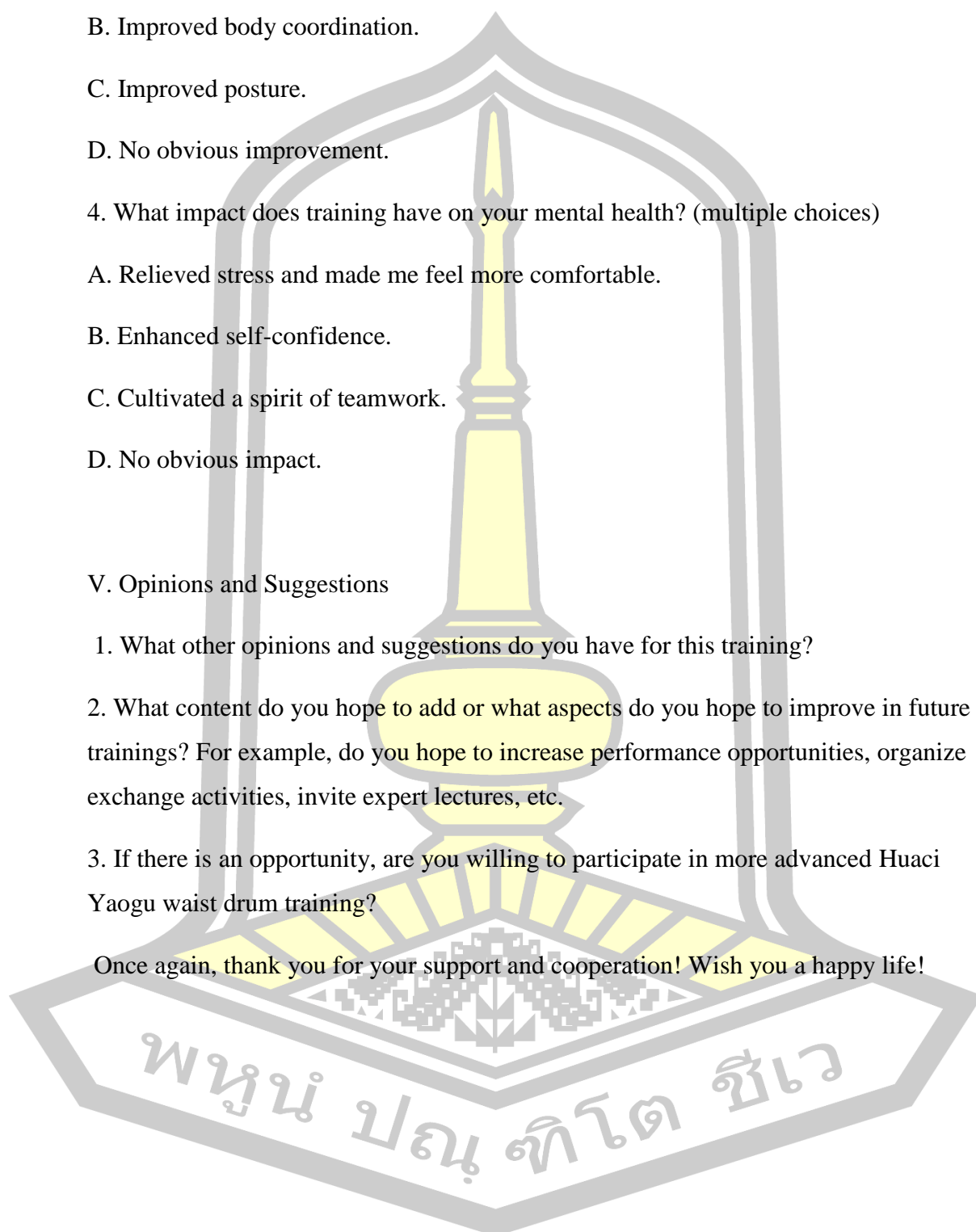
#### V. Opinions and Suggestions

1. What other opinions and suggestions do you have for this training?

2. What content do you hope to add or what aspects do you hope to improve in future trainings? For example, do you hope to increase performance opportunities, organize exchange activities, invite expert lectures, etc.

3. If there is an opportunity, are you willing to participate in more advanced Huaci Yaogu waist drum training?

Once again, thank you for your support and cooperation! Wish you a happy life!





### Appendix 3

Summary of the questionnaire survey  
results of the training conference on Huaci Yaogu

Category	Specific Content	Satisfied Number	Unsatisfied Number	Neutral Number	Remarks
Training Effect - Knowledge Enhancement	Great or relatively great improvement in understanding the historical origin and cultural connotation of Huaci Yaogu.	150	/	135	A total of 286 questionnaires were distributed and 285 were collected.
Training Effect - Skill Improvement - Rhythm Accuracy, etc.	Some progress or significant progress.	200	/	85	/
Training Effect - Skill Improvement - Physical Fitness Improvement	Enhancement of physical strength and endurance, improvement of body coordination, and improvement of posture.	220	/	65	/
Training Effect - Skill Improvement - Psychological Health Impact	Relief of stress, enhancement of self-confidence, and cultivation of teamwork spirit.	230	/	55	/
Training Evaluation - Content - Clarity and Comprehensibility	Generally acceptable.	180	80	25	/
Training Evaluation - Content - Richness of Movement Combinations	Hope for more movement combinations of different difficulties.	120	100	65	/
Training Evaluation - Teaching Method - Teaching Level and Professional Ability	Generally satisfied.	230	30	25	/
Training Evaluation - Teaching Method - Reasonableness of Curriculum Arrangement	Average evaluation.	100	120	65	/

Training Evaluation - Teaching Method - Helpfulness of Teaching Methods	Some help.	200	50	35	/
Training Evaluation - Teaching Method - Facilities and Environment of Training Venue	Average satisfaction.	100	120	65	Some trainees think the facilities are incomplete or the environment is poor.
Suggestions Cultural Transmittance	- Hope for more performance opportunities, organization of exchange activities, and invitation of expert lectures to better transmit the culture of Huaci waist drum.	250	/	35	/
Suggestions Commercial Value	- Not clearly reflected in the questionnaire results.	/	/	/	/
Suggestions Cultural Value	- Recognize the cultural value.	285	/	/	/
Suggestions Historical Culture.	- Think it can help understand past historical culture. Young people don't know enough and need more guidance	260	/	25	/
Suggestions Government Role.	- Hope the government can strengthen guidance and support to promote the development of Huaci waist drum	270	/	15	/

## Appendix 4

### Knowledge Manual for workshop of Huaci Yaogu



Mahasarakham University, College of Music

Xiao Zongheng

#### Knowledge Manual for workshop of Huaci Yaogu

In order to facilitate the dissemination of Huaci Yaogu and the successful holding of this seminar, this booklet is specially produced for the two aspects of the production and how to play Huaci Yaogu.

- 1.What is Huaci Yaogu.
- 2.The process of the seminar.
3. The production tools of Huaci Yaogu.
- 4.How to manufacture Huaci Yaogu.
5. How to play Huaci Yaogu.
6. Summary on the production and performance of Huaci Yaogu.

### 1. What is Huaci Yaogu.

The Huaci Yaogu is a kind of ceramic product and musical instrument with an artistic style. The waist drums introduced from the Western Regions in the Tang Dynasty appeared as the Huaci Yaogu fired from ceramics. The Huaci Yaogu from the Lushan Kiln in Henan Province were the most famous. Its production uses a unique technique, presenting a magical kiln transformation effect. The appearance is usually wide-mouthed, slender-waisted, with string patterns, with black glaze as the base and blue and white spots for decoration, which is elegant and graceful. There are also other shapes.

The Huaci Yaogu is a representative of the integration of porcelain making and music culture in the Tang Dynasty.

Picture Display of Huaci Yaogu



Figure1:The completed Huaci Yaogu

## 2. The process of the seminar

Number	Content	Details
1	Training conference theme	Transmit Huaci Yaogu culture and jointly promote the development of waist drums.
2	Training conference purpose	1. Enhance the participants' understanding and recognition of Huaci Yaogu waist drums, including historical value, artistic characteristics, etc. 2. Impart the production process and cultivate professional production talents. 3. Discuss protection strategies to ensure the transmittance of this cultural heritage. 4. Pool wisdom and jointly plan the future development path.
3	Participants	1. College students majoring in music and art. 2. Officials and staff of cultural departments. 3. Folklore culture experts and scholars. 4. Huaci Yaogu waist drum artists and enthusiasts. 5. Representatives of relevant enterprises.
4	Training conference process	1. Opening remarks (30 minutes): The host introduces the theme, purpose and participants, and invites leaders of cultural departments to give speeches. 2. Theme lectures (90 minutes): Folklore culture experts explain the historical origin, cultural connotation and artistic value, and Huaci Yaogu waist drum artists share performance experience and skills. 3. Group discussions (60 minutes): Groups discuss around production, protection and innovative development, and elect representatives to give summary speeches. 4. Production process demonstration (60 minutes): Production artists show the links of material selection, shaping and painting, and participants can ask questions and interact. 5. Protection strategy sharing (60 minutes): Staff of cultural departments introduce the protection status and problems, and experts and scholars put forward protection strategies and suggestions. 6. Development planning discussion (60 minutes): Enterprise representatives share experience and ideas of industrialized development, and participants discuss the future development plan. 7. On-site practice (60 minutes): Organize artists to perform and invite participants to experience and learn playing skills.
5	Follow-up actions	1. Sort out the meeting records and form minutes and development suggestion reports. 2. Organize research and implement development suggestions. 3. Regularly hold training and exchange activities to improve the production level and development vitality.



### 3. The production tools of Huaci Yaogu(ChineseAnd English)

serial number	1	2	3	4	5	6	7	8	9
Chinese	剪刀	绳子	锥子	打 孔 器	锤子	钳子	直尺	烘干机	圆形铁环
English	scissors	rope	awl	punch	hammer	pliers	ruler	dryer	circular iron ring
serial number	10	11	12	13	14	15	16	17	18
Chines	尼龙绳	裁剪刀	打 火 机	针线	记号笔	顶指	洗涤剂	胶水	毛毯
English	nylon rope	cutting scissors	lighter	needle and thread	marker pen	thimble	detergent	glue	blanket



Figure2: The tools used in the production process of Huaci Yaogu

#### 4. How to manufacture Huaci Yaogu

Step	Description
1.Select the Drum Shell	Choose a Huaci drum shell with the appropriate size according to your needs.
2.Preparation Tools	Gather the necessary tools for the process, including: Cutting Tools (e.g., sharp knives or scissors) Punching Tools (e.g., hole punch or small drill) Securing Tools (e.g., tension ropes, clamps) Glue Application Tools (e.g., brushes)
3.Select Drum Skin	Choose high-quality cowhide or sheepskin aged between 1 to 3 years to ensure a crisp, bright sound.
4.Soak the Skin	Soak the selected cowhide or sheepskin in water for about two days to soften it and prepare it for processing.
5.Cut the Drum Skin	Once the skin is semi-dry, cut it according to the size of the drumhead, ensuring the cuts are even and leaving extra margin for sewing.
6.Punch Holes	Punch holes into the cut drum skin, typically 8 to 32 small round holes. Ensure holes are not too large to avoid tearing and ensure the evenness and stability of the drumhead.
7. Secure the Drum Skin	Attach the drum skin to the drum shell, trim any excess, and evenly tighten the skin. Begin by pulling the rope from the center of the skin outward, creating a cross pattern to ensure stability.
8.Apply Glue	Apply a layer of latex or similar adhesive around the edge of the drum skin to increase its hardness and durability.
9. Tune the Drum	Adjust the pitch and tone of the drumhead and shell by tightening or loosening the ropes, tuning until the desired sound is achieved.
10. Finalize the Drum	Complete the Huaci Yaogu drum. Different skins, sizes, and tension levels will produce varied tones and volumes, showcasing different cultural flavors.

## 5. How to play Huaci Yaogu

### Step 1: The posture of the performer

#### 1. Sitting



Figure3: Sitting playing posture

The sitting and playing posture is a common playing posture. - To maintain a comfortable sitting posture, relax your body, keep your feet on the ground, and adjust the position of the drum to make it convenient for playing.

#### 2. Stand



Figure4: Standing playing posture

The feet are separated at the same width as the shoulders, the center of gravity is placed on both legs, the body keeps an appropriate distance from the drum, and both arms are raised naturally for playing.

## Step 2: The method of holding the drumstick

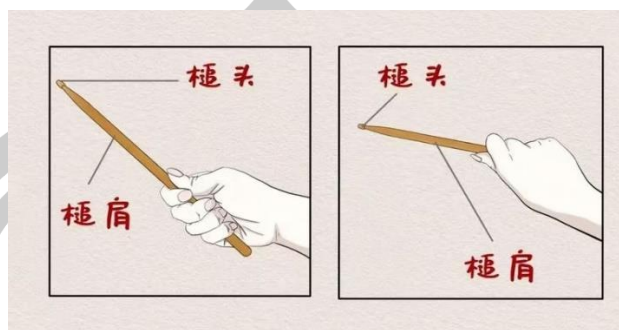


Figure 5: The posture of holding the drumstick

Hold the drumstick naturally at 1/3 of the position by the hand, the thumb is flat on the drumstick and corresponds to the curved index finger to form the first point. The middle finger is the second point and naturally bends at a slightly rear position. The ring finger and the little finger naturally bend to hold the drumstick.

## Step 3: One-hand drumming posture



Figure 6: The playing posture of holding the drumstick with one hand

The methods of holding the drumstick include the straight-wrist style (the thumb, index finger, and middle finger are pinched at one-third of the drumstick, the ring finger and the little finger are naturally close together and lightly attached to the back, and the hand shape looks like a fist), the standard style (the thumb and the index finger hold the drumstick at the tiger's mouth, the middle finger naturally bends upward

to support the drumstick, the wrist should be straight, and the drumstick is perpendicular to the drum surface), and the hook-wrist style (similar to the straight-wrist style but both hands turn inward, with the palm facing downward, suitable for playing techniques such as legato and roll).

- Standing postures include having both feet separated at the same width as the shoulders, the center of gravity is on both legs, and the body keeps an appropriate distance from the drum; a strap can also be used to carry the drum on the body and adjust the height.

- Step 4: Two-hand drumming posture:



Figure 7: The playing posture of holding the drumsticks with both hands

Symmetrical style, hold the drumsticks with both hands, the arms naturally droop, the drumsticks are perpendicular to the drum surface, and strike the drum surface with the strength of the wrist. Alternating style, hold the drumsticks with both hands, the arms naturally droop, the drumsticks are perpendicular to the drum surface, and strike the drum surface alternately with the strength of the wrist.



### Step 5: Bass playing method



Figure 8 : Bass playing method

part of the drum surface. The center of gravity is on the entire palm. It is notated as a capital B in notation.

### Step6:Alto playing method



Figure 9 : Alto playing method

The alto playing method: The timbre is full and mellow. Strike the edge part of the drum. The thumb is outside, and the other four fingers are close together. Use the root part of the fingers to touch the edge of the drum surface. It is notated as a capital T in notation and pronounced as "du".

### Step 7: Treble playing method



Figure 10 : Treble playing method

The treble playing method: The timbre is clear and bright. Strike the edge part of the drum. The thumb is outside, and the other four fingers are slightly curved and slightly opened. Use the position of the fingertip to touch the edge of the drum surface. It is notated as a capital S in notation and pronounced as "da".

### Step 8: Soft sound playing method



Figure 11 : The soft sound playing method

The timbre is gentle and ethereal, also called ghost sound. It is notated as a lowercase s. The playing method is similar to the treble playing method, but the force should be lighter.

### Step 9: Closed sound playing method



Figure 12 : Closed sound playing method

The closed sound playing method: The timbre is short and powerful. It is notated as a lowercase b or a capital X in notation. The playing method is to hit the center of the drum surface and do not rebound. Usually, a mute sound will follow this sound.

### Step 10: Point-scraping sound playing method



Figure 13 : Point-scraping sound playing method

The point-scraping sound playing method: The timbre is sharp and harsh. Just point the fingertip on the drum surface. There is no unified notation regulation.

### Step 11: Rolling finger playing method



Figure 14 : Rolling finger playing method

The rolling finger playing method: The timbre is continuous and smooth. It is notated as a capital L. It requires using fingers to strike the drum surface rapidly in turn.

### Step 12: The playing method of the two-beat drum

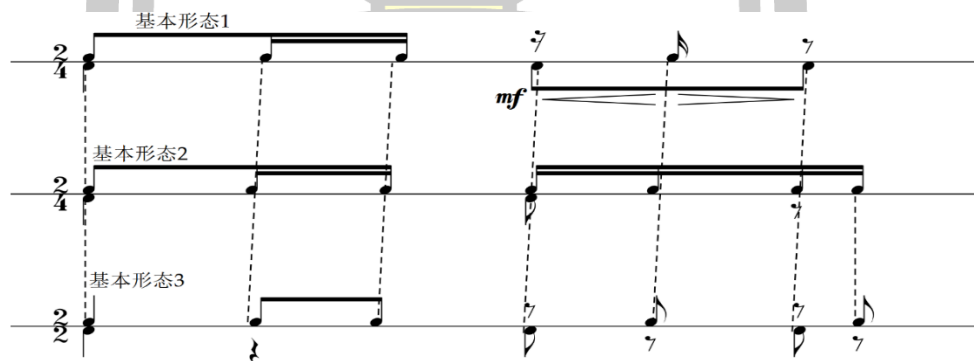


Figure 15: The playing method of the two-beat drum

The most prominent feature of duple meter is the clear alternation between strong and weak beats, with a typical "strong-weak" pattern. The first beat is the strong beat, characterized by a greater force and distinct sound, akin to a powerful accent or hammer strike that establishes the foundation and direction of the rhythm, providing a strong sense of initiation and drive. The second beat is the weak beat, with relatively less force, creating a sharp contrast with the strong beat, like the echo or aftertaste of the strong beat, adding variation and a sense of layering to the rhythm. This alternating

cycle of strong and weak beats gives duple meter rhythms a crisp, lively, and energetic quality, making them well-suited for expressing strong emotions and powerful rhythms.

#### Step 13: The Rhythm Pattern of Triple Meter



Figure 16. Drum score in 3/4 time

The musical style of triple meter often conveys romantic, elegant, and lyrical emotions. This style typically features a relatively fast tempo, which allows its gentle rhythms and soothing melodies to relax and comfort the listener. For example, many classic emotional and lyrical pieces use triple meter rhythms, creating an impression of being in a romantic world, where one can experience the beauty of love and the warmth of life. At the same time, there are also slow triple meter pieces. Slow triple meter compositions can create a tranquil and dreamlike atmosphere. In such music, listeners can set aside their weariness and immerse themselves in the beautiful world created by the music, experiencing inner calm and peace.

#### Step 14: The Rhythm Pattern of Mixed Meter

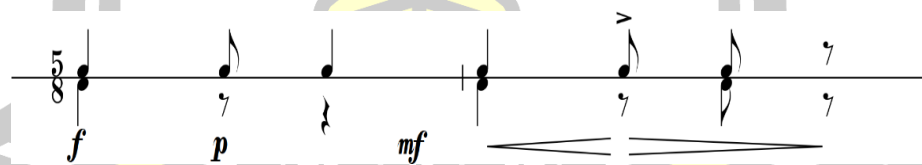


Figure 17. Drum score in Mixed Meter

Due to the diverse combinations of mixed meter, the rhythms in the drum patterns become irregular. The distribution of strong and weak beats no longer follows a fixed pattern as in simple meters, but varies according to different rhythmic combinations. This requires drummers to be more attuned to rhythmic changes and accurately identify the positions of strong and weak beats while playing.



## 6. Summary on the production and performance of Huaci Yaogu

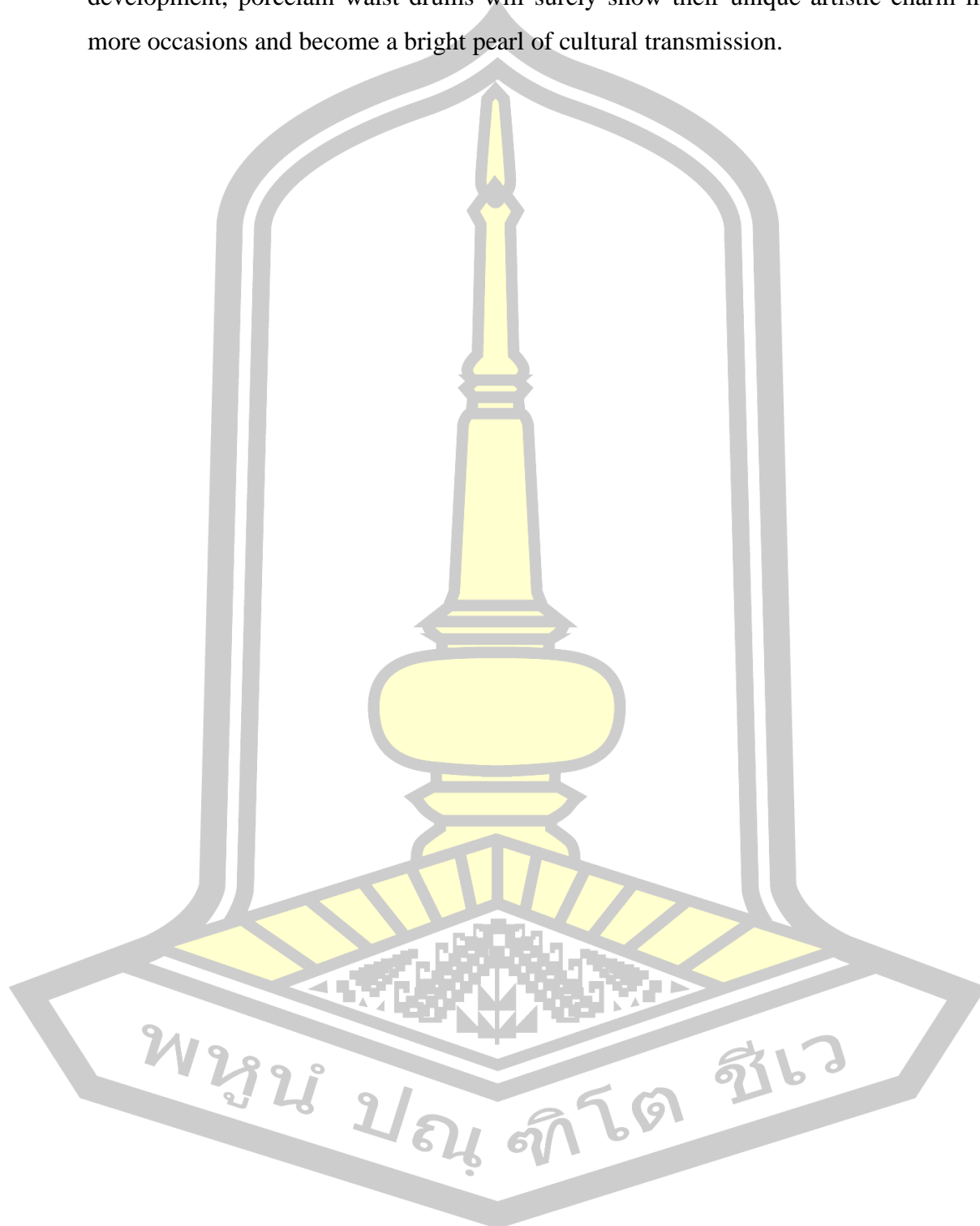
In conclusion, the production, performance, and training of porcelain waist drums are all of great significance. It is not only an art form but also a cultural transmission. Through continuous promotion and development, porcelain waist drums will show their unique charm in more occasions.

For production, porcelain waist drums condense the efforts and wisdom of craftsmen. They carefully select high-quality materials to ensure that the drum body is solid and stable and can withstand the test of time. The exquisite porcelain decoration combines delicate painting skills and superb firing techniques. Each pattern is vivid, and each drum is like a precious work of art. It not only has practical value and can be used to play exciting rhythms but also has extremely high ornamental value and is pleasing to the eye.

In terms of performance, porcelain waist drums have a unique and charming timbre, clear and loud and full of rhythm. Whether played alone or in combination with other musical instruments and dances, it can form a rich and colorful performance form. Performers use different percussion techniques and skillfully grasp rhythm changes to fully demonstrate the infinite charm of porcelain waist drums. It can bring shocking audio-visual enjoyment to the audience in various occasions such as celebration activities, literary and artistic performances, and folk performances with its cheerful, passionate, and warm expressiveness.

At the training level, professional instructors, with rich experience, start with basic knowledge and systematically teach percussion techniques, rhythm control, and performance forms. Training focuses on practical training, allowing students to continuously improve their performance level and enhance self-confidence and expressiveness through repeated practice. More importantly, the training of porcelain waist drums is not only the imparting of skills but also the transmission and promotion of traditional culture. Through training, more people can understand the profound historical and cultural background behind porcelain waist drums and deeply feel the unique charm of traditional culture, contributing to the protection and transmission of intangible cultural heritage.

It is believed that through continuous promotion and development, porcelain waist drums will surely show their unique artistic charm in more occasions and become a bright pearl of cultural transmission.



## Appendix 5

### Fieldwork Source collection



Figure 52. With Mei Guojian, transmitor of intangible cultural heritage

Source : Mr. Zongheng Xiao



Figure 53. Intangible cultural heritage transmitor Mei Guojian, ceramic master

Source : Mr. Zongheng Xiao



Figure 54. Huaci Yaogu made by intangible cultural heritage transmitter Mei Guojian

Source : Mr. Zongheng Xiao



Figure 55. Huaci Yaogu player and teacher Ms.Li Yanhui is studying percussion methods

Source : Mr. Zongheng Xiao





Figure 56. Huaci Yaogu performer and professor Ms.Li Yanhui with the students

Source : Mr. Zongheng Xiao

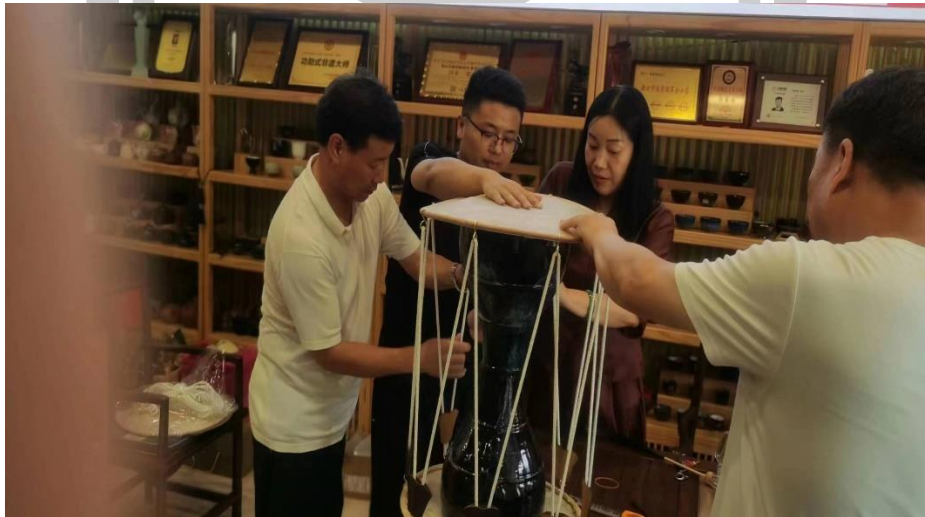


Figure 57. Made by Huaci Yaogu

Source : Mr. Zongheng Xiao





Figure 58. Huaci Yaogu production transmitter Yuan Liufu is interviewed  
Source : Mr. Zongheng Xiao



Figure 59. The author is researching the literature on Huaci Yaogu  
Source : Mr. Zongheng Xiao



Figure 60. The writer is with Yuan Miaojuan, producer of the Huaci Yaogu heritage

Source : Mr. Zongheng Xiao



Figure 61. This writer plays a replica of Huaci Yaogu

Source : Mr. Zongheng Xiao



Figure 62. This writer plays a replica of Huaci Yaogu

Source : Mr. Zongheng Xiao



Figure 63. The author of this interview with Huaci Yaogu performer Li Yanhui

Source : Mr. Zongheng Xiao





Figure 64. The fired Huaci Yaogu drum

Source : Mr. Zongheng Xiao




Figure 65. The fired Huaci Yaogu and other Huaci drums

Source : Mr. Zongheng Xiao

## Research Report Report

检验报告

  
98量认字B0896号

样品名称 \_\_\_\_\_ 唐花釉瓷片 \_\_\_\_\_

委托单位 \_\_\_\_\_ 平顶山学院 \_\_\_\_\_

检验类别 \_\_\_\_\_ 委托检验 \_\_\_\_\_

检验编号 \_\_\_\_\_ 11080020 \_\_\_\_\_


  
郑州大学分析测试中心

Figure 66. (1). Inspection Report of Tang Dynasty Flowery Glaze Ceramic Chips

Source : Mr. Zongheng Xiao



## (2) Inspection Report of Tang Dynasty Flowery Glaze Ceramic Chips.

S03	16	0.33
Cl	17	0.12
K2O	19	3.49
CaO	20	12.6
TiO2	22	0.555
MnO	25	0.297
Fe2O3	26	3.69
CuO	29	0.018
Rb2O	37	0.008
SrO	38	0.0398
ZrO2	40	0.0397
BaO	56	0.092
G 黑面		
Formula	Z	Concentration
Na2O	11	0.969
MgO	12	1.53
Al2O3	13	12.3
SiO2	14	70.9
P2O5	15	0.37
S03	16	0.089
Cl	17	0.058
K2O	19	3.35
CaO	20	5.53
TiO2	22	0.675
MnO	25	0.14
Fe2O3	26	4.03
CuO	29	0.012
ZnO	30	0.01
Rb2O	37	0.01
SrO	38	0.0187
ZrO2	40	0.0347
以下空白		

备注：检测结果仅对送样负责。

批准：张明胜      审核：张明胜      主检：朱路

2014年08月30日

盖 章

检测中心

检测报告专用章

Source : Mr. Zongheng Xiao

郑州大学分析测试中心

检 验 报 告

共 1 页 第 1 页

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产品名称	唐花釉瓷片	型号规格																																																																						
受检单位		商 标																																																																						
委托单位	平顶山学院	样品等级																																																																						
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<b>检验结果:</b> A 彩面 <table border="1"> <thead> <tr> <th>Formula</th> <th>Z</th> <th>Concentration</th> </tr> </thead> <tbody> <tr><td>MgO</td><td>12</td><td>2.1</td></tr> <tr><td>Al2O3</td><td>13</td><td>2.89</td></tr> <tr><td>SiO2</td><td>14</td><td>8.95</td></tr> <tr><td>P2O5</td><td>15</td><td>0.75</td></tr> <tr><td>K2O</td><td>19</td><td>4.24</td></tr> <tr><td>CaO</td><td>20</td><td>0.44</td></tr> <tr><td>TiO2</td><td>22</td><td>0.28</td></tr> <tr><td>MnO</td><td>25</td><td>0.09</td></tr> <tr><td>Fe2O3</td><td>26</td><td>7.22</td></tr> <tr><td>CuO</td><td>29</td><td>0.048</td></tr> <tr><td>ZnO</td><td>30</td><td>0.038</td></tr> <tr><td>Rb2O</td><td>37</td><td>0.037</td></tr> <tr><td>SnO2</td><td>50</td><td>62.42</td></tr> <tr><td>Sb2O3</td><td>51</td><td>10.5</td></tr> </tbody> </table> A 黑面 <table border="1"> <thead> <tr> <th>Formula</th> <th>Z</th> <th>Concentration</th> </tr> </thead> <tbody> <tr><td>Na2O</td><td>11</td><td>1.38</td></tr> <tr><td>MgO</td><td>12</td><td>0.611</td></tr> <tr><td>Al2O3</td><td>13</td><td>9.08</td></tr> <tr><td>SiO2</td><td>14</td><td>74.7</td></tr> <tr><td>P2O5</td><td>15</td><td>0.078</td></tr> <tr><td>S03</td><td>16</td><td>0.066</td></tr> <tr><td>Cl</td><td>17</td><td>0.099</td></tr> </tbody> </table>				Formula	Z	Concentration	MgO	12	2.1	Al2O3	13	2.89	SiO2	14	8.95	P2O5	15	0.75	K2O	19	4.24	CaO	20	0.44	TiO2	22	0.28	MnO	25	0.09	Fe2O3	26	7.22	CuO	29	0.048	ZnO	30	0.038	Rb2O	37	0.037	SnO2	50	62.42	Sb2O3	51	10.5	Formula	Z	Concentration	Na2O	11	1.38	MgO	12	0.611	Al2O3	13	9.08	SiO2	14	74.7	P2O5	15	0.078	S03	16	0.066	Cl	17	0.099
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Figure 66(3) Inspection Report of Tang Dynasty Flowery Glaze Ceramic Chips

Source : Mr. Zongheng Xiao

报告编号: 201141b0101824

## 科技查新报告

项目名称: 唐花瓷复仿制作技术研究

委托人: 平顶山学院陶瓷研究所

委托日期: 2011.09.08

查新机构(盖章): 河南省科学技术信息研究院

查新完成日期: 2011.09.15

中华人民共和国科学技术部

二〇〇〇年制

Figure 67. (1) Research Report on the Replication and Imitation Technology of Tang Dynasty Flowery Porcelain  
Source : Ms. Yanhui Li

### 七、查新员、审核员声明

1. 查新委托人提供“查新项目的科学技术要点”，并对其准确性负完全责任。
2. 我们按照科技查新规范进行查新、文献分析和审核，并作出上述查新结论。
3. 此报告仅限于成果鉴定使用。

查新员（签字）：

董晓琳

审核员（签字）：

刘政

2011年09月15日

2011年09月15日

### 八、附件清单

相关文献（题录、文摘）检索单

### 九、备注

Figure 67(2) Research Report on the Replication and Imitation Technology of Tang Dynasty Flowery Porcelain  
Source : Ms. Yanhui Li

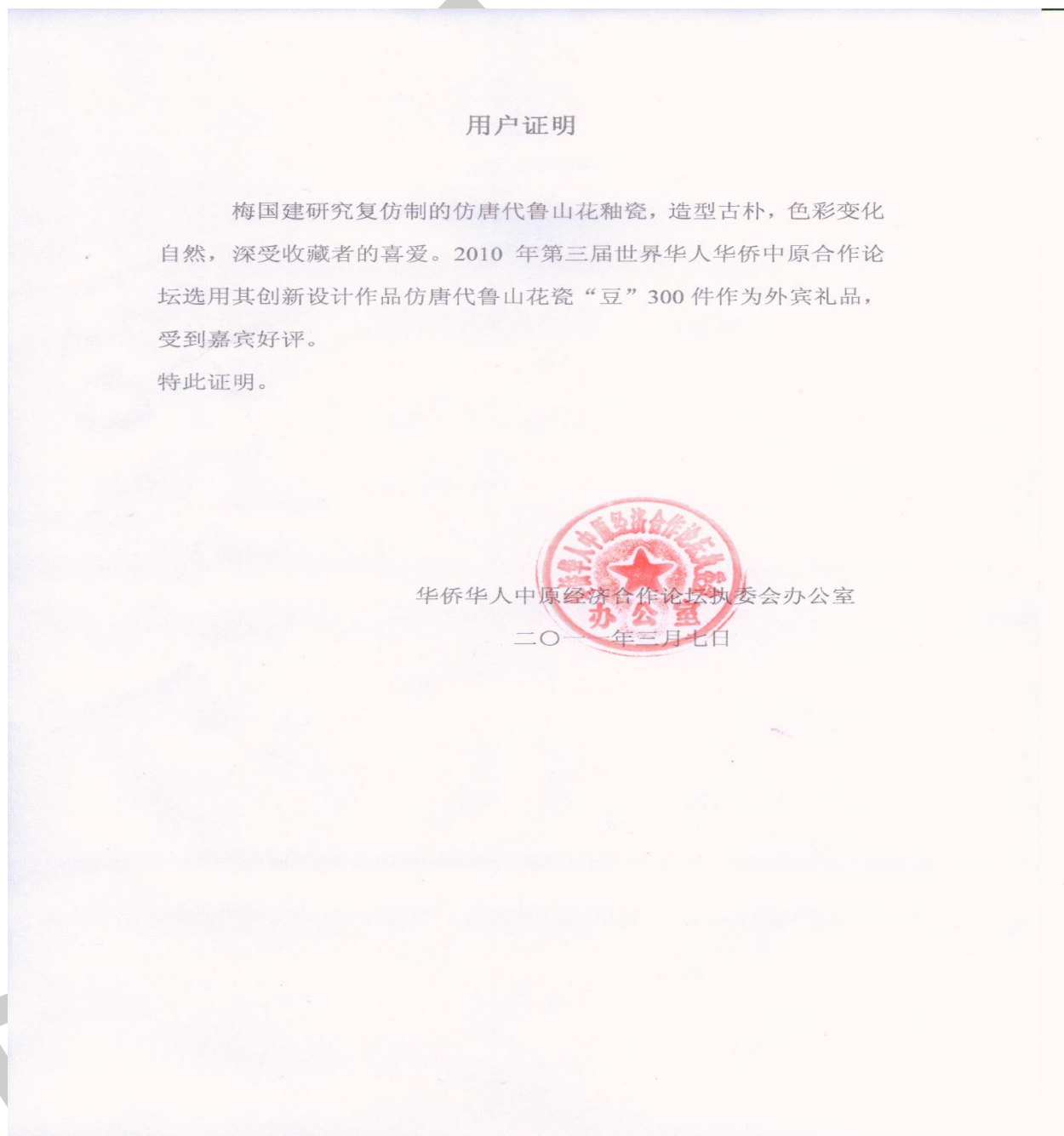
**Attachment: Application proof**

Figure 68. User certificate

Source : Ms Li Yanhui



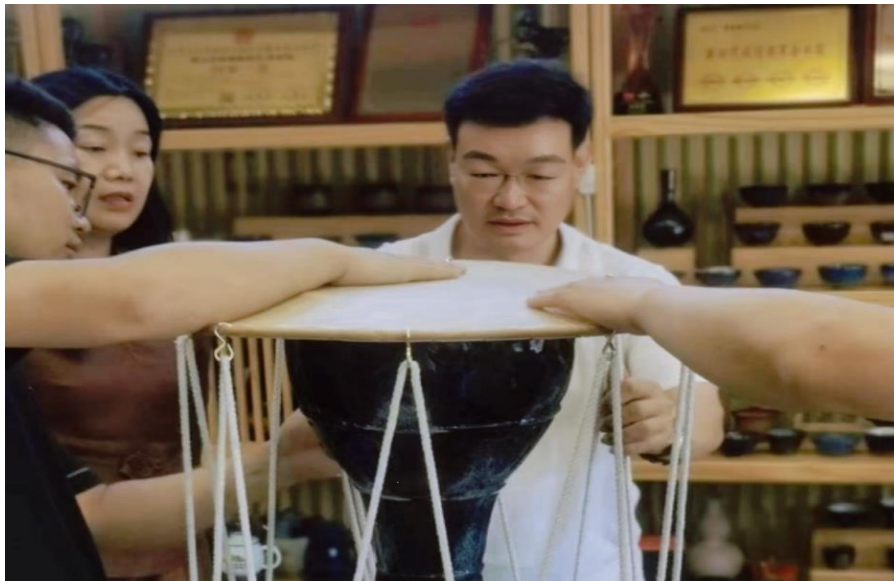


Figure 69. The finished product production of Huaci Yaogu

Source : Ms Lian huihui



Figure 70. Experience the production of Huaci Yaogu drums

Source : Mr. Wang wei



Figure 71. Huaci Yaogu on a relief wall painting from the Tang Dynasty

Source : Mr. Zongheng Xiao



Figure 72. Huaci Yaogu in film and television

Source : Mr. Zongheng Xiao

พูน ปณ ทิโต ชเว

## BIOGRAPHY

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