



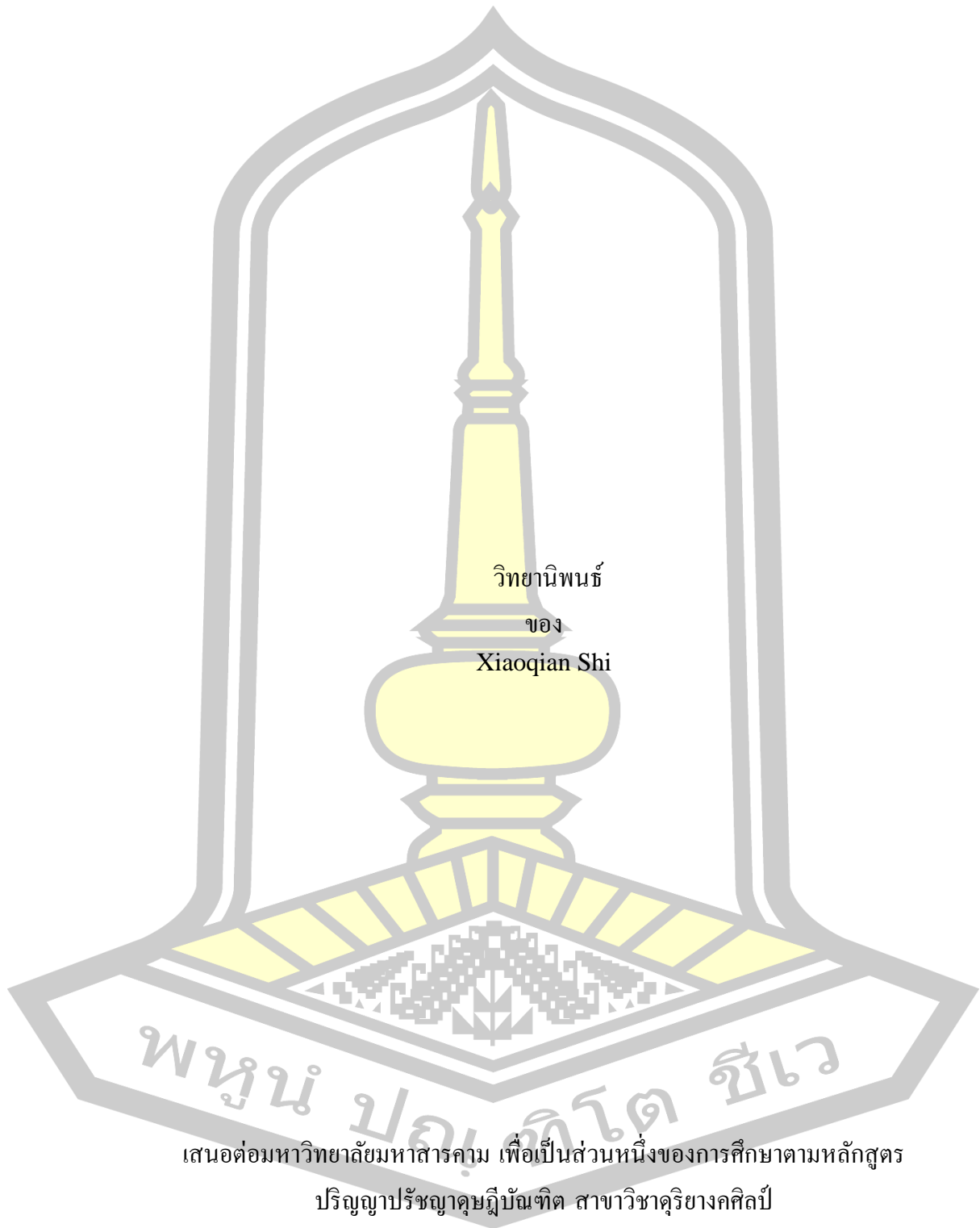
Xi' an Drum Music in Shaanxi Province, China

Xiaoqian Shi

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
February 2025

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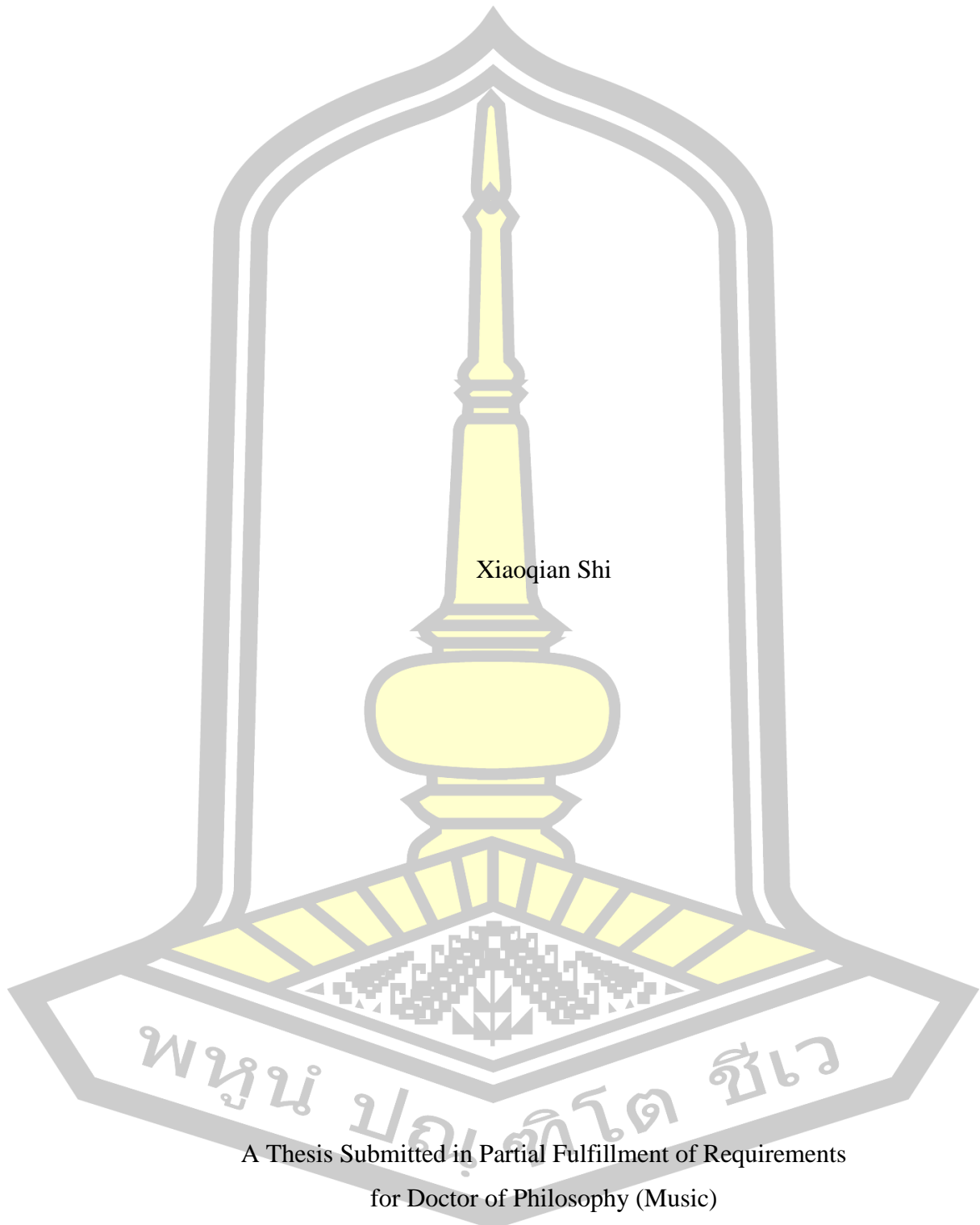


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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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February 2025

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ABSTRACT

Xi'an Drum music, a form of folk instrumental ensemble popular in Shaanxi Province, China. By analyzing and studying the ways to enhance and attract attention to Xi'an drum music. The objectives are as follows : 1) To investigate the causes of the unpopularity of Xi'an Drum Music in Shaanxi Province,China. 2) To examine the musical characteristics of Xi'an Drum Music in Shaanxi Province,China. 3) To discover the ways to promote Xi'an Drum Music to the young people in Shaanxi Province,China.

Using the theoretical methods of ethnomusicology, musicology, and sociology, the researcher investigated, analyzed and described the data collected from a literature review and field work.The following research results related to the above research objectiveswere obtained:

1) Result from Objective 1: According to investigate the multifaceted reasons behind this trend, focusing on socio-economic changes, cultural shifts among younger generations, and the challenges in cultural preservation and transmission.

2) Result from Objective 2: Through the analysis Xi'an Drum Music, referring to the performance forms, instruments, and notation system ,can clearly perceive its life cycle from inception, development.

3) Result from Objective 3: By comparing the transmission methods, performance forms and exhibition activities of existing drum and music society, analyzing the advantages between traditional music societies and innovative drum and music bands, various forms are adopted to attract the attention and love of young people.

Keyword : Xi'an Drum Music, The Young People, Drum Music Society, Shaanxi Province

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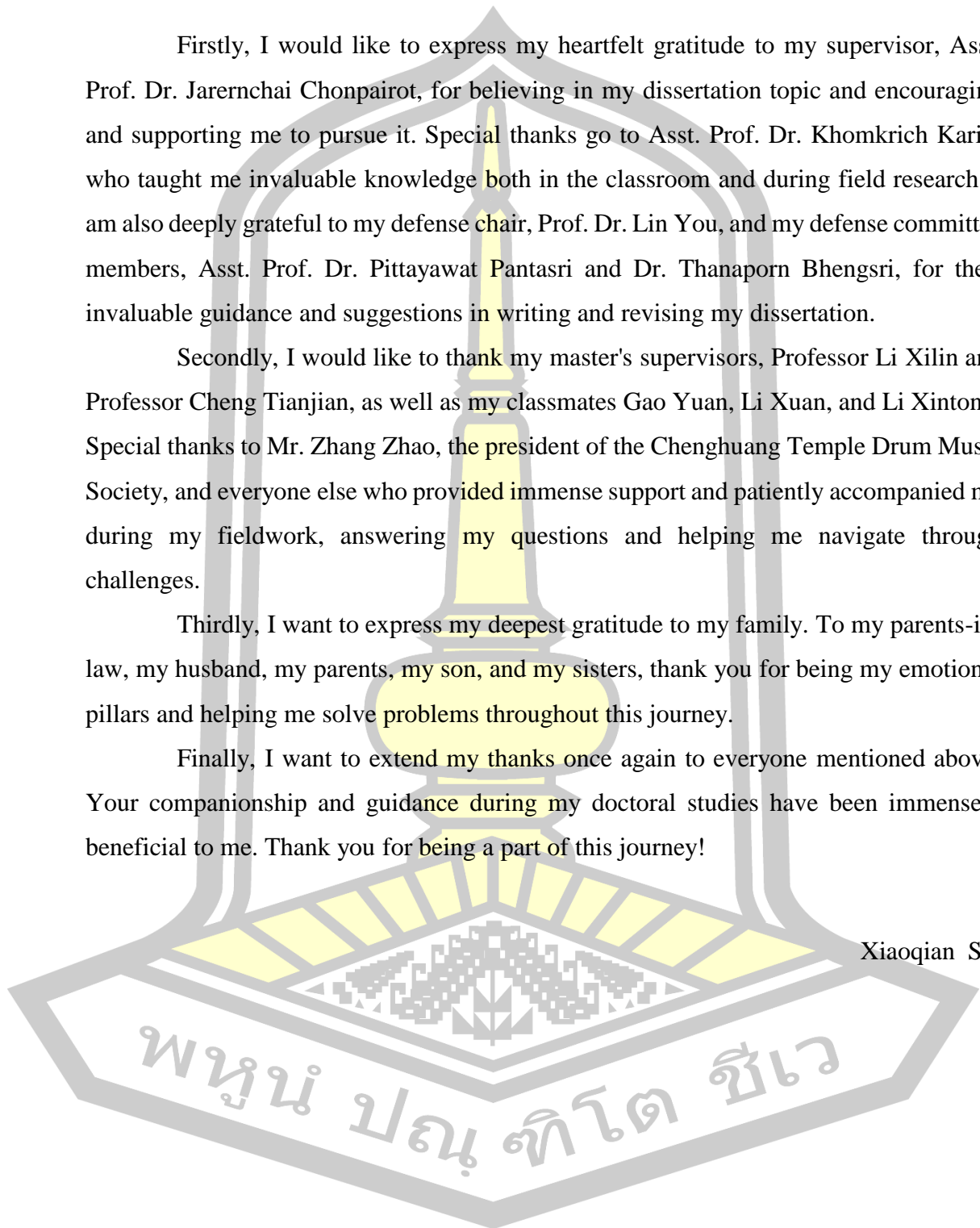
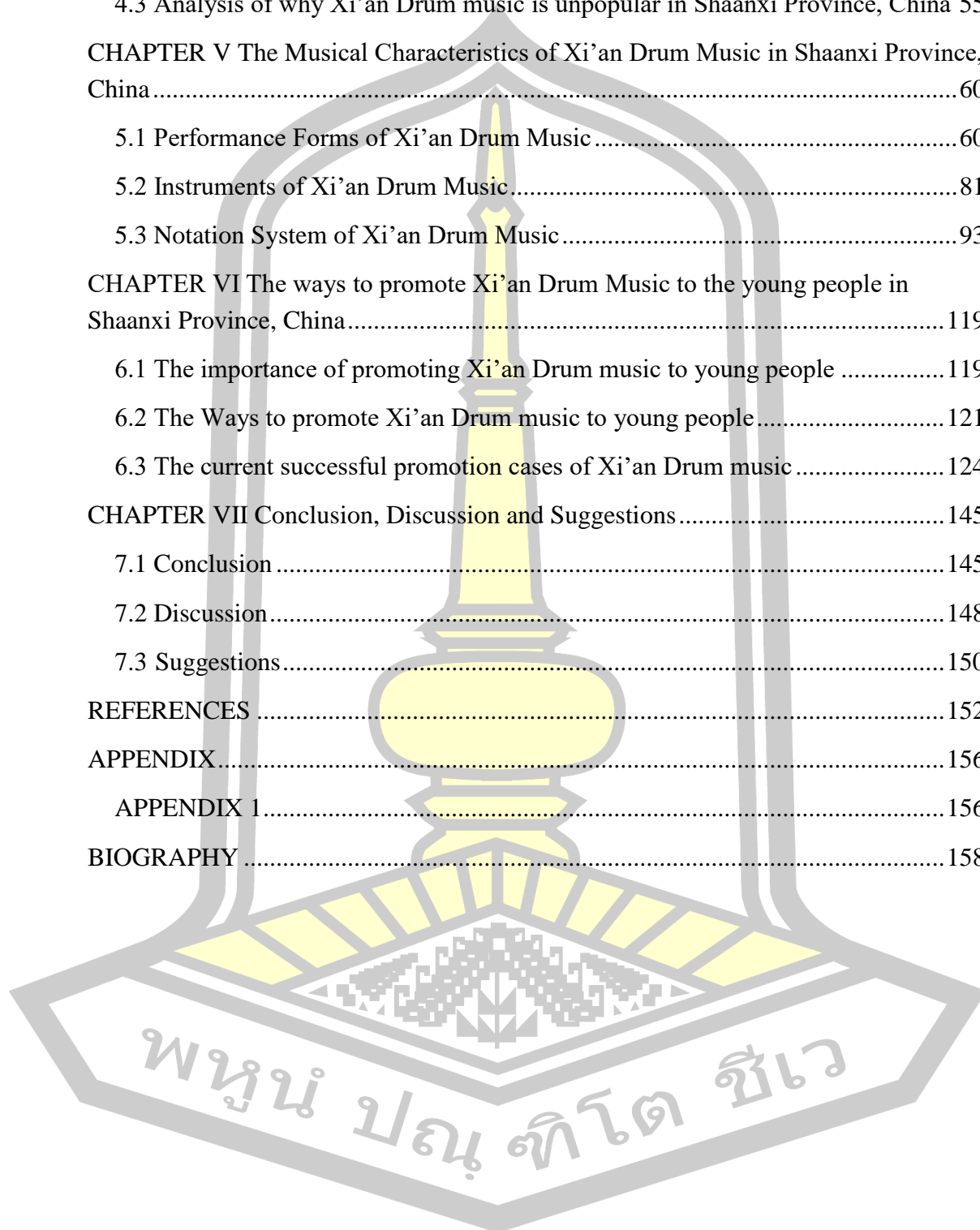


TABLE OF CONTENTS

	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF TABLES.....	H
LIST OF FIGURES.....	I
CHAPTER I Introduction.....	1
1.1 Background and problem of the research.....	1
1.2 Research objectives.....	4
1.3 Research Questions.....	5
1.4 Benefit of research.....	5
1.5 Definition of terms.....	5
1.6 Conceptual framework.....	6
CHAPTER II Literature review.....	8
2.1 Scope of the reviews.....	8
2.2 Process of Reviews.....	13
2.3 Result of review.....	16
2.4 Research site socio-cultural contexts.....	18
2.5 Theories used in this Research.....	20
2.6 Related Documents and Research.....	22
CHAPTER III Research Methodology.....	33
3.1 Research Scope.....	33
3.2 Research Process.....	34
CHAPTER IV The causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China.....	45
4.1 The Current Status of Xi'an Drum Music being unpopular in Shaanxi Province, China.....	47

4.2 List the unpopular aspects of Xi'an Drum music in Shaanxi Province, China .52	52
4.3 Analysis of why Xi'an Drum music is unpopular in Shaanxi Province, China 55	55
CHAPTER V The Musical Characteristics of Xi'an Drum Music in Shaanxi Province, China.....60	60
5.1 Performance Forms of Xi'an Drum Music60	60
5.2 Instruments of Xi'an Drum Music81	81
5.3 Notation System of Xi'an Drum Music93	93
CHAPTER VI The ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China..... 119	119
6.1 The importance of promoting Xi'an Drum music to young people 119	119
6.2 The Ways to promote Xi'an Drum music to young people..... 121	121
6.3 The current successful promotion cases of Xi'an Drum music..... 124	124
CHAPTER VII Conclusion, Discussion and Suggestions..... 145	145
7.1 Conclusion 145	145
7.2 Discussion..... 148	148
7.3 Suggestions..... 150	150
REFERENCES 152	152
APPENDIX..... 156	156
APPENDIX 1..... 156	156
BIOGRAPHY..... 158	158



LIST OF TABLES

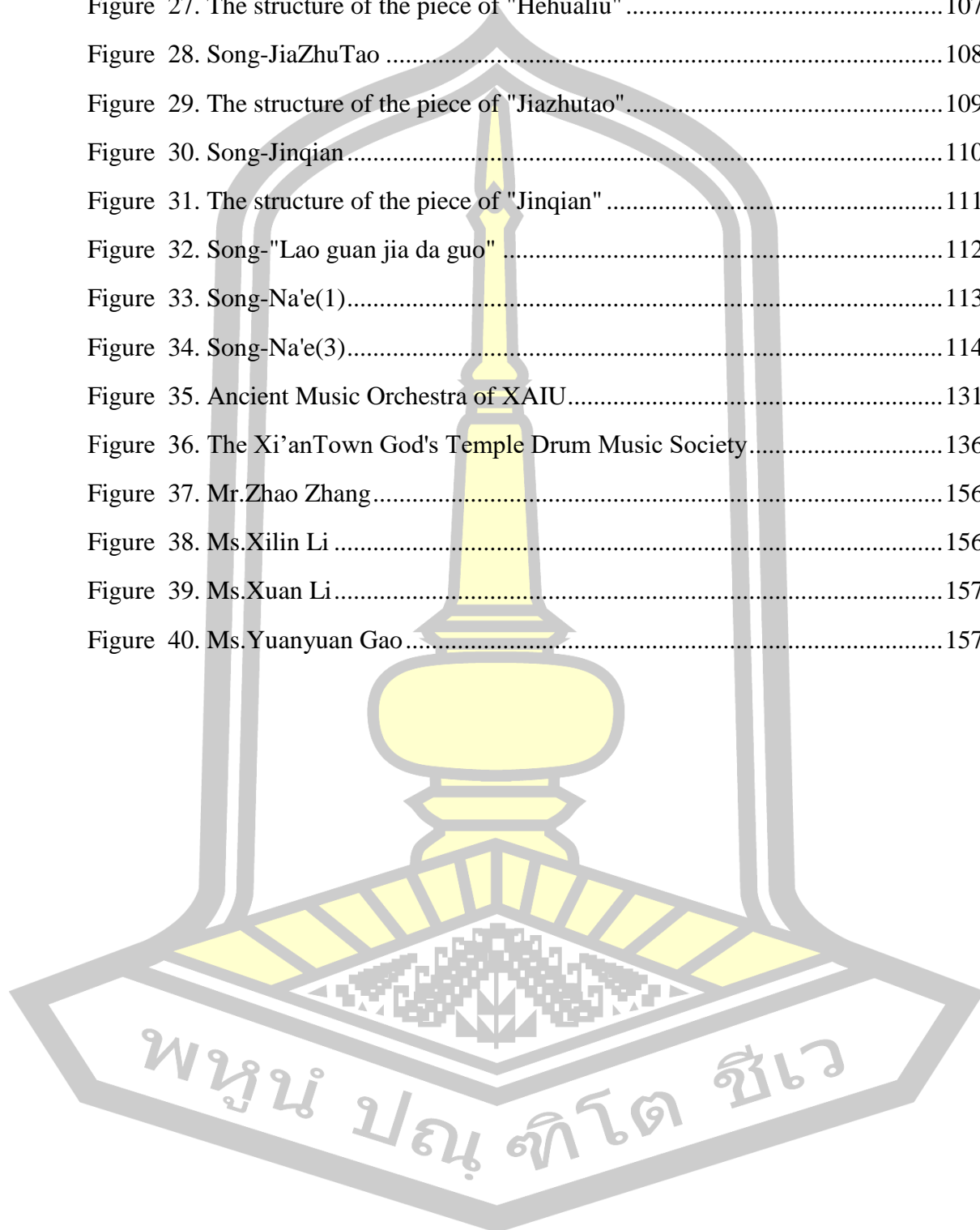
	Page
Table 1. The Information of Informant.....	37
Table 2. The form of " Sitting Music"、"Walking Music"	61
Table 3. Band composition of "Gaobazi"、"Luanbaxian"	66
Table 4. Classic Tracks of "Ge Zhang"、"Nian Ci"	72
Table 5. Types of Melodic Instruments	81
Table 6. Types of Percussion Instruments	86
Table 7. Musical instruments and basic orchestration methods used in Walking Music.....	91
Table 8. Musical instruments and basic orchestration methods used in Sitting Music	92
Table 9. The Structural Types of Xi'an Drum Music	104
Table 10. The structure of the suite of different schools	117
Table 11. List of Xi'an Drum Music Performance Activities	129
Table 12. List of Performance Activities of the Drum Band of Xi'an Foreign Affairs University.....	132
Table 13. List of the Six Existing Century-Old Xi'an Drum Music Groups.....	134
Table 14. Suggestions for Xi'an Drum Music's Influence by Informants	138
Table 15. Conclusion of the Significance, Approaches, and Successful Cases of Promoting Xi'an Drum Music	142

พหุบัณฑิต ชีวะ

LIST OF FIGURES

	Page
Figure 1. Map of Shaanxi Province	34
Figure 2. Map of Xi'an City, Shaanxi Province	35
Figure 3. Mr.Tianjian Cheng	37
Figure 4. Mr.Zhao Zhang.....	38
Figure 5. Ms.Yuanyuan Gao.....	39
Figure 6. Ms. Xilin Li	40
Figure 7. Ms. Xuan Li.....	41
Figure 8. Xi'an Drum music performance form - sitting music	62
Figure 9. Xi'an Drum music performance form - walking music	62
Figure 10. Xi'an Drum music performance form --Sitting music	63
Figure 11. Xi'an Drum music performance form --Walking music	65
Figure 12. Formation of"Gaobazi"	67
Figure 13. Formation of"Luanbaxian"	69
Figure 14. " Sheqi" of Xi'an Town God's Temple in Drum Music Society "	70
Figure 15. Suzipu.....	94
Figure 16. Ancient Score Characters of Xi'an Drum Music	95
Figure 17. Song-Jiangnanchun.....	96
Figure 18. Song-Xiqiu tian	97
Figure 19. Song-Dahongjinpao.....	97
Figure 20. Song-Taipingling.....	98
Figure 21. "Liu" (六) Mode (1=C)	101
Figure 22. "Chi" (尺) Mode (1=G).....	101
Figure 23. "Shang" (上) Mode (1=F)	102
Figure 24. "Wu" (五) Mode (1=D).....	102
Figure 25. Song 《Gesha》	103

Figure 26. Song-Hehualiu.....	106
Figure 27. The structure of the piece of "Hehualiu"	107
Figure 28. Song-JiaZhuTao	108
Figure 29. The structure of the piece of "Jiazhutao".....	109
Figure 30. Song-Jinqian.....	110
Figure 31. The structure of the piece of "Jinqian"	111
Figure 32. Song-"Lao guan jia da guo"	112
Figure 33. Song-Na'e(1).....	113
Figure 34. Song-Na'e(3).....	114
Figure 35. Ancient Music Orchestra of XAIU.....	131
Figure 36. The Xi'anTown God's Temple Drum Music Society.....	136
Figure 37. Mr.Zhao Zhang.....	156
Figure 38. Ms.Xilin Li	156
Figure 39. Ms.Xuan Li.....	157
Figure 40. Ms.Yuanyuan Gao.....	157



CHAPTER I

Introduction

1.1 Background and problem of the research

Xi'an Drum music is one of China's existing traditional music varieties with a long history and rich connotations. Xi'an Drum music, a form of folk instrumental ensemble popular in Shaanxi Province, China. Originated in the Sui and the Tang dynasties, Xi'an Drum Music is one of the most completely reserved good sized folk music in China and is widely spread in the town area of the city and some other places along the Mt. Zhongnan such as Zhouzhi County and Chang'an District, etc. (Chu Li,2008)

Xi'an Drum Music has retained important musical traditions of many historical period along the Tang Dynasty and the Song Dynasty. The formal mechanism of the suite grosso in the Tang Dynasty was basically the same to the one in Xi'an Drum Music from which part of the original appearance of the ceremony music played at court feasts in the Tang Dynasty could be clearly sensed and tasted (Tianjian Cheng,2017) .

Among the musical components of Xi'an Drum Music, the Jiaofang Music in the Song Dynasty, the opera music in the Yuan, the Ming and the Qing Dynasties are also included. The historical origins inherited from the dynasties after the Tang Dynasty in the form, the tune, musical instruments concerned, written form and Gongdiao System can all be seen respectively in Xi'an Drum Music which is, therefore, entitled a living fossil of the ancient Chinese Music and the key to unlock the many mysteries in the history of Chinese music. Xi'an Drum Music possesses major and immediate significance to the research work of inheriting and developing traditional Chinese music. (Shigen Li,2006)

Xi'an Drum Music contains such forms of performance as Zuoyue and Xingyue, and three different groups (乐社) of playing style entitled as Seng (僧派), Dao (道派), and Su (俗派) as well. The formation of drumming genres is related to many factors, mainly differences in heritage. The heritage and activities of Xi'an Drum music are closely related to religion, but not entirely religious in terms of artistry. For different styles and genres, it only means the difference in the drum music transmitter and

inheritance mode of a certain music society, but no matter how much their artistic styles differ, but his traditional roots are only one. (Tianjian Cheng,2019)

Xing Yue (行乐) is an honor guard music played by the walking or standing executants. It is believed to be developed from court music played by standing- playing musicians in the Tang Dynasty. The music of Xing Yue (行乐) is mainly non- dramatic single-playing songs with neat and melodious musical rhythm. Zuo Yue (坐乐) is believed to be developed from court music played by sitting-playing musicians. It is the largescale music composition, most of which are composed of whole suite of songs of multi-tune music with splendid and imposing music style. During the performance, the executants sat in the court yards, inside the room or in the square playing attentively and accompanied by the suite of honor guard equipment such as color flags, signal flags, flags of the music groups, Wanminsan, and Gaozhaodouzi, etc. Xi'an Drum Music also has its vocality forms called Gezhang (歌章) and Nianci (念词). These are all related to the local customs and religions. (Jianzhong Qiao,2019)

Xi'an Drum Music orchestra is generally consisted of over 30 people. Its musical instruments are divided into two groups: wind instrument and percussion instrument. Sometimes, some plucked instruments are also used in performance. There are altogether 6 kinds of drum: sitting-beat drum, tune-drum, war-drum, solo-drum, single-faced drum, and high-bodied drum. These are all playing very important positions in Xi'an Drum Music, controlling the performing speed and rhythm of the band's performance. Besides various drums, there are other percussion instruments such as big cymbals, small cymbals, top cymbals, and Chinese small cymbals, big gongs, small gongs, lead gongs, the horse gongs, the sun-hinge, big clappers, and watchman's hand clappers, etc. Sometimes, Chinese gong chimes are also used. (Tianjian Cheng,2017)

The section song played with the matched sitting drums and cymbals is the most characteristic musical composition of Xi'an Drum Music. Its wind instruments mainly include flutes and pipes, etc., which require the biggest number of playing staff. The number of wide-ranging repertoires of Xi'an Drum Music, according to incomplete statistics, has reached over 3,000. Some single one can be performed within as long as

20 minutes. For some suite ones, over two hours. Therefore, it is also called ancient Chinese symphony. (Jianzhong Qiao,2019)

Xi'an Drum Music was inherited from the large-scale court music of the Tang Dynasty, and prospered in the Song Dynasty. Most of the preserved music scores were copied in the Ming and Qing Dynasties, and the performance form of Xi'an Drum Music has important historical origins in many art forms, and is also known as the "living fossil" of ancient Chinese music. Xi'an Drum music has been inherited through the form of music societies (a kind of organization similar to folk music societies), and at present, in Xi'an, there are still six century-old societies sticking to their villages and communities, actively inheriting and developing this ancient music form, which was selected as one of the "Masterpieces of the Oral and Intangible Cultural Heritage of Humanity" granted by UNESCO in 2009. In 2009, it was selected by UNESCO as one of the "Masterpieces of the Oral and Intangible Cultural Heritage of Humanity. (Xilin Li,2023)

The researcher checked the literature and found that the research on Xi'an Drum music began in the 1950s, and over the past seventy years, scholars at home and abroad have carried out a series of visits and research. At present, the academic research on Xi'an Drum music mainly focuses on the current situation of the music society, the organization of the oral history, the structure of the song form, the analysis of the music score, the research on the instrument, the research on the music, the research on the law, the terminology of the practice and teaching, the music form and the comparative research with other music varieties at home and abroad, and so on. Comparative study of music forms and other music varieties with domestic and foreign countries. By organizing and analyzing the existing research results, we will propose new countermeasures for more effective inheritance, protection and expansion of the influence of Xi'an Drum Music in view of the current situation of Xi'an Drum Music. Problems encountered in the inheritance of ancient musical forms, existing musical performance styles, and future research on their integration, innovation and change in the face of accelerating urbanization, sociology, aesthetics, socio-culture and cultural anthropology all need to be strengthened in depth. (Tingting Yang,2022)

For more than half a century, the performers, venues and incomes of Xi'an Drum Music have undergone some changes. As Xi'an Drum Music is mostly a public service performance, the income of the music society is not enough to support the salaries of the performers, the local government and the institute have provided more financial help and achieved some results, but at present, there is a lack of a stable and long-term support mechanism, so that the preservation and inheritance of Xi'an Drum Music have received a greater challenge. In order for Xi'an Drum Music to obtain a stable and healthy development mode, it is not enough to rely solely on the support of the government, but requires the joint efforts of all aspects of society. (Ruoyu Yan,2023)

As a traditional music performance form inherited from the past, the performance style of Xi'an Drum Music is still distant from the modern people, especially the modern young people, but as an important representative of traditional Chinese folk music culture, the precious historical and cultural value of Xi'an Drum Music is inestimable, and its music transmits a kind of gentle, mellow, and melodious beauty. Another issue that needs attention is the need to distinguish between keeping the original traditional performance and development and innovation, to respect history, mutual respect, and to establish a reasonable and effective mode of collaboration to jointly promote the healthy and orderly development of Xi'an Drum Music.

Through this research, I would like to further study Xi'an Drum Music, its history, development, music cultural, music songs, performance techniques and the change. Through the further study and research of traditional music culture, the combination of tradition and innovation skillfully can play the music that everyone loves, and the Xi'an Drum Music can better go to the world.

1.2 Research objectives

1.2.1 To investigate the causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China.

1.2.2 To examine the musical characteristics of Xi'an Drum Music in Shaanxi Province, China.

1.2.3 To discover the ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China.

1.3 Research Questions

1.3.1 What are the causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China?

1.3.2 What are the musical characteristics of Xi'an Drum Music in Shaanxi Province, China?

1.3.3 What are the ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China?

1.4 Benefit of research

1.4.1 We will learn from the causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China.

1.4.2 We will understand the musical characteristics of Xi'an Drum Music in Shaanxi Province, China.

1.4.3 We will explore the ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China.

1.5 Definition of terms

1.5.1 Xi'an Drum Music

Xi'an Drum Music refers to a form of large instrumental ensemble popular in and around Xi'an, Shaanxi Province, China, dating back to the Ming and Qing dynasties. The main melodic instruments are the Sheng, Pipe, Flute, and Shuang Yun Luo, while the Zhan Drums, Zuo Drums, Yue Drums, Du drums, One-sided drums, Gao jiao drums, Luo, Ba, and Wooden clappers are the main rhythmic instruments. Xi'an Drum Music is similar to Tang Daqu in music structure, and the music score used belongs to the Song Dynasty's common character score system, with which it has a certain inheritance relationship.

1.5.2 The Causes of Xi'an Drum Music being unpopular

The Causes of the Xi'an Drum Music being unpopular refers to the current status, the unpopular aspects, and analysis of the reasons why Xi'an Drum music is unpopular.

1.5.3 The musical characteristics of Xi'an Drum Music

The musical characteristics of Xi'an Drum Music refers to the characteristic of Xi'an Drum Music includes the performance forms, instruments and notation system. Performance forms include "Sitting Music", which is typically performed in seated, ceremonial contexts; "Walking Music", which accompanies processions or rituals; and vocal elements such as "Ge Zhang" and "Nian Ci", combining singing and recitative narration. The instrumentation of Xi'an Drum Music features a blend of melodic instruments and diverse percussion instruments, with distinct methods of instrumentation and orchestration that highlight its rich tonal textures. Its notation system encompasses unique methods for recording melodies, structural features, and musical forms, preserving the traditional essence while showcasing the intricate musical and rhythmic elements of Xi'an Drum Music.

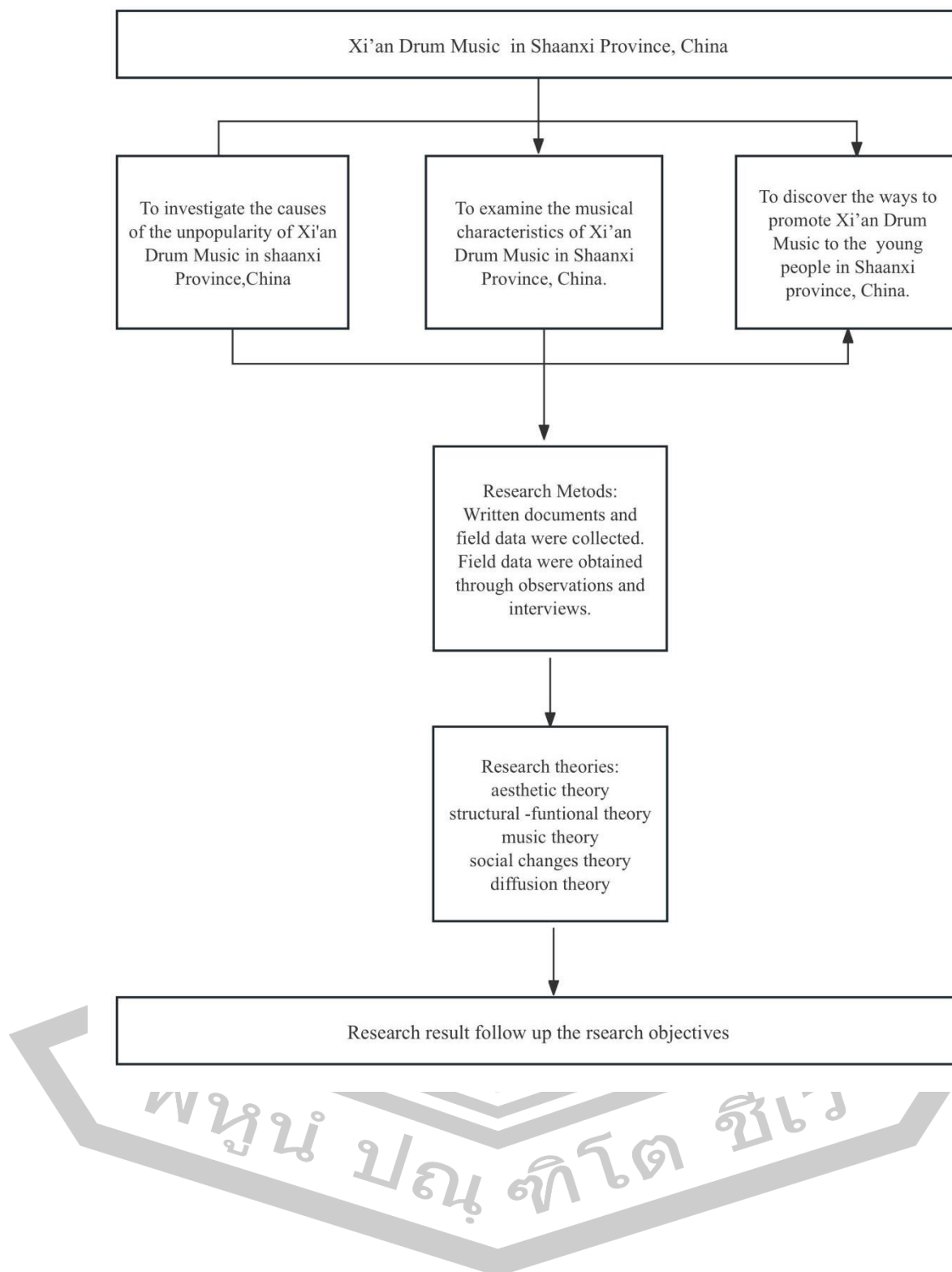
1.5.4 The ways to promote Xi'an Drum music to young people

The ways to promote Xi'an Drum music refer to the importance of introducing it to young people as a means of preserving and passing down cultural heritage. It requires the involvement of government, communities, and digital media technology to integrate Xi'an Drum music into the education system and enrich promotion methods. At the same time, successful experiences can be drawn from current successful promotion cases.

1.6 Conceptual framework

This research, Xi'an Drum Music Orchestra in Shaanxi Province, China, was qualitative research. Its research objectives included: The researcher aims to explore the current status of Xi'an Drum Music in Shaanxi Province, China, by analyzing its musical characteristics and identifying effective methods to promote it within the region. To achieve this, both written documents and field data were collected, with the latter obtained through observations and interviews. The study draws on various theoretical frameworks, including aesthetic theory, structural-functional theory, music theory, social change theory, and diffusion theory, to guide the analysis and provide a comprehensive understanding of the subject.

The conceptual framework diagram was show in the chart below:



CHAPTER II

Literature review

In this chapter, the researcher has reviewed the literature on "Xi'an Drum music" in order to obtain the most comprehensive information for this study. For the Literature reviews, the researcher has layout the outline in five main parts followed:

- 2.1 Scope of the reviews
- 2.2 Process of the reviews
- 2.3 Results of the reviews
- 2.4 Research site socio-cultural contexts
- 2.5 Theories used in this Research
- 2.6 Related Documents and Research

2.1 Scope of the reviews

Find the search scope based on the title of the paper and identify keywords for researching related topic : Shaanxi Province, Xi'an City, Xi'an Drum Music, ways to promote, the musical characteristics of Xi'an Drum Music, the causes of the unpopularity of Xi'an Drum Music, ways to promote Xi'an Drum Music.

2.1.1 Shaanxi Province and Xi'an City

Shaanxi Province, abbreviated as "Shaanxi" or "Qin", a provincial administrative region of the People's Republic of China, with its capital Xi'an, is located in the inland hinterland of China, in the middle reaches of the Yellow River, neighboring Shaanxi and Henan in the east, Ningxia and Gansu in the west, Sichuan, Chongqing and Hubei in the south, and Inner Mongolia in the north, and lies between $105^{\circ} 29' -111^{\circ} 15'$ east longitude and $31^{\circ} 42' -39^{\circ} 35'$ north latitude. $105^{\circ} 29' -111^{\circ} 15'$ east longitude and $31^{\circ} 42' -39^{\circ} 35'$ north latitude, with a total area of 205,624.3 square kilometers. As of November 2022, Shaanxi Province has 10 prefectural-level cities (of which Xi'an, the provincial capital, is a sub-provincial city), 31 municipal districts, 7 county-level cities, and 69 counties. As of the end of 2022,

Shaanxi Province had a resident population of 39.56 million (Shaanxi Province government,2023).

Shaanxi Province is one of the important birthplaces of the Chinese nation and Chinese culture, and its historical culture is represented by the "Three Qin Cultures", with 14 regimes, including the Western Zhou Dynasty, Qin Dynasty, Han Dynasty, Sui Dynasty, and Tang Dynasty, establishing their capitals in Shaanxi Province. The topography of Shaanxi Province is high in the north and south, low in the center, and consists of a variety of landforms such as plateaus, mountains, plains and basins, of which the Loess Plateau accounts for 40% of the province's land area.

Xi'an has been one of the important birthplaces of ancient Chinese history and culture since ancient times, and as the starting point of the ancient Silk Road, it has gathered exchanges and fusions from different cultural backgrounds. Xi'an Drum music, as a local traditional music form in Xi'an, carries this cultural tradition and historical origin, and through the study of Xi'an Drum music, we can also understand the development and change of ancient Chinese music culture. As a city with a long history and rich cultural heritage, Xi'an's history, culture, geographic conditions, climatic conditions, customs and folklore have all influenced the musical forms, performance forms and musical styles to a certain extent, as well as the way of cultural inheritance and the development of contemporary music.

2.1.2 Xi'an Drum Music

Xi'an Drum Music is a popular large-scale music genre in the Xi'an area, mainly distributed in the urban area of Xi'an and in the counties along the Zhongnan Mountain, such as Zhouzhi and Chang'an (Xu Debao, 2012). Originally, this music genre did not have a formal name. In 1953, music workers named it "Xi'an Drum Music," a name that has been used ever since (Chu Li, 2008).

The history of the study of Xi'an Drum music can be traced back to the early 1950s, when the Xi'an Conservatory of Music was involved in the investigation of the special topic of "Drumming and Bronze Instrument Society in Shaanxi", and in order to further study and restore the form of drumming performance, the "Chang'an Ancient Music In order to further study and restore the drum performance form, the "Chang'an Ancient Music Society" was established on July 11, 1985, which hired folk artists to provide teaching guidance and opened related courses in the school, training many

young teachers and students in the direction of drumming research and drumming performance.

In 2007, the Northwest Ethnic Research Center was established, and the "Chang'an Society of Ancient Music" was merged with it, which was set up as a long-term key research project and carried out a number of research projects. 2011 saw the establishment of the Xi'an Drum Music Academic Hall, which collects instruments, music scores, translations, flags and other documents and tools. The establishment of the Academic Hall allowed the Xi'an Drum Music, an ancient type of music, to be emphasized, and at the same time provided process information and objects for future generations to study and research.

In the early 1980s, the Xi'an Drum Music Research and Conservation Center and Xi'an Drum Music Exhibition Hall were established by the Shaanxi Provincial Art Research Institute, the first folk music museum in China, and the Xi'an Drum Music Research and Conservation Center was established in 2004, which is the first folk music museum in China. In 2004, "Xi'an Drum Music Research and Protection Center" was established, which is a specialized research institution for the protection of the world-class intangible cultural heritage of Xi'an Drum Music, and it has formulated a series of long-term protection programs and carried out academic seminars, which further promoted the exploration and research on ecological restoration, excavation and protection, development and utilization of Xi'an Drum Music.

2.1.3 Xi'an Drum Music orchestra

The inheritance of Xi'an Drum Music is carried out through music societies (Qiao Jianzhong, 2019). According to the literature, it's known that the main inheritance of Xi'an Drum Music relies on different music societies, each of which has its own system of inheritance, performance style, and activity area. The classification of Xi'an Drum Music's musical style is also based on the inheritance origins and performance characteristics of the music societies. Before 1949, most of the musicians were male, but due to urbanization and male labor migration, music societies gradually began to recruit female members.

In history, there are numerous Drum Music Groups in Xi'an. Soon after the liberation in 1949, there were over forty or fifty Drum Music groups only in Xi'an District. Each time in performing season, in the streets and along the lanes, Wind

orchestra were played and horns honked. Everywhere was decked with bunting flags. and hummed with excitement, alive and active. Yet, with the change of time, Drum Music groups disappeared gradually.

At present, there are only six traditional folk Drum Music Societies providing normal inheritance performance. They are: ①Xi'an Grand Deity Temple Drum Music Society, ②Xi'an Hejiaying Drum Music Society, ③Nanjixian East Village Drum Music Society, ④Nanjixian West Village Drum Music Society, ⑤Xi'an Dong Cang Drum Music Society and ⑥Xi'an Dajichang Drum Music Society. The staff of these societies consists of farmers, teachers, retired workers, and students, etc.. These traditional societies have strict mentoring relationships and each has its own representative transmitter and promoters.

In 2014, Professor Qiao Jianzhong of the Xi'an Conservatory of Music initiated the "Sixty Years of Drum Music Research in Xi'an and the Xi'an Drum Music Digital Collection Project," which aims to digitally record, collect, and re-study the status of Xi'an's six remaining drum music societies by revisiting their fields. The article takes the Zhouzhi South Jixian East Village Drumming Society, one of the field subjects, as a case study, and tries to explore the past changes and future direction of Xi'an's drumming through this clue. (Yang Tingting, 2022) In the current context of cultural change, the Hejiaying Drum Society is in the transition period of development, and its musical and cultural narratives need to take the longitudinal development of history as a vein, and through the different cultural situations presented by a music society in various historical periods, to explore the mechanism of its development and change, so as to have a peep at the overall survival of Xi'an's drum music as a music. (Yan Ruoyu, 2019)

There are currently six centuries-old Xi'an Drum Music Groups, and the article will choose two of them as the object of field research, namely Hejiaying Drum Music Society and Dongcang Drum Music Society. Since there are great differences between the two societies, this article conducts a comparative study of the two societies in terms of their backgrounds, musical ontologies, members, and development status. By utilizing the research theories and methods of ethnomusicology, this paper explores and analyzes the two music societies, and strives to make some contributions to the

protection and development of Xi'an Drum music, so as to better pass on this precious traditional culture. (Jia Heli, 2019)

We carried out a lot of field research on the historical development and survival of Dajichang Drum Music Society in Xi'an since its establishment, and went to Dajichang Drum Music Society for many times to analyze the geographic location; interviewed the staff of the society; collected and analyzed the information of music scores, the use of music tunes, the information of musical instruments, and information of the composition of the staff; followed and recorded the activities of the society; and collected information on the genealogy, inheritance methods, and status quo of the society. The development and survival status of Dajichang Drum Society is analyzed from multiple aspects such as genealogy, inheritance methods and current status. We try to help the development of Dajichang Drum Music Society and its future inheritance and protection by organizing the information of the research object, and leave more valuable information about Dajichang Drum Music Society. (Li Xintong, 2019)

Dongcang Drum Music Society is the only existing old music society in Xi'an Drum Music that has successfully undergone commercial transformation, mainly analyzing the changes in the heritage, staff structure and operation status of the society after it has been transformed from folklorization to corporate operation. We strive to show in detail the changes in the survival and development of the music society, the inheritance of music scores and the turnover of personnel in the past sixty years, and hope that this thesis can expand the understanding and research on Dongcang Drum Music Society in the academic field, and retain more information about the real music form of Dongcang Drum Music Society and the development of the society. (Cheng Qi, 2018) "Musical form" is the core of the inheritance and development of a musical matter. Based on more than ten field surveys and nearly one hundred research documents, the researcher briefly analyzes the musical patterns of Xicun Drum Society in the new century, such as "rhythm, key, score, instrument, and song", with a view to explore a way for its future protection, inheritance, and development.

Taking the survival status of traditional Xi'an Drum Music Groups as the thesis, combining literature study and field investigation, the characteristics and changes of traditional drum music societies in terms of the nature of the societies, the composition and rules of the societies, the styles of drum music performance and the representative

music, the occasions of drum music performance and the development of inheritance with the advancement of the process of urbanization and the rapid development of the society are elaborated, in order to have a clear understanding of the survival status and the development of its inheritance. (Niu Yubing,2016) Taking Hejiaying Drum Music Society as the research object, analyzing the inheritance method of Xi'an Drum Music and the cultural significance contained therein, showing people the unique charm of traditional music culture. (Yan Ruoyu,2016) The researcher began to visit various music societies from 2001, and based on a large number of field investigations, he pursued the current situation of Xi'an Drum Music Groups in a doctrinal way, with the help of multidisciplinary theories, such as folklore, cultural anthropology, and so on, he recognized Xi'an Drum Music Groups and folklore as a cultural whole, and described in depth the classification, membership, nature, and rules of Xi'an Drum Music Groups, as well as the temple fairs, praying for rain, and fighting for music that the societies participated in, and described in depth the folklore activities of Xi'an. The classification, membership, rules and regulations of the society, as well as the participation of the society in temple fairs, rain prayers, music fights and other folkloric activities are described in depth, and their deeper significance is explained, so as to seek the cultural roots of the preservation and inheritance of this folk music. (Wenru, 2008)

2.2 Process of Reviews

2.2.1 Searching for the pre-existed documents from existing sources---book, journal, and research works

Research Institute of the Central Conservatory of Music, 1954 The Drumming Society and Bronze Instrument Society of Shaanxi (Survey Report)

Li Shigen, 1959 The Collection of Drum Music of An Laixu and the Collection of Drum Music of the Monk School

Li Shigen, 1960 The Collection of Drum Music of Xicang

Li Shigen and He Jun, 1962 The Collection of Drum Music of the Lay School

Li Shigen, 1983 "The Interpretation of Xi'an Drum Music Score".

Li Shigen, 1984 "Zhouzhi Nanjixian zhuanpai drum music" (The drum music of the popular school of Zhouzhi Nanjixian)

Li Shigen, 1993 "The Orchestra Composition of Xi'an Drum Music"

Cheng Tianjian and Li Baojie, 2000 "Anthology of Research Papers on Ancient Music of Chang'an", Xi'anMap Publishing House

Deng Meng, 2007 "Anthology of Excellent Papers on Xi'an Drum Music"

Chu Li, 2008 The Compositional Structure of Xi'an Drum Music, Central Conservatory of Music Publishing House

Zhao Gengchen, 2009 "Collection of Ancient Scores of Xi'an Drum Music".

Ma Xiping, 2009 "Xi'an Drum Music: A Complete Set of Sitting Music in Four Keys and Eight Beats"

Ding Jing, 2009 "Research on the Inheritance of Chang'an Ancient Music--Taking the Ancient Music Society of Xi'an Village in Nanjixian, Zhouzhi County as an Example".

Li Shigen, 2010 "The Complete Book of Xi'an Drum Music (5 Volumes and 5 Books)

Ding Jing and Feng Yalan, 2010 "Study on the Genealogy of the Organization of the Drum Music Society of South Jixian Xicun, Chang'an County, Shaanxi Province".

Wang Xiaoru, 2010 "The Living History of Shaanxi: Arrangement and Research on the History of Xi'an Drum Music", Sanqin Publishing House

Ye Mingchun, 2012 "On the Aesthetic and Practical Functions of Xi'an Drum Music".

Jiao Jie, 2013 "Xi'an Drum Music Interpretation Manual", Central Conservatory of Music Press

Feng Yalan, 2013 Xi'an Drum Music Song Chapter, Central Conservatory of Music Press

Ding Jing and Feng Yalan, 2014 "Publication of the Songbook of <Nanjixian Xicun Music Society>

Wang Xiaoping and Zhao Chenquan, 2014 "The Continuation of Traditional Fragrance in Folklore: Interview with Tian Xiaoli, Folk Artist of Xi'an Drum Music".

Wang Xiaoping and Zhao Chenquan, 2016 The Protection and Practice of Xi'an Drum Music, Northwest University Press

Cheng Tianjian, 2016 Introduction to Xi'an Drum Music, Culture and Arts Press

Liu Kuanxin , 2016 The Canon of Xi'an Drum Music (5 Volumes and 20 Books), Taibai Literature and Art Publishing House

Deng Meng , 2016 Collection of Essays on Xi'an Drum Music, Taibai Literary Publishing House

Wang Wenxin, 2017 Sixty Years of Xi'an Drum Music Research, Beijing Yanshan Press

Qiao Jianzhong , 2019 Xi'an Drum Music Illustrated, Shanghai Music Press

Cheng Tianjian and Zhang Yannan, 2019 Xi'an Drum Music Performance Tutorial, Shanghai Music Press

Xu Debao, 2020 Xi'an Drum Music Collection of Newly Created Songs, Taibai Literature and Art Publishing House

Cui Xian, 2021 Xi'an Drum Music, Guangxi Normal University Press

Yang Yi pingpang, 2022, The Metaphysical Sound of the Great Tang Dynasty, Sanqin Publishing House.

Yan Ruoyu, 2023 Xi'an Drum Music, Culture and Art Publishing House

2.2.2 Evaluate the value of the reviewed documents

First, by searching for keywords related to the history and performance of Xi'an Drum music, I found many books and papers on the development history, transmission methods, and notation methods of Xi'an Drum music. These works and papers provide an important reference basis for a comprehensive understanding of the development of Xi'an Drum music, and also enable subsequent researchers to fully understand this ancient musical genre.

Next, by searching for keywords related to the instruments and scores of Xi'an Drum music, I found relatively few relevant materials. Some specific books and papers recorded the scores and content passed down in a certain music society. The development challenges such as the reduction in performance opportunities for music societies, the difficulty in recruiting musicians, and the shrinking audience also provide important references and stimulate thinking about the direction of innovative development research on Xi'an Drum music. Researchers can find new research ideas from these materials.

Finally, by searching for keywords related to the inheritance and protection of Xi'an Drum music, the research can be divided into macro and micro perspectives. The

macro part mainly focuses on the current situation of Xi'an Drum music, combined with a specific perspective to make specific analyses and suggestions. The micro part includes some master's theses that, by analyzing the historical changes of a single music society, have discovered difficulties and put forward targeted protection suggestions. However, a systematic and comprehensive study on the inheritance and protection of Xi'an Drum music has not yet been found.

In summary, through the above search, these literatures have the following values:

Provide basic knowledge and literature: Previous research results provide rich basic knowledge and literature for subsequent researchers. These materials include survey reports, interview records, and score records, laying a solid foundation for subsequent research.

Inspire research directions and questions: Previous research results provide inspiration and guidance for subsequent researchers to determine research directions and questions. There may be some controversies or unresolved issues in previous research results, which can become objects for further exploration by later researchers.

Provide theoretical frameworks and methods: Previous research results also provide theoretical frameworks and research methods for subsequent researchers. These methods and frameworks can provide references for subsequent research, saving time and effort and making research more efficient.

Guidance and correction of errors: Previous research results can guide subsequent researchers to avoid repeating the mistakes of their predecessors and can also correct misunderstandings or biases that may have existed in previous research.

2.3 Result of review

2.3.1 Lay out the outline of the finding

Literature study on Xi'an Drum music:

2.3.1.1. Historical development of Xi'an Drum music

Overview of historical research on Xi'an Drumming

Research Value of Xi'an Drum Music Music Culture

Xi'an Drum Music Inheritance Mode

2.3.1.2. Development of Xi'an Drum Groups

Inheritance and style of the Centennial Drum Groups

Dilemmas and problems of contemporary drumming Groups

2.3.1.3. Instrumental Studies of Xi'an Drum Music

Classification of Xi'an Drumming Instruments

Research on Performance Forms of Xi'an Drum Music

2.3.1.4. Scores of Xi'an Drum Music

Research on the notation of Xi'an Drum Music

Research on the Notation Content of Xi'an Drum Music

2.3.1.5. Inheritance and Protection of Xi'an Drum Music

Digital Development of Xi'an Drum Music

Exploration of Innovation Mode of Xi'an Drum Music

Research on the Academic Value of Xi'an Drum Music

Research on the Social Function of Xi'an Drum Music

2.3.2 Present the results of the review in a descriptive form

Firstly, by searching keywords such as Xi'an Drum music, music society, musical instrument, music score, inheritance protection, I found that the research results on the topic of Xi'an Drum music are relatively abundant, with published books and theses, which provide important references for the comprehensive study of Xi'an Drum music and enable later researchers to have a comprehensive understanding of the current status of the study of Xi'an Drum music and its contents.

Secondly, through searching music societies and music scores, there are fewer related works and some papers, which mainly focus on the inheritance system of a certain music society and the existence of difficult problems, such as outlining research. These writings and theses provide important references for the study of the inheritance method of Xi'an Drum music and inspire thinking about the direction of inheritance protection research. Researchers can find new research ideas from these materials.

Finally, after searching the inheritance protection of contemporary Xi'an Drum music, there are only preliminary attempts and suggestions for a certain music society or group, and there are no concrete replicable operation and widely due practical suggestions and development.

2.4 Research site socio-cultural contexts

2.4.1 CNKI

China Knowledge Network (CNKI) is one of the largest digitized academic resource libraries and knowledge service platforms in China, providing a huge amount of academic literature, books, journals, conference papers and other resources. As a comprehensive academic information service platform, China Knowledge provides academic resources covering a wide range of disciplines such as humanities and social sciences, natural sciences, engineering and technology, covering a wide range of research fields and academic needs.

China Knowledge has rich database resources, including China Academic Journals Full-text Database, China Doctoral Dissertation Full-text Database, and China Important Conference Papers Full-text Database, etc. Users can easily access the full-text database of Chinese academic journals through China Knowledge. Users can easily access the latest academic research results and literature information through China Knowledge, which supports users in academic research, thesis writing, and scientific research project declaration.

In addition to rich academic resources, China Knowledge also provides intelligent search and analysis tools to help users efficiently obtain the information they need. At the same time, China Knowledge also supports users to carry out academic exchanges and cooperation, and promotes exchanges and cooperation in the academic community.

In short, as a comprehensive academic resource platform, China Knowledge Network provides rich academic resources and convenient information services for the majority of academic workers, and plays an important role in promoting academic research and academic exchanges.

2.4.2 National Library of China (NLC)

The National Library of China (NLC) is a national library located in Xicheng District of Beijing and one of the largest libraries in China. Founded in 1909, the library has become a comprehensive library with rich collections and documentary resources after years of development and growth.

The National Library of China has a large collection of documents and publications, including ancient books, rare books, all kinds of books, periodicals,

newspapers, maps, and foreign language documents. Its collection is internationally renowned for its size, variety and quality. In addition, the National Library of China actively promotes the construction of digital libraries and provides digital resources and services to facilitate readers' access to information.

As China's national library, the National Library of China is not only an important literature resource center, but also an important place for academic research and knowledge dissemination. It provides scholars, researchers and readers with a favorable environment for study and research, and promotes academic exchanges and knowledge transmission.

The National Library of China also actively carries out international exchanges and cooperation, and maintains close contact with libraries and institutions around the world, promoting cultural exchanges and cooperation between China and foreign countries. At the same time, the library regularly organizes various exhibitions, lectures and academic activities, providing the public with a rich variety of cultural activities.

In short, the National Library of China, as one of the important libraries in China and even in the world, provides the public and academics with a wealth of documentary resources and knowledge services, and plays an important role in promoting academic research and cultural exchanges.

2.4.3 Britannica

Encyclopedia Britannica is a world-renowned encyclopedia covering a wide range of subject areas, including history, science, literature, art, geography and so on. It dates back to the 18th century and is one of the most respected and authoritative encyclopedias in the world.

Renowned for its depth, breadth, and authority, Encyclopedia Britannica covers a wide range of subject areas, from ancient history to modern science, and from literature and art to geography and the humanities, in a rich and comprehensive manner. Each entry is written by experts and scholars, and undergoes strict proofreading and editing to ensure the accuracy and authority of the content.

In addition to the traditional paper version, Encyclopedia Britannica also offers an online version, enabling readers to access knowledge anytime, anywhere. The online version not only contains the content of the encyclopedia, but also provides multimedia

resources, dynamically updated content, and interactive features, providing readers with a richer learning experience.

Encyclopedia Britannica is not only a traditional encyclopedia, but also a treasure trove of knowledge that is constantly updated and evolving. It is dedicated to reflecting the latest academic achievements and intellectual developments, and providing readers with the most up-to-date information and insights.

As a world-class encyclopedia, Encyclopedia Britannica plays an important role in promoting the dissemination of knowledge, fostering academic research and popularizing science and culture. It provides readers with an in-depth understanding of the world and has become an indispensable learning tool in schools, libraries and homes. In conclusion, Encyclopedia Britannica, as one of the most famous encyclopedias in the world, is widely praised for its authority, comprehensiveness and depth, and provides readers with rich knowledge resources and learning tools.

2.4.4 Google Scholar

Google Scholar is a free academic search engine launched by Google, aiming to help academics and researchers more easily access academic literature, journal papers, academic conference papers and other academic resources. Google Scholar provides a convenient way for users to find relevant academic materials by searching academic literature, professional journals and academic publications. Users can quickly find academic papers and research results they are interested in through Google Scholar, and can learn about related research through citation links. Google Scholar also provides author profiling, citation analysis and other functions to help users better understand the academic research dynamics and academic results. At the same time, Google Scholar also supports Chinese search, providing a convenient way for Chinese academic researchers to obtain academic information. Overall, Google Scholar, as a global academic resource platform, provides a convenient and comprehensive academic search tool for academic researchers, and plays an important role in promoting academic research and academic communication.

2.5 Theories used in this Research

2.5.1 Anthropology of Music

This is the study of the relationship between music and human beings, including the cultural, social, and psychological aspects of music, aiming to understand the role and significance of music in different cultural and social contexts.

I have chosen the Xi'an Drum music genre for my research, which requires me to examine and study the individual development and change of this music in the context of the macro social and cultural environment, and to analyze the reasons for the change and current situation of the music society by taking into account the influence of the social environment and the background of the times on the Xi'an Drum music.

2.5.2 Comparative musicology

This is a research method that explores the commonalities and differences in music, as well as the musical exchanges and influences between different cultures by comparing music from different cultures, regions and periods.

Through the method of comparative musicology, it is possible to compare and study the composition, inheritance and survival of Xi'an Drum music in terms of different music societies in the same era, different changes in the same music society, changes in instrumental compilation, and innovations in the style of tunes.

2.5.3 Sociological research

This is the study of social phenomena, social relations and social structure, including social change, social problems, social organization and other aspects of the study content, aiming to understand the operation and development of the law of society.

Xi'an Drum music, as one of the masterpieces of the world intangible cultural heritage, is constantly renewed and developed in today's social development of cultural industry and intelligent technology. It is of this practical significance and revelation to further plan the self-renewal and protection mechanism of Chinese traditional music by exploring the composite mode more suitable for the development of contemporary Xi'an Drum music.

2.5.4 Field Research Method

This is a research method that collects data and information through field surveys and observations, and is usually used in fields such as sociology, anthropology, and ethnography.

Field visits and research on Xi'an Drum music performing groups, performers and academic research groups can provide a more realistic understanding and grasp of the development of the current situation and laws of the research object, and further put forward feasible opinions.

2.5.5 Literature collection method

This is a research method that involves collecting information and data through reviewing existing literature, including books, journals, newspapers, websites, and other kinds of literature.

A great deal of academic research has been carried out on Xi'an Drum Music, and fruitful results have been achieved in the areas of inheritance, music ontology, chronology, and melodic analysis, etc. If we want to explore the new direction of development adapted to the times, we must carry out a great deal of literature reading and collection, and put forward more practical and effective suggestions on the basis of this.

2.6 Related Documents and Research

2.6.1 The musical characteristics of Xi'an Drum music

2.6.1.1 The Research of instruments of Xi'an Drum Music

Xi'an Drum Music is composed of wind instruments such as sheng, guan, and di, as well as percussion instruments such as drums, gongs, cymbals, and bells. The performance requirements for different occasions also vary. Additionally, the number of performers and the performance functions of the instruments also differ based on different research forms. (Tianjian Cheng).

Musical instruments are important means and tools of musical expression. Xi'an Drum music is different because of the unique instruments used. Its musical instruments are divided into two groups: wind instrument and percussion instrument.

As the leading instrument and melodic pillar of Xi'an Drum music, the bamboo flute plays an important role in the orchestra. At present, the research on the shape, rhythm, tuning and production of the bamboo flute in Xi'an Drum music has reached a certain level, but the research on its performance art is relatively scarce. On the basis of the performance practice of bamboo flute in Xi'an Drum music, we reviewed the relevant audio literature and conducted a field survey, aiming to

summarize and analyze the performance art of the bamboo flute in Xi'an Drum music by studying its specific use, and to elaborate the unique role of the bamboo flute in Xi'an Drum music and its inheritance and development, which has a certain reference value for the performance of bamboo flute in Xi'an Drum music, and for the research of Xi'an Drum music and bamboo flute music. This is a reference value for the study of bamboo flute performance in Xi'an Drum music and the music of Xi'an Drum music. (Li Shuting, 2022) The flute is the melody instrument of Xi'an Drum music, and it is an indispensable instrument in the orchestra as the leader. The researcher consults, collects and organizes a large number of research results of the predecessors to find out the reason why the uniform hole flute has been eliminated, and tries to analyze its nature, pitch, Yincheng relationship, fingering, etc., to duplicate the uniform hole flute in Xi'an Drum Music, and to analyze the role of the use of the uniform hole flute in the inheritance of Xi'an Drum Music. (Zhang Yan,2018) Taking the drums in Xi'an Drum music as the research object, using the observation method of ethnomusicology and the combination of fieldwork and modern music theory, the role of drums in Xi'an Drum music is studied through the rhythms, timbres, and styles. (Wang Ping,2010) Using the method of instrumentation, the drums in Xi'an Drum music are sorted out, and analyzed in terms of the method of instrumental performance. (Zhang Yan,2010) started from the rhythmic instruments of Xi'an Drum music, sorted out the development of rhythmic instruments, and pointed out that the combination of these instruments is a product of the combination of foreign instruments and local culture through the ages. (Wang Xiaoru,2012) studied and analyzed the role of sheng sheng, a wind instrument in Xi'an Drum music, in terms of its shape, structure, and tonal arrangement. (Yue Huayen,Liu Analytical Yu, 1987).

2.6.1.2 The Research of the notation of Xi'an Drum Music

Xi'an Drum Music uses two types of musical notation: melodic notation and rhythmic notation. Melodic notation is known as Gongchepu (工尺谱), similar to the Song Dynasty's Suzipu (俗字谱), and uses a fixed solmization method. In addition to using characters to record pitch, it also includes rhythmic notation to indicate various symbols and terms for decoration, extension, rest, and repetition. Xi'an Drum Music scores have a greater quantity and completeness of these symbols and terms compared to existing traditional music scores (Chu Li, 2008). Rhythmic notation uses Chinese

characters of rhythmic instruments to mark the rhythm, using "×" and "○" to record the rhythm of different rhythmic instruments. Xi'an Drum Music has a large number of scores and musical pieces.

2.6.1.3 The Research on the Music Score of Xi'an Drum Music

Rhyme is the most important spreading way for Xi'an Drum Music. The ancient character-recorded music book has only pitch but without duration, making it impossible for the ordinary people to read. The true understanding of such music book relies on the masters' oral teaching and the performance of it could not be made until the players learn to read the music book. This is also the most mysterious part of Xi'an Drum Music. At present, fewer and fewer of people could understand this kind of music books.

The notation of Xi'an Drum Music consists of the melodic instrument score (the common character score), the drum score (the drum zazi score) and the bronze instrument score, and its notation and rhyme reading method have unique meanings. From the point of view of notation, there are neither bar lines nor time increment lines nor time decrement lines, but through the rhymes and actual performance of folk artists, and by analyzing and judging the use of special symbols such as "ゐ", "社", "'○" etc., as well as the position of the real plate, imaginary plate, flat plate, and falling plate on the sheet, the special compositional rules of Xi'an's drum music scores can be found out. (Cheng Tianjian,2010)

Through studying, analyzing and researching the Xi'an Drum music lyrics, we realized the inseparable relationship between Chinese traditional music and the opera music of Tang music, Song lyrics, Liao, Jin, Yuan, Ming and Qing dynasties, and confirmed the founding significance of the Chinese lyrics and compositions in the birth, formation and development of the Chinese traditional music genres. (Yuan Jingfang, 2022) Since the late 20th century, Xi'an Drum music has had very few innovations in tunes (especially originality) and genres. The researcher attempted to create a piece of Xi'an Drum music called "Song of the Morning Terrace" in the hope that more professionals will pay attention to the creation of Xi'an Drum music itself, so as to enhance the aesthetics of the Xi'an Drum music which is rich in artistic essence, and to make the ancient music in the hands of the present generation continue to develop and innovate and continue its glory as it did in the old days. The ancient music in the hands

of the present generation can continue to develop and innovate as in the past, and continue to be brilliant. (Chu Lixin, 2019)

Starting from solving the basic problems existing in the existing theories of the relevant formulas, this paper selects the starting and ending structures in the Xi'an Drum music "starting" and "playing" to carry out a thematic study, so as to supplement the existing theories. In this paper, we firstly organize and summarize the four main features of the thematic development techniques in the structure of qimu, jiuqu, and jiuqu. (Wang Jingyuan, 2019) From the point of view of musicology and instrumental performance, the accurate, reasonable and scientific translation of Xi'an Drum Music popular character sheet music means that the drum music sheet music should be consistent with the rhymes of the drum musicians or the acoustics of their performances. Reasonable" means that the music scores should be consistent with the traditional music and rhythm theories of China. (Feng Yalan, 2012) analyzes the commonalities and differences of the famous Xi'an Drum music piece "Yu Lin Ling" by comparing the notation of the actual performance sound with the translation of the score transmitted by the local music society. (Fang Jianjun, 2010)

2.6.2 The causes of the unpopularity of Xi'an Drum music

The inheritance method of Xi'an Drum Music is more or less the same as that of other traditional Chinese music styles, which is mainly based on oral teaching by heart. Although there are music scores for reference, there is no rhythmic division and determination of the timing of the notes, which leads to many unstable factors in the inheritance process. Due to the changes in today's social environment and aesthetic concepts, the traditional inheritance methods have been greatly restricted, and faced with the reality of fewer music societies, fewer people learning the art, lack of performance platforms, and higher difficulty in training the transmitter, leading to the challenges of the inheritance and development of Xi'an Drum Music and the protection of its innovations. (Xiaoru Wang, 2010)

transmitter of folk music play a vital role in the process of dissemination and inheritance. Nowadays, the transmitter of Xi'an Drum Music are generally older, and the average age of the members of the music society is around 68 years old, so cultivating a new generation of transmitter has become a current problem that the music society needs to solve urgently. Xi'an Drum music cannot let young people solve their

livelihood problems, so few of them are willing to learn it. At the same time, the living space of Xi'an Drum music is gradually shrinking. As a product of the farming culture in the Tang and Song dynasties, Xi'an Drum music is a product of the fusion of local living habits and customs and culture, and is an important part of the farming life. With the process of urbanization and the impact of popular music, the audience of Xi'an Drum music is also gradually decreasing. (Jiamin Yun, 2016)

2.6.3 The ways to promote Xi'an Drum music

Xi'an Drum music has been passed down in the daily life of the people in Xi'an and the neighboring areas of Xi'an, and it is a kind of music unique to Xi'an area. It is the unique music of Xi'an. It has condensed the wisdom of the nation for thousands of years, but it is in the difficult predicament that it is difficult to be inherited and on the verge of being lost. We need to actively inherit and protect our national culture, and also need to innovate the protection and development of traditional non-legacy. Taking the Xi'an Drum music as the research object, we summarize the current situation of the protection and development of Xi'an Drum music through literature study and field research. By analyzing the protection and development modes of local musical intangible cultural heritages in Shaanxi and China, we can learn from the experiences and summarize them in order to innovate the protection and development mode of Xi'an Drum Music in the future. After visiting the six major Xi'an Drum Music Groups, we conducted an in-depth research on the Dongcang Drum Music Society, which is integrated with the cultural tourism park in the Datang Hibiscus Garden. On the basis of summarizing the development status of Dongcang Drum Music Society, and through the comparative study with other Xi'an Drum Music Groups, we summarize the advantages of Dongcang Drum Music Society in integrating with cultural tourism. It is hoped that through the planning of music and cultural tourism routes, the protection of Xi'an Drum Music's non-genetic inheritance will be integrated into the construction of cultural tourism in the region, so as to realize the social inheritance of non-legacy and really land on the protection and development of intangible cultural heritage. (Jia Borui, 2021)

After entering the new century, Xi'an Drum music has had an existential crisis, and under the new social situation, Xi'an Drum music has made various changes and reforms for the continuation of its cultural lifeblood to meet the needs of social

development, the researcher has sorted out the various phenomena of the survival and change of Xi'an Drum music at the present stage, analyzed the social and cultural problems involved, and demonstrated how the local music species maintains and extends its cultural life. It also analyzes the social and cultural problems involved, and shows how the local music genre maintains and continues its cultural life. (Luo Jie,2020) By systematically analyzing the value, development lineage, distribution of activities, existing crises and measures to be taken to realize the sustainable development of Xi'an Drum music, this ancient music genre can be developed and prospered on the basis of protection. (Zhang Ping&Chen Zhe&Yang Guiling,2020)

Due to the development of the society and the change of the times, the environment for the inheritance of Xi'an Drum music has changed a lot, the reduction of the activity places, the death of the old artists, the change of the modern people's aesthetics and forms of entertainment and so on make the inheritance and development of the Xi'an Drum music suffered a lot of impacts. With China's emphasis on traditional music and culture, various protection policies and documents have been issued, and ordinary schools have also become an important position for the inheritance and protection of traditional music and culture. The requirement of "taking the excellent traditional music of all nationalities in China as an important content of music teaching" has established the basic concept of "promoting national music and understanding the diversity of music cultures" in school music education, so how to inherit Xi'an Drum Music in school education has become an urgent issue. How to inherit Xi'an Drum music in school education has also become an urgent problem for ordinary schools in Xi'an. Chang'an No.2 Middle School in Chang'an District, in order to respond to the requirements of the new curriculum and enrich the campus life of students, has launched an extracurricular Society with Xi'an Drum Music as the content of practical activities since 2013, and has made obvious achievements over the past seven years, and has been summarizing its experience in the course of development. The researcher analyzes the feasibility of adding Xi'an Drum music into school music education and the development of Chang'an No. 2 Middle School Drum Society from five parts, and puts forward reflections and suggestions, hoping to make up for the important content of the research related to the combination of local music culture and school music education and to provide a reliable basis for the information. (Meng Xiaoyu, 2020)

Chinese traditional music is facing the dilemma of deteriorating living conditions due to internal factors such as easy loss of musical skills, small audience and limited dissemination methods, as well as external factors such as the current education situation dominated by "Western music" in China. This paper takes the transmission of Chinese traditional music in colleges and universities as the main research line, and selects three colleges and universities, namely Xi'an Conservatory of Music, Quanzhou Teachers College, and Peking University, to conduct a case study on the transmission status of specific traditional music, and analyzes the transmission characteristics and shortcomings of the three colleges and universities. (Jiang Xi-wei, 2020)

This paper interviews and records the activities related to the innovation of Xi'an Drum music folk music society and artists' repertoire since the 1960s. From the oral history of the representative artists, it can be seen that these activities embody the growth and changes of the folk artists and music society of the traditional music and their interaction with the society under the environment of the times, which is not only useful for people to understand the Xi'an Drum music and its artists and Societys in a comprehensive and objective way, but also useful for people to know the traditional music of Xi'an and the traditional music of Xi'an. It is not without benefit. (Chu, 2018)

For more than half a century, the study of Xi'an Drum music has gone through three different periods of historical development: the period of inception (1952- 1980), the period of prosperity (1980-2000), and the period of diversified development (after 2000). The focus, level, method and results of academic research in these three periods reflect the conscious adjustment within academic research. With the development of the discipline of Chinese traditional musicology, how to integrate the academic resources, adjust the research ideas and optimize the disciplinary team of Xi'an Drum music research has become the key point to be faced and solved in the discipline. Through the combing of research results in the past ten years, we analyze the existing shortcomings and put forward constructive suggestions. (Liu Rong, 2016)

How to effectively protect and inherit Xi'an Drum music has become a topic that many scholars and people who are responsible for drum music have been studying and exploring. Xi'an Drum music is incorporated into the music education system of Xi'an colleges and universities so that every student in Xi'an can appreciate Xi'an Drum music, learn Xi'an Drum music and understand Xi'an Drum music. The Xi'an Drum

Music Student Drum Troupe can be set up in colleges and universities to make it become the most characteristic music brand in Shaanxi universities, which is also an attempt for Xi'an Drum Music to really enter into the campus. (Cao Gengxian, 2011)The protection of Xi'an Drum music should be based on four principles-- faithful protection, conscious protection, "living protection" of objects, and record protection, and on this basis, the dialectical relationship between rescue and protection and inheritance and development should be sorted out, and pure protection and innovation should be adopted. On the basis of this, we should clarify the dialectical relationship between rescue and protection and inheritance and development, and adopt pure protection and separation of innovation, so as to make it truly embark on the track of healthy cultural protection. (Xu Debao & Reda, 2006)

2.6.4 Other Research on Xi'an Drum Music

Taking the zither piece "The Walker" and Xi'an Drum Music as the research object, through analyzing the performance style, performance techniques, theme motifs, and scale characteristics of each part of "The Walker," we analyze the use of Xi'an Drum Music elements and the embodiment of Xi'an Drum Music stylistic characteristics in guzheng compositions. (Gu Koyi, 2023) Analyzed and summarized the interaction between the Xi'an Drum music and the Shaanxi zheng school in terms of their musical creations. Taking the zheng piece "Shooting Drums in Xiangshan" as an example, the innovative ideas and successful models obtained from Shaanxi zheng music in terms of creation and performance are studied from the perspective of Xi'an Drum music. (Liu Zilin, 2016) Taking Xi'an Drum music as a local soundscape, with "listening" as the keyword, through the interview with He Zhongxin, the national inheritor of Xi'an Drum music, we analyze the significance of its sound characteristics, auditory memory and auditory dissemination in the cultural inheritance and interaction of the drum music and the related thoughts. (Jiang Jing, 2020,) takes Xi'an Drum music as the research object, and explores the aesthetic problems it presents. This paper consists of three parts: the introduction, three chapters and the conclusion. In the preface, the reason, significance and research dimension of the topic, the history and current situation of the topic, the problems to be solved and the research methodology discuss the aesthetics of Xi'an Drum music. Through discussing the folkloric activities of Xi'an Drum music, "music- behavior", musical form, the "humming" technique of

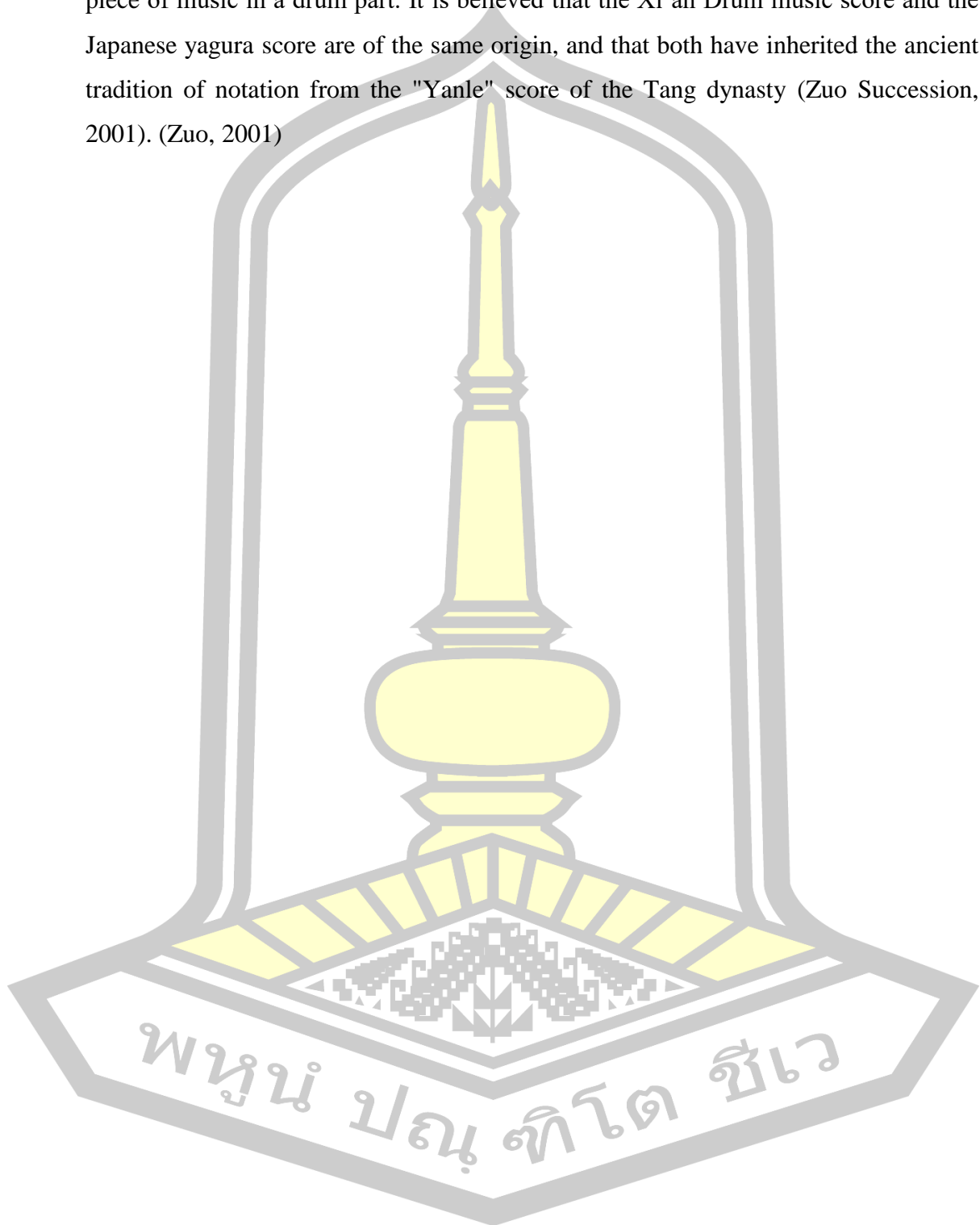
rhyiming, social function and aesthetic function, and analyzing the aesthetic identity and cultural change of Xi'an Drum music, the study of the aesthetics of Xi'an Drum music will be conducted. It also analyzes the aesthetic identity and cultural change of Xi'an Drum music, and discusses the aesthetics of Xi'an Drum music. (Song Yue,2020)

Taking the Northwest Ethnic Music Research Center of Xi'an Conservatory of Music as an example of the construction of the Northwest traditional music audiovisual collection, we will discuss in depth the collection, arrangement, and construction of the collection of music audiovisual materials, and further make more possible exploration and attempts for the means and path of storing the collection of traditional music audiovisual materials in Northwest China. (Yang Tingting,2019) Jizhong Sheng and Pipe Music and Xi'an Drum Music are both instrumental combinations dominated by the sheng and pipe, and the instrumental combinations, instrumental forms and Gongtiao system carried by the two have the connotations of consistency and interconnectedness, which are specifically reflected in the existence of seventeen Miao shengs, nine-hole pipes, and seven tones as a whole, which highlights the accumulation of the great traditions of Chinese music and culture in the present time. The two have different connotations in the music ontology, which is the result of a certain degree of variation in the process of reproducing and carrying the tradition under the premise of relative stability. (Sun Maoli, 2017) According to the categorization of information, the ancient score is a material body that exists in the form of social information. The ancient scores of Xi'an Drum music are inherited by generations of folk artists, condensing the results of self-made and regenerated information of people in the generations of transcribing ancient scores and oral transmission. In order to be able to observe more clearly the differences in the traditional Chinese music scores and their styles, the differences and correlations of the scores were analyzed and calculated by taking the scores of Xi'an Drum Music as an example. In such differences and uncertainties, the significance of music is revealed. (Cao Gengxian, Li Donghe, 2017) Over the past sixty years, governmental cultural units, scholars, institutions of higher learning, and the general public have consciously or unconsciously formed a kind of "historical synergy" to maintain the drum music on a continuous social basis and make it stumble forward painstakingly. Liu Zhiqi, a Tang scholar, once said, "The beauty of history is the narrative first." This paper intends to gradually unfold the long journey of sixty years

of Xi'an Drum music research with the method of documentary and narrative, and the care of academic history perspective. (Qiao Jianzhong, 2017)

Taking Li Shigen's *The Complete Book of Xi'an Drum Music* as the main research resource, the 42 daluo structures in the treatise were sorted out and categorized, and the translated scores of 10 of the daluo were analyzed. (Yuan Jingfang,2017) Xi'an Drum music originated in the Sui and Tang dynasties, and through the Song, Yuan, Ming and Qing dynasties, it still maintains a fairly complete repertoire, score, structure, instrumentation, and performance forms, and is one of the most completely preserved large-scale folk music genres among the types of Chinese folk music and culture in vivo today. The researcher has systematically and scientifically sorted out and discussed the research results, and put forward practical countermeasures to the existing problems of the research. (Xia Ruizhou,2016) Summarizing the research status of Xi'an Drum music from 2009-2013 in terms of musical instruments, musical scores, musicians, aesthetics, and inheritance and development it can be found that Xi'an Drum music's technical research and knowledge research have achieved certain results. Its research vision and the fields involved are also broader, the research on history, instrumentation and morphology has been promoted, and the perspectives are gradually diversified; in the research mode, there are both case studies and comprehensive studies, but the research on Xi'an Drum music still has a lot of places to be explored, and it is necessary to further open up new research paths, broaden new research fields, and create new academic regeneration points with a diversified and open mindset, which is important for the inheritance and development of this music genre. This is of great significance to the inheritance and development of this music genre. (Yuan Jianjun,2015) actively utilizes the existing academic resources, chooses to examine the aesthetic and practical functions of Xi'an Drum music from the perspective of cultural anthropology, and utilizes the methods of co-temporal investigation and ephemeral tracing to reflect on the survival of Xi'an Drum music culture. (Ye Mingchun, 2012) In this paper, the comparison between the score of Xi'an Drum music and the score of Japanese yagura reveals that there is a certain connection between the two. In terms of notation, of the ten notation characters, six are the same and two are similar. In terms of notation format, the two are identical, adopting the firm two-line notation. The shape of the beat notation is also the same, and there is no

difference between the two in terms of the use of "beats" to indicate the structure of a piece of music in a drum part. It is believed that the Xi'an Drum music score and the Japanese yagura score are of the same origin, and that both have inherited the ancient tradition of notation from the "Yanle" score of the Tang dynasty (Zuo Succession, 2001). (Zuo, 2001)



CHAPTER III

Research Methodology

This study is a qualitative study. The researcher chose Xi'an City, Shaanxi Province as the research area on the theme of Xi'an Drum Music, China. Since this research topic mainly occurs in the geographical area of Xi'an City, Shaanxi Province, China, the researcher selected key informants as my research leads. This part includes the following basic points:

- 3.1 Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of time
- 3.2 Research Process
 - 3.2.1 Selection of the research site
 - 3.2.2 Selection of the key informants
 - 3.2.3 Selection of the music/songs
 - 3.2.4 Research tools
 - 3.2.5 Data Collecting
 - 3.2.6 Data Management
 - 3.2.7 Data analysis
 - 3.2.8 Data Presenting

3.1 Research Scope

3.1.1 Scope of Content

The researcher chose Xi'an City, Shaanxi Province, China, as the fieldwork population. During the survey, local musicians, scholars, teachers, students and officials were used as the main sample.

3.1.2 Scope of time

I scope the time for this study during July 1, 2023 to December 31, 2024.

3.2 Research Process

3.2.1 Selection of the research site

In this topic, the researcher chose Xi'an City, Shaanxi Province, for fieldwork. During the survey, local musicians, scholars, teachers, students and officials were used as the main sample.

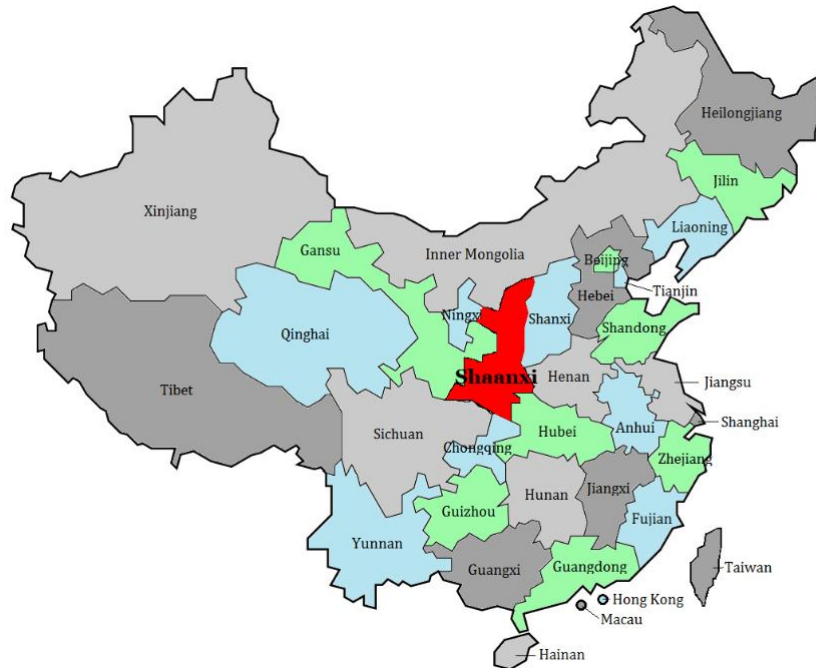


Figure 1. Map of Shaanxi Province

Source: <https://chinafolio.com/provinces/shaanxi-province/>

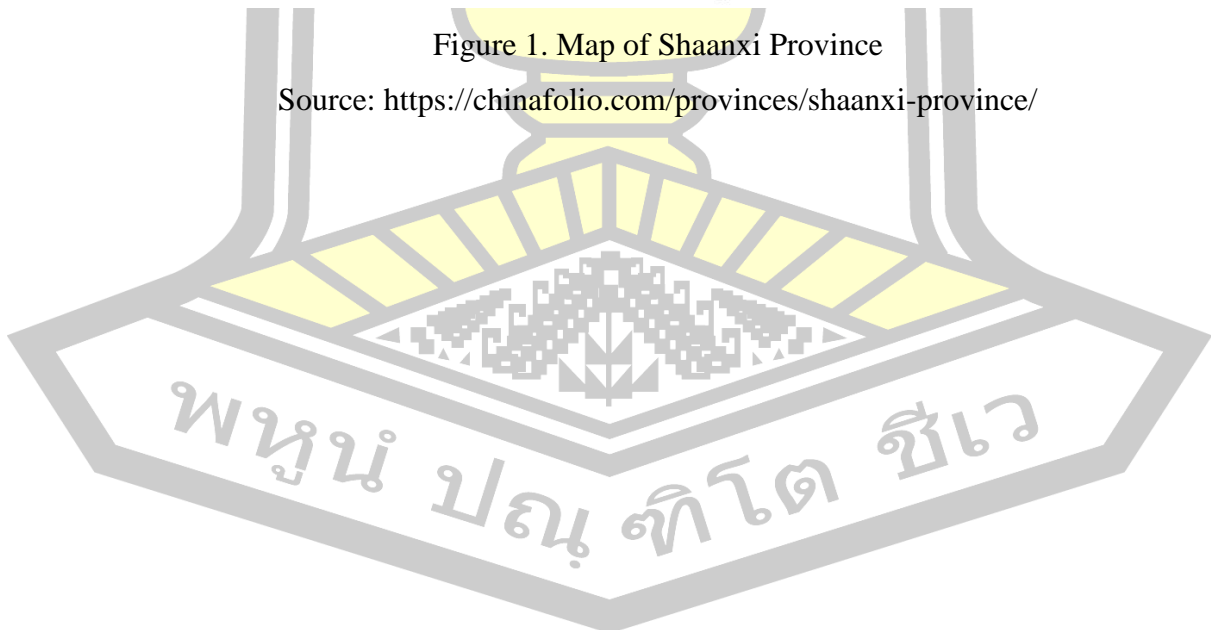




Figure 2. Map of Xi'an City, Shaanxi Province
Retrieved From(<http://bzdt.ch.mnr.gov.cn/download.html>)

The researcher used a qualitative study process. The researcher mainly used the fieldwork study process using interviewing, questioning, observation techniques.

1) Qualitative: The qualitative research method refers to a method or angle of studying things based on the properties of social phenomena or things and the contradictory changes in the movement, and the inherent stipulations of things. Based on universally recognized axioms, a set of deductive logic and a large number of historical facts, it starts from the contradictions of things, describes and interprets the things studied. To conduct qualitative research, we must directly grasp the main aspects of the characteristics of things based on certain theories and experience, and temporarily ignore the quantitative differences in homogeneity.

2) Interviews: Interviews are verbal and ask the interviewees according to the needs of the research objectives. Researcher collect objective and unbiased factual materials based on the replies of the interviewees to accurately explain the population represented by the sample. It includes formal one-on-one interviews and informal group interviews.

3) Observations: Researcher used their senses to directly observe the object under study according to the research purpose of the thesis, capture and record the

characteristics of the observed object, and obtain research data with the help of various modern instruments and means (such as cameras, tape recorders, etc.).

4) Document Method: The literature method is a method for researcher to comprehensively and correctly study a certain issue by reading, analyzing, and collating relevant literature materials. Literature materials include books, periodicals, academic papers, conference reports, news newspapers, audio-visual videos and network materials.

3.2.1 Selection of the key informant

Informants were categorized into three groups based strictly on criteria and research needs: scholar informants, casual informants, and general informants. The criteria for selecting informants are:

1) Key informant

A professional professor specializing in the history of Xi'an Drum Music, with at least 20 years of research experience in the field. This expert is well-versed in the history and development of Xi'an Drum Music.

2) Casual Informant

A professional performer or key member of a Xi'an Drum Music society. This individual has frequently participated in Xi'an Drum Music performances and has won significant awards in various competitions.

3) General Informant

Someone dedicated to the preservation and transmission of Xi'an Drum Music, or a student majoring in Xi'an Drum Music. This interviewee has many years of experience learning, performing, and playing Xi'an Drum Music pieces and is highly skilled.

According to the above criteria, the key informants selected by the researcher is Tianjian Cheng. The 2 casual informants is Zhao Zhang, Yuanyuan Gao, the 2 general informants is Xilin Li, Xuan Li. (See Table 1)

Table 1. The Information of Informant

Name	Gendar	Age	Type
Tianjian Cheng	Male	70	Key informant
Zhao Zhang	Male	61	Casual informant
Yuanyuan Gao	Famale	33	Casual informant
Xilin Li	Famale	60	General informant
Xuan Li	Famale	33	General informant

Source: Xiaoqian Shi (2024)

Key Informant:



Figure 3. Mr. Tianjian Cheng

Source: Xiaoqian Shi (2023)

Tianjian Cheng, male, born in May 1954, is a professor of the Department of Musicology of the Xi'an Conservatory of Music, a postgraduate supervisor, an ethnomusicologist, and a bamboo flute performance artist. He has participated in global visiting performances with the Drum Art Troupe of Xi'an Conservatory of Music. He

has published monographs such as Selected Papers on Xi'an Drum Music Research, Xi'an Drum Music Performance Tutorial, and Introduction to Xi'an Drum Music, etc. In his many years of work, he has always insisted on teaching, scientific research, and artistic practice, and he has taken part in many large-scale performances and academic exchanges both internationally and domestically.

Casual informants:



Figure 4. Mr.Zhao Zhang

Source: Xiaoqian Shi (2023)

Zhao Zhang, male, born in May 1963, with a bachelor's degree, is the president of the Xi'an City God Temple Drum Society. He began studying drumming in 2004 and has mastered the repertoire and techniques of the Society, which has traveled to different countries and regions to perform.

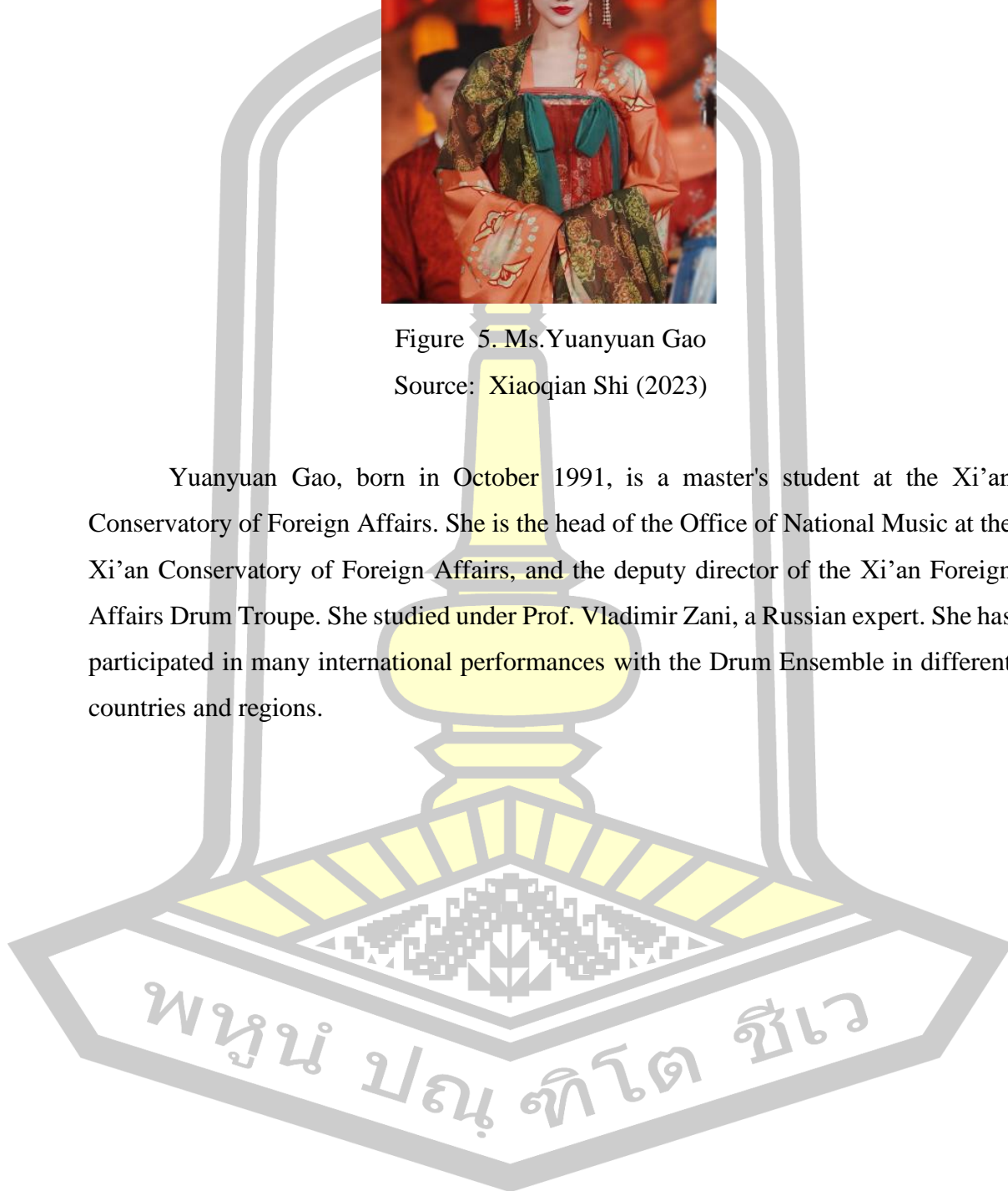
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Figure 5. Ms. Yuanyuan Gao

Source: Xiaoqian Shi (2023)

Yuanyuan Gao, born in October 1991, is a master's student at the Xi'an Conservatory of Foreign Affairs. She is the head of the Office of National Music at the Xi'an Conservatory of Foreign Affairs, and the deputy director of the Xi'an Foreign Affairs Drum Troupe. She studied under Prof. Vladimir Zani, a Russian expert. She has participated in many international performances with the Drum Ensemble in different countries and regions.



General Informants:



Figure 6. Ms. Xilin Li

Source: Xiaoqian Shi (2023)

Xilin Li, female, born in August 1964, is a professor of the Northwest Ethnic Music Research Center and the College of Humanities of Xi'an Conservatory of Music, and a postgraduate tutor. She studied in the middle school and university of Xi'an Conservatory of Music, and then stayed in the university as a teacher until now. He mainly teaches courses on Chinese music history, aesthetics of ancient Chinese music, introduction to ancient Chinese music literature, and music culture of the Tang Dynasty, and has published a book on the study of music culture of the Tang Dynasty.

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Figure 7. Ms. Xuan Li

Source: Xiaoqian Shi (2023)

Xuan Li, female, born in August 1991, Master of Ethnomusicology, Xi'an Conservatory of Music, studied under Prof. Cheng Tianjian. She is the director of Xi'an Drum Music Research Association, and participated in the "Sixty Years of Xi'an Drum Music Research Revisit and Collection Program". She followed Prof. Cheng Tianjian to investigate the six centuries-old Xi'an Drum Music Groups, and published the thesis "A Study of the Sixty Years of Development of the Drum Music Societies in Dongcun, Nanjixian Town, Zhouzhi County, Xi'an".

3.2.3 Selection of the music/songs

Based on the structural forms and scale of Xi'an Drum Music compositions, they can be classified into single pieces, suites, and complex suites. A single piece refers to a structure where the main or basic part consists of a single composition. A suite is a structural form that includes more than one single piece. A complex suite includes suites within its structure, potentially containing both suites and single pieces, adding an additional layer of structure compared to a suite. Complex suites are longer, with richer content (Li Chu, 2008). Therefore, the single piece is the basic type in Xi'an

Drum Music. This analysis will focus on three types of single pieces: "Gu Duan Qu" , "Shua Qu" and "Hua Gu Duan", selecting two compositions for each type.

1) "Gu Duan Qu "

"Gu Duan Qu " is a distinctive short-form single piece in Xi'an Drum Music, characterized by the drum as the primary instrument. It has a rigorous structure and serves as an important representative form of single-piece compositions in Xi'an Drum Music.

2) "Shua Qu "

Usually alternating with "Gu Duan Qu" , "Shua Qu" compositions are generally short and lively. For performance purposes, Shua Qu may sometimes be layered with other compositions. Although different schools have varying names for it, they essentially refer to the same type of piece.

3) "Hua Gu Duan"

"Hua Gu Duan" is only used in monastic and Daoist music societies and not in secular ones. While it shares some similarities with Gu Duan Qu, the structure is different. The melody can be categorized into two types: slow and fast.

3.2.4 Research Tools

The researcher will listen to the performance of Xi'an Drum music in person and visit performers, experts and listeners. Through the study of the musical score of Xi'an Drum music, the researcher will understand the artistic characteristics and social functions of Xi'an Drum music. Through the observation of the live performance and in-depth interviews with the performers, the researcher will understand the main contents, artistic features and social functions of the Xi'an Drum Music.

1) Prepare two digital brand cameras with high pixels, which is conducive to taking positive, anti and high-quality digital photos for the selection and editing of future pictures.

2) Prepare two professional recording pens for a clear recording.

3) Prepare two digital video recorders to prepare for the video recording.

4) Prepare various models of backup batteries and data lines, and replace the batteries and import the data.

5) Prepare a laptop computer to record the relevant material.

6) Prepare the mobile hard disk U disk to store electronic data.

7) Prepare the electronic sound fixer, standard ruler, soft ruler and other measuring tools to measure the musical instrument equipment of the orchestra.

3.2.5 Data Collecting

The researcher collected information mainly from the following three aspects:

1) The researchers collected literature in the library and online literature and book query platform (CNKI)

2) To consult, collect, organize, and appraise the documentary materials obtained in the process of fieldwork, and to classify and organize these documentary materials.

3) To consult, collect, organize, and identify the literature obtained in the course of fieldwork, as well as monographs and essays on Xi'an Drum music research from other disciplines. Make up for the shortcomings of the fieldwork by analyzing and researching these literatures as necessary;

4) Collect on-site video, audio, photographs and interviews.

5) In the process of fieldwork, collect the "audio materials" of traditional Chinese musical instrument players in the process of playing and the existing "textual materials" of the players to understand the meaning of these repertoire texts.

3.2.6 Data Management

Data management is the process of effectively collecting, storing, processing, and applying data. The primary goal of data management is to extract valuable and meaningful information from large amounts of raw data. Through field research on Xi'an Drum Music, recordings, videos, photos, and other materials collected locally were categorized and managed.

Literature materials: Classified based on history, development status, musical characteristics, and preservation methods.

Audio-visual materials: Categorized according to content, with detailed notes and markings.

Photo materials: Photos were classified by content and then arranged in chronological order based on the time they were taken.

3.2.7 Data analysis

The researcher used all research materials as the core of the analysis. Firstly, the researcher employed a literature research method, obtaining data through a literature review, and using descriptive analysis methods to explore and summarize the inheritance and development of Xi'an Drum Music, as well as the manifestations and reasons for the current limitations in its inheritance and development.

For the second objective, the researcher comprehensively and accurately understand the components of Xi'an Drum Music, including instruments, scores, and musical forms. Through field visits, the researcher visit Mr. Cheng Tianjian, Ms. Li Xilin, Mr. Zhang Zhao, and Ms. Gao Yuanyuan to gain insight into the components of Xi'an Drum Music.

For the third objective, the researcher used quantitative analysis methods to analyze and compare performances of different Xi'an Drum Music Groups, exploring the social functions and impacts of Xi'an Drum Music. The researcher summarized successful experiences and provide reasonable suggestions.

3.2.8 Data Presenting

In this dissertation, the researcher presented on 7 chapters:

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) Chapter IV The causes of the unpopularity of Xi'an Drum Music
- 5) Chapter V The musical characteristics of Xi'an Drum music
- 6) Chapter VI The ways to promote Xi'an Drum music to the young people
- 7) Chapter VII Conclusion, Discussion and Suggestions

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CHAPTER IV

The causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China

In this chapter, the researcher will investigate the causes of the unpopularity of Xi'an Drum Music. Through literature research, interview analysis, field visits and observation methods four phenomena of the unpopularity of Xi'an Drum Music were identified, and the underlying causes were analyzed.

4.1 The Current Status of Xi'an Drum Music being unpopular in Shaanxi Province, China

4.1.1 The status and important role of Xi'an Drum music in Shaanxi Province

4.1.2 Performance Activities of Traditional Xi'an Drum Music Groups

4.1.3 State the current problem: the observed decline in popularity

4.2 List the unpopular aspects of Xi'an Drum music in Shaanxi Province, China

4.2.1 Changes in Traditional Cultural Venues and Social Environment

4.2.2 Impact of Modernization and Globalization

4.2.3 Media Dissemination and Evolution of Performance Formats

4.2.4 Institutional Support and Innovative Protection Measures

4.3 Analysis of the reasons why Xi'an Drum music is unpopular in Shaanxi Province, China

4.3.1 The Weakening of Traditional Social Functions

4.3.2 Socio-Economic Changes

4.3.3 Shifting Cultural Values Among Younger Generations

4.3.4 Educational System and Cultural Exposure

4.3.5 Insufficient Efforts in Cultural Preservation and Transmission

Conclusion

Xi'an Drum Music, with its rich contents, complete structure, unique style and thousands of year's histories places a very important part in the Chinese Folk Music. In April, 2004, the Chinese Ministry of Culture has honored "Xi'an Drum Music" as "The

Second batch of specialized pilot program of China's national folk culture protection project". In June the same year, the Chinese Ministry of Culture handed in the application on behalf of the Chinese government to the United Nations Educational, Scientific and Cultural Organization, applying for taking "the Xi'an Drum Music" into the World Non-material Cultural Heritage Protection Project. (Xilin Li, Interviewed, 2023)

Xi'an Drum Music, a vital cultural heritage of Shaanxi Province, has seen a notable decline in popularity in recent years. Xi'an Drum Music is an important ethnic and folk music culture in Shaanxi Province and a significant intangible cultural heritage of China. Originating from the Tang Dynasty's banquet music, it is grand, solemn, and elegant, with a rich repertoire, complete structure, and beautiful melodies. It exhibits the characteristics of court music, making it distinctly different from general folk music. It is one of the most complete large-scale folk music forms discovered and preserved in China to date.

The continued existence of Xi'an Drum Music is closely related to its longstanding environment and cultural background. However, compared to the past, the folk cultural environment that Xi'an Drum Music depends on for survival, such as folk temple fairs, is gradually disappearing. The number of folk drum music societies is decreasing, their activities are diminishing, and the audience for drum music is also shrinking. With the passing of elderly artists, the traditional way of "oral transmission and heart-to-heart teaching" that has kept Xi'an Drum Music alive is no longer sufficient to ensure its complete preservation.

With Xi'an Drum Music being listed as an intangible cultural heritage, the government and relevant departments have systematically carried out intangible cultural heritage work. A series of measures have ushered the inheritance and protection of Xi'an Drum Music into a new historical phase, gradually bringing it into the public eye and attracting widespread attention from various sectors of society. However, it is somewhat regrettable that this attention is often insufficient, with the public's focus being short-lived and societal response being low. For a traditional musical culture, this is merely a drop in the bucket. The pressing question now is how to effectively ensure the inheritance and protection of Xi'an Drum Music. World Non-material Cultural Heritage Protection Project.

This paper seeks to investigate the multifaceted reasons behind this trend, focusing on socio-economic changes, cultural shifts among younger generations, and the challenges in cultural preservation and transmission. The decline of Xi'an Drum Music serves as a case study of broader cultural transitions in the face of modernization and globalization.

4.1 The Current Status of Xi'an Drum Music being unpopular in Shaanxi Province, China

4.1.1 The status and important role of Xi'an Drum music in Shaanxi Province

Xi'an Drum Music is a type of folk wind and percussion music that is popular in Xi'an, the ancient capital of thirteen dynasties in Shaanxi Province, China, and in the nearby areas of Zhouzhi, Chang'an, and Lantian counties along the southern foothills of Mount Zhongnan. Originally, this music genre did not have an official name and was casually referred to as "instrumental music" by locals. Some rural music societies called it "fine music" (used by the Nanjixian Music Society) in contrast to the more rough-and-tumble styles of yang-ge and other forms. In 1953, music workers formally named it Xi'an Drum Music. Scholars later proposed other names, including Shaanxi Drum Music, Xi'an Ancient Music, Chang'an Ancient Music, and Xi'an Drum and Wind Music. Due to the influence of these scholarly names, contemporary artists often abbreviate it as "drum (or ancient) music."

Since the end of Qing Dynasty, "Xi'an Drum Music" came to its prime and prosperous time. At that time, there were more than 50 music societies in the urban area of Xi'an, together with more than hundreds of music societies in the nearby counties. Even to the 1950s, there were more than 40 drum music societies in Xi'an. Among them, there are more than 20 "drum music groups" (which played music mainly by using percussion instruments and wind instruments). So, there was a say among people "Where there is street, there is a temple and where there is a temple, there're music societies." (Tianjian Cheng, Interviewed, 2023)

Usually, on the first and the fifteenth day of the first lunar month, on the first and twentieth day of June, during the drought time and the busy farming season gap, after summer and autumn harvest, various drum music societies fix time to go to Southern Wutai, Small Wutai, Louguantai, Xianyou Temple, Shuilu'an, Xi'an Big Wild

Goose Pagoda, Xi'an Small Wild Goose Pagoda and Western Wutai to give performance. These performances, closely linked with the local folk custom and folk ways, are called "Xiang Hui" or "Shui Hui" (companies of Buddhist pilgrims). (Yuanyuan Gao, Interviewed, 2023)

Every year, in grand temple festivals, the drum music societies are exceptionally active. People from various drum music societies converged at the meeting. They pilgrimage to pray for happiness and performed in Buddhist temples. At that time, the temples became the "fighting music" venue. They played in the name of worshipping the God, but in fact, they perform to appreciate and please the audience. At this time, most performances, time and venue most concentrated.

According to the differences of inheritance relations, the training performance environment and artistic function, Xi'an Drum Music is traditionally divided into Xuan and Shi two groups (commonly known as Taoism and Buddhist).

Taoism's initiator is the Taoist of Chenghuang Temple in Jiu-yao Street. The performance of this group emphasizes in the technology "to better up the grinding work". The performance is more careful, graceful and delicate. The representative music society of this group is Chenghuang Temple Drum Music Society (now in the west avenue of Xi'an).

Buddhist group is initiated by two monks surnamed Mao and Yuan. The performance of this group of music is melodious and warm, plain and vigorous. The representatives are Dongcang Drum Music Society, Xicang Drum Music Society, Xianmi Temple Drum Music Society, Dajichang Drum Music Society.

Judging from the musical instruments they used and the preserved musical scores and melodies, the performance played by the music society in rural areas is more like that of the Buddhist's. This rural group, constantly absorb folk music; their performance style is different from Taoism's and Buddhist's. Its performance is plain and natural, simple and powerful, warm and vigorous. The representatives are drumming music societies in Eastern and Western Village of Nan Jixian in Zhouzhi County, He Jiaying Drum Music Society in Chang'an County.

Therefore, to classify different music societies according to their style, characteristics and customs, the drum music societies can be divided into three groups - Taoism, Buddhist and common groups. (Xilin Li, Interviewed, 2023)

4.1.2. Performance Activities of Traditional Xi'an Drum Music Groups

The inheritance of Xi'an Drum Music is carried out through music societies. According to the 1954 book "Drum Music Societies and Brass Instrument Societies in Shaanxi" by Yang Yinliu and others, "There used to be fifty-four musical and brass instrument societies around Xi'an, and forty-three still existed after the liberation, with more than 1,370 participants..." This demonstrates the widespread and common dissemination of Xi'an Drum Music in this region. The traditional name for a music society performing Xi'an Drum Music is "Gu Yueqi She" (Ancient Instrument Society) or "Yueqi She" (Instrument Society). In rural areas, it is also called "Xiyue She" (Fine Music Society), while some rural societies are referred to as "Xianghui" (Incense Society) or "Shuihui" (Water Society). Since the early 20th century, there have been more than 20 music societies in Xi'an city and more than 30 including rural areas. (Tianjian Cheng, Interviewed, 2023)

The musical style of Xi'an Drum Music is divided into three schools: "Monk," "Daoist," and "Secular." These classifications are based on their origins and performance characteristics. Currently, among the six existing centuries-old societies in Xi'an and its surrounding areas, the Chenghuang Temple Drum Music Society belongs to the Daoist school, while the East Cang Drum Music Society of the Great Tang All Day Mall and the Dajichang Drum Music Society belong to the Monk school. The Hejiaying Drum Music Society in Chang'an, the Nanjixian East Village Drum Music Society in Zhouzhi, and the Nanjixian West Village Drum Music Society in Zhouzhi belong to the Secular school. The Monk style is delicate and serene, the Daoist style is distant and steady, and the Secular style is lively and festive. The number of musicians in each society varies based on the local population structure, generally around 30 members. Before 1949, it was customary that "women do not play music," and all musicians were male. However, since the 1990s, many men have gone out to work, leading to a shortage of musicians and difficulties in inheritance. Therefore, societies began to recruit female members, who were taught instrument playing and drum music notation by the society leaders and veteran musicians. (See Table 13)

Since the early 20th century during the Republic of China period, due to the decreasing number of members, there have gradually been no music societies composed entirely of monks or Daoists. During funeral rites performed by monks or Daoists, there

are no secular participants (which can be done by several temple people together), but during activities such as temple fairs, music societies like the Sanyi Temple and Chenghuang Temple were composed of monks, Daoists, and their secular disciples, forming "mixed" societies. This reflects that Xi'an Drum Music, unlike typical religious music, has a unique nature that integrates both secular and religious elements. (Zhao Zhang, interviewed, 2023)

Traditional Xi'an Drum Music Groups are generally non-professional and non-commercial music groups. They rely on traditional communities such as temples, government institutions (like the former East and West Cang), clans, or urban neighborhoods and rural villages in Xi'an, and these communities often lend their names to the societies. As religious groups, these societies have close ties with temples, and each society used to have its temple.

Most members of the societies are local citizens or farmers from the community. Since the early 20th century, many laypeople have also participated in the Monk and Daoist temple societies. Members' occupations are not restricted, but most are lower to middle-class commoners, with few wealthy individuals. Urban societies generally have around a dozen to twenty members, while rural societies can have more than 40 members. Most society members can play Xi'an Drum Music, though a few who cannot still join out of interest and enthusiasm, helping with tasks like setting up temples and running errands.

In summary, traditional Xi'an Drum Music Groups, as we see today, consist of Buddhist and Daoist monks or secular people, and they belong to lower to middle-class communities such as temples, government institutions, clans, neighborhoods, or villages. These societies are not for commercial profit, and their social functions primarily include representing folk beliefs through temple worship and rituals, fostering community cohesion, self-entertainment, and gaining honor and emotional education. Since they are mainly used for temple worship and not for earning money, their music and the social status of the societies are relatively high. Xi'an Drum Music artists also consider this an ancient, elegant, and precious folk art.

4.1.3 State the current problem: the observed decline in popularity

After 1949, influenced by social changes and ideological trends, many temples were destroyed or repurposed as schools, government offices, factories, and other

facilities. Religious folk activities like temple fairs also decreased significantly, which had a huge impact on the traditional performance activities of Xi'an Drum Music.

After 1978, Xi'an Drum Music gained increased attention as an important form of traditional folk music. During this period, large cultural events like literary and artistic performances decreased, but foreign cultural exchange activities became more frequent, and performing for visiting foreign guests became a significant opportunity. These performances were organized by relevant government departments such as the Xi'an Foreign Affairs Office, and guests from countries including the United States, Britain, France, Italy, Japan, and Canada attended. Mr. He Jun mentioned, "Foreign visitors greatly promoted this. Even if the government was not involved, performances were scarce without foreign guests."

In 1985, a drum music exhibition hall was established in Hejiaying Village. It showcased the history of Hejiaying, and displayed music scores, instruments, and ceremonial items from the music society. The exhibition hall, essentially privately funded, was supported by Hejiaying Village and assisted by the Shaanxi Provincial Department of Culture's Drum Music Research Office, which provided funding, equipment, and plans. Initially, it was well-received and hosted visitors from over a dozen countries. However, due to a lack of funding and a stable, effective management mechanism, it became neglected and abandoned from the 1990s onward.

In 1985, the Xi'an Conservatory of Music established the Chang'an Ancient Music Society, which was known internationally as the China Chang'an Ancient Music Performance Group. Mr. Yu Zhu was invited to be the teacher and advisor, and members included teachers from the conservatory's folk music department and the Institute of Ethnomusicology. The ensemble also incorporated instruments like the pipa, zheng, and ruan. From May to June 1991, the group performed in six Western European countries: Switzerland, Germany, France, the Netherlands, Belgium, and Spain. (Xilin Li, 2023, interviewed)

In the past, most members of urban music societies were small business owners engaged in commerce and handicrafts. With few cultural activities, they joined Xi'an Drum Music Groups for learning and rehearsing. Nowadays, people's lifestyles have gradually changed. Some people have moved to cities to seek opportunities, and with the land contracted to households in rural areas, individuals are busy with their own

livelihoods. Consequently, Xi'an Drum Music has primarily retained its entertainment function, becoming a hobby and pastime for leisure, which people can no longer afford to engage in. Moreover, with the advent of movies, television, and various forms of popular music, the traditional musical performance of Xi'an Drum Music has not been favored or accepted by the younger generation, which further intensifies its decline.

In conclusion, the current status of Xi'an Drum Music in Shaanxi Province reveals its significant cultural role, as it holds an esteemed place within the region's traditional arts. Traditional Xi'an Drum Music groups continue to carry out performance activities, contributing to the preservation and promotion of this unique art form. However, despite its cultural importance and ongoing performances, a decline in popularity has been observed. This decline highlights the challenges faced by Xi'an Drum Music in adapting to modern cultural shifts and the urgent need for effective measures to rejuvenate its appeal among contemporary audiences.

4.2 List the unpopular aspects of Xi'an Drum music in Shaanxi Province, China

Xi'an Drum Music, a significant component of Shaanxi Province's cultural heritage, has undergone substantial changes in its performance formats over the years. These changes have been driven by social, cultural, and technological transformations. Below, we explore the evolution of Xi'an Drum Music's performance formats and the factors contributing to these changes.

4.2.1 Changes in Traditional Cultural Venues and Social Environment

The performance of Xi'an Drum Music has historically been deeply intertwined with local religious, community, and festival activities. Traditional performances were mainly held in temples, village squares, and during various religious and folk festivals, reflecting a strong community foundation. However, following the socio-political changes after 1949, many traditional cultural venues gradually disappeared. Numerous temples were either demolished or repurposed into schools, government offices, or factories, leading to a significant reduction in traditional performance spaces. (Zhao Zhang, 2023, interviewed)

Additionally, with changes in social structures, religious and folk festivals that once provided crucial platforms for Xi'an Drum Music performances also became less frequent or ceased altogether. The transformation of cultural venues and the social

environment resulted in the gradual detachment of Xi'an Drum Music from its original community support, turning performances from vibrant cultural events into rare artistic showcases. The loss of traditional venues not only reduced the frequency of performances but also weakened the direct interaction between the music and its audience, thereby diminishing its original social functions.

4.2.2 Impact of Modernization and Globalization

As society modernized and globalization accelerated, Xi'an Drum Music faced new challenges. The younger generation is more exposed to modern forms of entertainment, such as pop music, films, and online media, leading to a decline in interest in traditional art forms. In an era where entertainment choices are increasingly diverse, Xi'an Drum Music struggles to attract audiences, particularly young people.

Meanwhile, in adapting to new cultural environments, Xi'an Drum Music has moved from traditional community, temple, and religious settings to more formal and institutional venues, such as cultural centers, exhibition halls, and universities. While this transition has allowed Xi'an Drum Music to continue and spread in new environments, it has also caused a disconnection from its original community context. The music has become more performance-oriented, losing some of its original social and religious functions. The impact of modernization and globalization forces Xi'an Drum Music to find a new balance between cultural preservation and innovative development.

4.2.3 Media Dissemination and Evolution of Performance Formats

The rise of modern media has had a profound impact on the dissemination and performance formats of Xi'an Drum Music. With the development of television, radio, and the internet, Xi'an Drum Music is no longer confined to oral transmission and live performances but can now reach a wider audience through recordings and broadcasts. This media-driven dissemination has expanded the influence of Xi'an Drum Music, allowing more people to learn about and engage with this traditional art form.

However, recorded performances differ significantly from traditional live performances, lacking the close interaction and improvisational elements that characterized community-based events, thus altering how the music is experienced and appreciated. Additionally, to attract more audiences, especially young people, some musicians and music societies have started to integrate contemporary musical elements

with Xi'an Drum Music. For instance, performances may incorporate electronic instruments with traditional drums, creating a new hybrid sound. While this innovation brings renewed vitality to Xi'an Drum Music, it also raises questions about the preservation of its traditional purity and artistic essence. The fusion approach, while appealing to new audiences, prompts debates on how traditional drum music can maintain its core values in a modern context.

4.2.4 Institutional Support and Innovative Protection Measures

In response to the decline of traditional performance formats, institutions such as the Xi'an Conservatory of Music have provided systematic research and organized activities to support Xi'an Drum Music. These institutions play a vital role in the preservation, promotion, and transmission of the music. For example, the establishment of the Chang'an Ancient Music Society in 1985 became an important platform for the performance and study of Xi'an Drum Music. This institutionally-supported group not only offers local audiences the opportunity to appreciate the music but also brings this traditional art form to global audiences through international exchanges. Through such institutional support, Xi'an Drum Music has gained wider recognition both domestically and internationally, with the traditional music forms becoming more standardized and systematized in performances and research.

In contrast to the informal, community-based performances of the past, these institutionally-organized performances focus more on artistic and academic value, often taking the form of concerts and exhibitions. However, while this approach ensures the continuation of Xi'an Drum Music, it also risks losing the everyday life atmosphere and community spirit that were once integral to the music. Therefore, finding a balance between innovation and traditional preservation remains a key challenge. By integrating traditional music into the education system, reviving local festivals within communities, and utilizing digital platforms for interactive engagement, Xi'an Drum Music can connect with modern society while retaining its traditional spirit and continuing to evolve.

In conclusion, the unpopularity of Xi'an Drum Music in Shaanxi Province can be attributed to several interconnected factors. Changes in traditional cultural venues and the social environment have diminished the spaces where this art form once thrived. The impacts of modernization and globalization have further shifted public preferences

toward more contemporary or globalized forms of entertainment, sidelining traditional music. Additionally, limited media dissemination and the slow evolution of performance formats have restricted Xi'an Drum Music's ability to reach and engage wider audiences. Lastly, insufficient institutional support and a lack of innovative protection measures have hindered efforts to adapt and revitalize this cultural heritage in the face of changing times. These factors collectively underscore the need for comprehensive strategies to preserve and promote Xi'an Drum Music in the modern era.

4.3 Analysis of why Xi'an Drum music is unpopular in Shaanxi Province, China

The unpopularity of Xi'an Drum Music in Shaanxi Province can be attributed to the weakening of its social functions, socio-economic changes, shifting cultural values among younger generations, and insufficient efforts in cultural preservation and transmission.

4.3.1 The Weakening of Traditional Social Functions

With societal changes, the traditional social functions of Xi'an Drum Music have gradually faded from community life, driven by the decline of religious and folk activities, rapid urbanization, and shifts in people's lifestyles. In the past, Xi'an Drum Music was not only a crucial part of religious ceremonies but also played a vital role in fostering community spirit and passing down cultural heritage. However, as religious beliefs waned and many temples were repurposed, these settings closely tied to drum music began to disappear. The reduction in folk activities further limited opportunities for drum music performances, causing it to gradually retreat from daily life. Simultaneously, the urbanization process has led to the hollowing out of rural communities, where once-lively communal events have diminished, and city dwellers have become increasingly distanced from drum music due to their fast-paced lifestyles. (Tianjian Cheng, 2023, interviewed)

The younger generation's preference for popular culture and modern entertainment has further marginalized traditional practices like Xi'an Drum Music in their minds. Although recent years have seen efforts from the government and cultural institutions to promote Xi'an Drum Music through diverse platforms, such as cultural exchange programs and music festivals, these initiatives often focus more on

performance and presentation, overlooking its original social functions and cultural significance. Therefore, the key challenge lies in how to reconnect drum music with communities in modern society, allowing it to find renewed vitality within contemporary culture. This has become a crucial task in the preservation and transmission of Xi'an Drum Music.

4.3.2 Socio-Economic Changes

The rapid urbanization and modernization in Shaanxi Province have profoundly transformed the social fabric and way of life, significantly affecting the transmission and development of Xi'an Drum Music. Traditional agrarian communities, which once provided fertile ground for the flourishing of Xi'an Drum Music, have been replaced by modern urban environments characterized by steel and concrete structures. In the past, farmers and craftsmen would gather during their leisure time to participate in drum music activities, forming a vibrant and diverse cultural ecosystem. However, the urbanization process has dismantled these traditional communities, leading to their gradual disappearance and the erosion of the cultural transmission mechanisms within rural society.

The change in lifestyle brought about by urbanization has also directly influenced people's entertainment preferences. In the fast-paced city life, people tend to opt for convenient and stimulating forms of entertainment such as television, online videos, and pop music, rather than the lengthy and intricate performances of traditional drum music. Additionally, the entertainment market in urban areas has become more commercialized, making it difficult for traditional art forms to survive in such a competitive environment. Xi'an Drum Music, with its complex performance style and slow rhythm, struggles to attract modern audiences accustomed to fast-paced and diverse entertainment options. Ultimately, these socio-economic changes have led to the gradual decline of Xi'an Drum Music from its once-central role in community life. (Xilin Li, 2023, interviewed)

4.3.3 Shifting Cultural Values Among Younger Generations

In China's modern education system, traditional cultural arts receive relatively little attention, and Xi'an Drum Music is particularly marginalized in school curricula. Contemporary education places greater emphasis on Western and modern music, exposing students primarily to instruments like the piano and violin, while traditional

Chinese instruments and music forms are rarely covered. This educational bias results in a lack of interest and recognition among young people toward traditional art forms like Xi'an Drum Music. Moreover, the learning process for Xi'an Drum Music is complex, and the outcomes are not easily appreciated in modern social contexts, leading young people to favor popular music and dance forms that are more readily accepted and enjoyed by their peers.

Meanwhile, globalization has accelerated the spread of diverse cultural products, such as popular music, films, and fashion trends from around the world. These global cultural elements increasingly influence young people, gradually replacing traditional culture in their lives. In contrast, Xi'an Drum Music, with its local and traditional nature, seems out of place in a globalized cultural landscape. Young people are more inclined to engage with new and diverse cultural forms, leading to the marginalization of traditional Xi'an Drum Music and the weakening of its presence in modern culture.

4.3.4 Educational System and Cultural Exposure

In China's modern education system, Western and contemporary music dominate the mainstream curriculum, leaving limited room for the transmission of traditional arts. Xi'an Drum Music, as a local traditional art form, holds a minimal presence in school education, and is even absent in many music programs. Although some efforts have been made to incorporate traditional culture into the curriculum, these initiatives are often superficial and fail to foster deep cultural identity among students. This educational trend directly results in a sense of unfamiliarity and detachment among young people towards Xi'an Drum Music, as they have few opportunities to engage with or learn about this art form during their formative years.

At the same time, the cultural impact of globalization has further diminished the status of indigenous traditions in the eyes of young people. With the development of the internet, young people have easy access to popular culture from around the world, which gradually reshapes their aesthetic preferences and cultural inclinations. Due to its ancient performance style, slow rhythm, and complex structure, Xi'an Drum Music struggles to find its place in a fast-paced, entertainment-driven cultural environment. The influence of global culture has led the younger generation to embrace

internationally popular music genres, while traditional local arts are increasingly neglected, exacerbating the marginalization of Xi'an Drum Music.

4.3.5 Insufficient Efforts in Cultural Preservation and Transmission

Despite efforts by government and cultural institutions to preserve and transmit Xi'an Drum Music, these initiatives are often fragmented and lack continuity. While some government departments and cultural organizations have organized drum music performances and exhibitions, these activities are typically limited to specific festivals or cultural exchange events and lack the daily presence and sustainability needed for effective transmission. Additionally, the traditional performers involved in these activities are mostly elderly, facing significant challenges in maintaining their craft due to the scarcity of young successors.

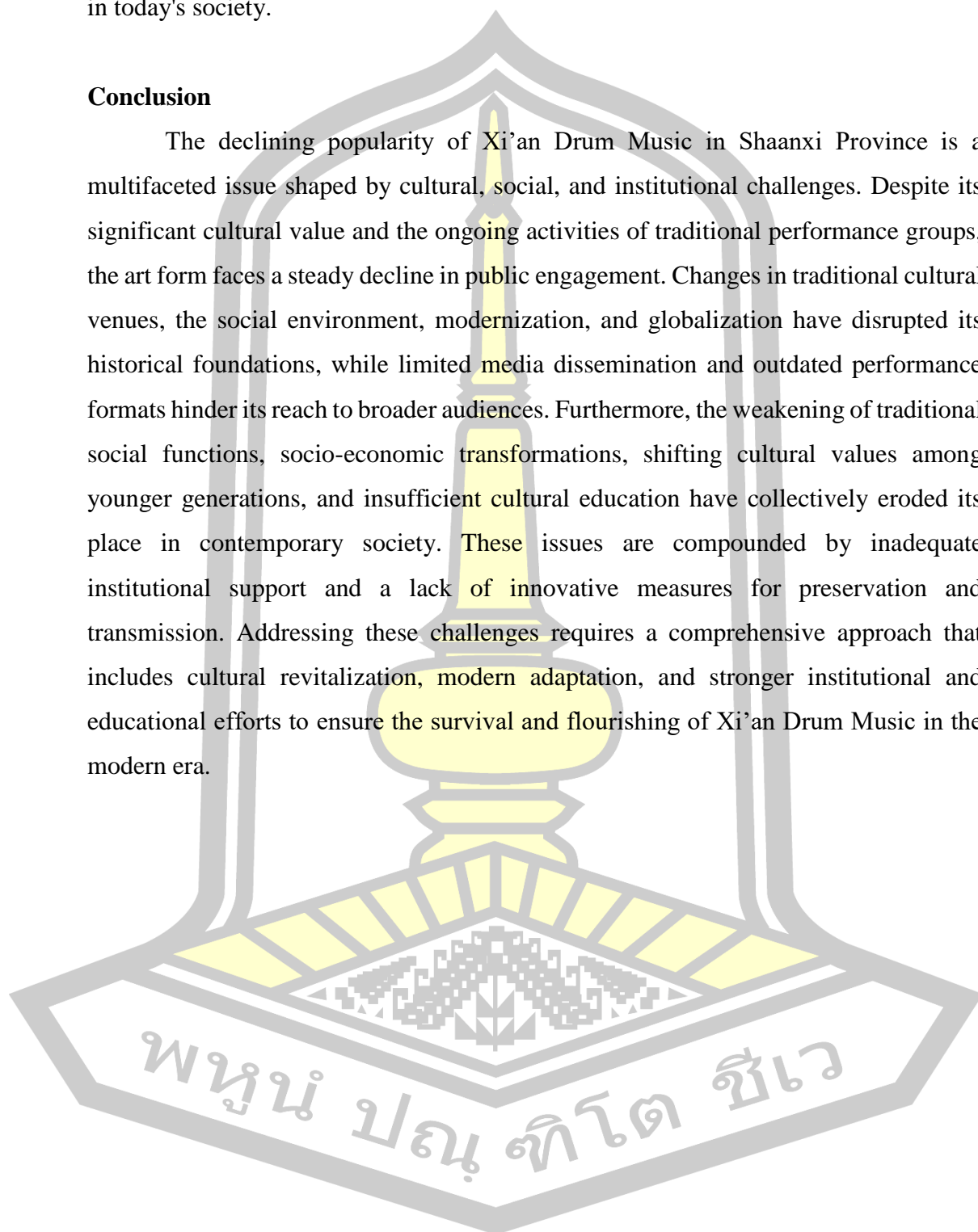
The aging population of traditional artists and the shortage of young transmitter pose a significant challenge to the continuity of Xi'an Drum Music. Due to limited financial rewards and the demanding training process, many young people lack the motivation to learn and pass on this art form. Even those who are interested in learning often face difficulties due to a lack of resources and adequate mentorship. Furthermore, the low priority placed on traditional arts in modern society has led to a widening gap in the transmission of Xi'an Drum Music. If this situation continues, the art form risks fading into obscurity. Therefore, strengthening cultural preservation and transmission efforts is crucial to revitalizing this precious cultural heritage and ensuring that it thrives in the modern era. (Zhao Zhang, 2023, interviewed)

In conclusion, the unpopularity of Xi'an Drum Music in Shaanxi Province stems from a combination of cultural, social, and institutional factors. The weakening of its traditional social functions has led to a loss of its integral role in communal and ceremonial activities. Socio-economic changes have further marginalized this art form as modern industries and lifestyles dominate. Among younger generations, shifting cultural values have reduced interest in traditional heritage, favoring global and contemporary influences instead. Moreover, the educational system provides limited exposure to Xi'an Drum Music, failing to instill an appreciation for this cultural treasure. Lastly, insufficient efforts in cultural preservation and transmission have resulted in inadequate support for its continuity. These factors collectively highlight the urgent

need for proactive measures to restore the relevance and appeal of Xi'an Drum Music in today's society.

Conclusion

The declining popularity of Xi'an Drum Music in Shaanxi Province is a multifaceted issue shaped by cultural, social, and institutional challenges. Despite its significant cultural value and the ongoing activities of traditional performance groups, the art form faces a steady decline in public engagement. Changes in traditional cultural venues, the social environment, modernization, and globalization have disrupted its historical foundations, while limited media dissemination and outdated performance formats hinder its reach to broader audiences. Furthermore, the weakening of traditional social functions, socio-economic transformations, shifting cultural values among younger generations, and insufficient cultural education have collectively eroded its place in contemporary society. These issues are compounded by inadequate institutional support and a lack of innovative measures for preservation and transmission. Addressing these challenges requires a comprehensive approach that includes cultural revitalization, modern adaptation, and stronger institutional and educational efforts to ensure the survival and flourishing of Xi'an Drum Music in the modern era.



CHAPTER V

The Musical Characteristics of Xi'an Drum Music in Shaanxi Province, China

Through discussing the historical development, transmission methods, social functions, and challenges faced by Xi'an Drum Music, we will now provide an introduction from four aspects: its performance forms, instruments, and notation system.

5.1 Performance Forms of Xi'an Drum Music

5.1.1 "Sitting Music" (坐乐)

5.1.2 "Walking music" (行乐)

5.1.3 "Ge Zhang" and "Nian ci" (歌章与念词)

5.2 Instruments of Xi'an Drum Music

5.2.1 Melodic Instruments

5.2.2 Percussion Instruments

5.2.3 Instrumentation and Orchestration Methods

5.3 Notation System of Xi'an Drum Music

5.3.1 The Notation of Xi'an Drum Music

5.3.2 The Melody of Xi'an Drum Music

5.3.3 The Musical Form and Structure of Xi'an Drum Music

Conclusion

5.1 Performance Forms of Xi'an Drum Music

In the *New Book of Tang*, it is recorded: "Music is divided into two parts: the music performed sitting on the stage is called 'sitting music,' and the music performed standing off the stage is called 'standing music'." During the Tang Dynasty, following the multi-part ensemble, two forms of court banquet music emerged: "sitting music," characterized by its elegant and refined style, and "standing music," known for its grandeur and magnificence. These became the most important forms of performance in the Tang Dynasty court banquet music. (See Table2).

Although these forms were not entirely preserved in their original form throughout successive dynasties' court music, traces of these ancient court music performance styles can still be seen in today's Xi'an Drum Music. It can be said that the two performance forms in Xi'an Drum Music have inherited the basic stylistic characteristics of ancient Chinese traditional music, maintaining the performance forms of Tang Dynasty court banquet music. They represent rare surviving variants of the Tang Dynasty's "Sitting music" and "Walking music" within the realm of ancient folk music.

Xi'an Drum Music features two performance forms: "Sitting music" (See Figure 8) and "Walking music" (See Figure 9). These forms differ in terms of the instruments used, the repertoire, the structural layout of the compositions, the scale of the performances, and the performance occasions.

Table 2. The form of "Sitting Music", "Walking Music"

Form	Play Place	Explanation
Sitting music	In chamber	Sitting music is performed in chamber or courtyard. The players, sitting around table, arranged according to different musical instrument, give their performance.
Walking music	Outside chamber	Walking music is performed while players are standing or marching. The players are arranged into groups according to the different music instrument.

Source: Xiaoqian Shi (2024)



Figure 8. Xi'an Drum music performance form - sitting music

Source: Xiaoqian Shi (2023)



Figure 9. Xi'an Drum music performance form - walking music

Source: Zhao Zhang (2023)

5.1.1 "Sitting Music"

"Sitting Music" is a form of performance where musicians sit around a table, either indoors or outdoors, and play their instruments sequentially. This form is characterized by "wearing boots and hats," "multi-sectional structures," and "large-scale performance formats." The melodies consist of complex, fixed-structure large suites, such as the "Full Set of Flower Drum Sitting Music" and "Full Set of Eight-Beat Drum Sitting Music," known for their intricate and rigorous musical structures and diverse orchestration techniques. According to folk musicians, Sitting Music was

primarily used for the activity known as "musical dueling," also referred to as "contests," "setting up tables," or "arranging positions."

The instruments used in Sitting Music include the sheng, flute, guan, double yunluo, seated drums, war drums, music drums, solo drums, large cymbals, large gongs, jiaozi, large luo, horse gong, guiding gong, and wooden clappers. The number of musicians in Sitting Music ensemble can vary depending on the size of the music society, but essential instruments are indispensable. Typically, there are 4-5 percussionists, 1-2 flutists and guan players, one double yunluo player, and 6-8 sheng players. Folk musicians are often versatile, able to play multiple instruments if the ensemble is small. There is a saying among folk music societies: "Seven is tense, eight is relaxed, nine is comfortable," meaning that performing with seven musicians is tense, eight is more relaxed, and nine is even more so. (Tianjian Cheng, 2017)

During performances, the drummer sits at one end of a long table, flanked by large gongs, large cymbals, large luo, jiaozi, and double yunluo. Several flute, sheng, and guan players sit in a row on either side, with the audience in front or around them. If conditions permit, the music society sets up colorful dragon and phoenix flags, along with society flags and banners behind the ensemble, creating a grand spectacle.



Figure 10. Xi'an Drum music performance form --Sitting music

Source: Xiaoqian Shi (2023)

Sitting Music generally involves performing large suites with fixed musical structures, divided into two main parts: the front and back sections. These suites are extensive and complex, adhering to strict linking principles. Based on variations and different internal musical structures, Sitting Music can be further categorized into two forms: "Eight-Beat Double Yunluo" Sitting Music and "Law Drum Segment" Sitting Music. (Zhao Zhang, 2023, interviewed)

The two forms of Sitting Music differ slightly in their internal structure and the use of musical pieces and drum patterns. The "Eight-Beat Double Yunluo" Sitting Music is an early form of Xi'an Drum Music with a relatively simple structure. The "Law Drum Segment" Sitting Music builds upon the "Eight-Beat Double Yunluo" Sitting Music by adding three parts: the law drum segment, the pounding drum, and the biezhi. This form is often performed by both Buddhist and Daoist music societies in modern times. While some sections of the music content have seen changes, the overall structure and effect maintain the unique Sitting Music performance style of Xi'an Drum Music.

There is also a "secular style" of Sitting Music, mainly used by rural music societies. Its basic suite structure is similar to the "Eight-Beat Double Yunluo" (八拍双云锣) and "Law Drum Segment" (法鼓段) Sitting Music of the Buddhist and Daoist sects. The difference lies in the removal of the "starting piece" in the front part, the addition of the "playing patterns" section, and the omission of the "law drum segment" and "biezhi" in the latter part.

Regardless of the form, Sitting Music adheres to a traditional three-part structure from beginning to end, referred to by locals as "wearing boots and hats" (head, body, and tail). In terms of tempo, it is characterized by a layout that transitions from slow to medium to fast, with the slow tempo in the middle and the scattered and fast tempos at the beginning and end.

5.1.2 "Walking Music" (行乐)

The Walking Music performance of Xi'an Drum Music refers to playing while walking or standing. Typically, this form is used during the rain-praying ceremonies in June, where the musicians play while walking. Similarly, in January, during the festival known as "Shehuo," the drum music society accompanies folk dances while moving.

Over time, Walking Music has evolved from merely being music played while walking to a form with a defined band structure and fixed musical forms.



Figure 11. Xi'an Drum music performance form --Walking music

Source: Xiaoqian Shi (2023)

The melodies played in Walking Music are often single-piece "Sanqu" (散曲), and there are also "Qingchui" (清吹曲) tunes from seated music, generally characterized by regular rhythms. Compared to seated music, Walking Music is simpler and lacks the complex and large-scale structures. Some music societies refer to this form as "Luqu" (路曲), meaning "road music," indicating that it is played while on the move.

The primary instruments used in Walking Music include the flute, sheng, guan, single-sided drum, gaobagu (high-handled drum), square box, hand clapper, haikouzi, gong, small hanging gong (known as "gudalong"), and jiaozi.

Table 3. Band composition of "Gaobazi", "Luanbaxian"

Performance form	Wind instruments and Number	Percussion instruments and Number
"Gaobazi" (10-15)	Flute 1 Sheng 5-9 Guan 1	Gaobagu1 Diaoluo 1 Shoubangzi1/0 Jiaozi 1 Gongluo 1
"Luanbaxian" (13-19)	Flute 1-2 Sheng 5-9 Guan 1-2	Fangxiazi 1 Danmiangu 1 Yinluo 1 Shoubangzi1 Jiaozi 2

Source: Xiaoqian Shi (2024)

There are two forms of Walking Music in Xi'an Drum Music: "Gaobazi" and "Luanbaxian." The blowing instruments used in both forms are the same, but the percussion instruments differ slightly.

5.1.2.1. "Gaobazi"

"Gaobazi", also known as "Gaobagu" or "Tonglegu," is named after the high-handled drum used in the performance. Its characteristics include a neat rhythm, slow tempo, and an elegant, refined style devoid of any flamboyance. The basic performance setup of a "Gaobazi" marching band is described as "three jiaozi and one gong." This form is commonly performed by Buddhist and Daoist music societies.

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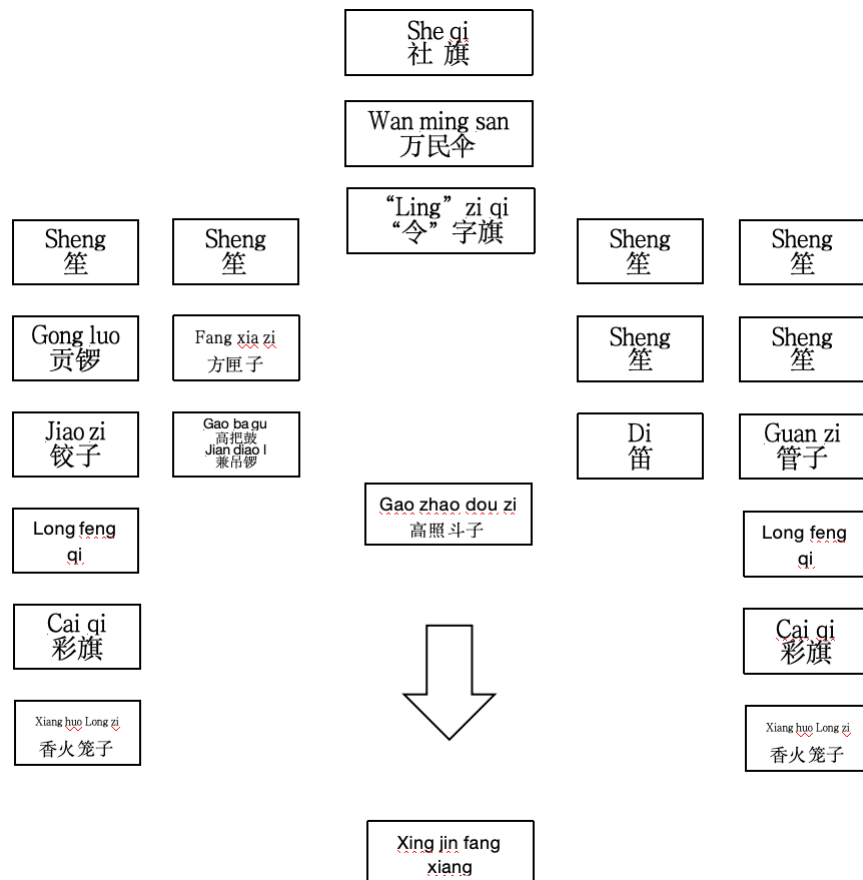


Figure 12. Formation of "Gaobazi"

Source: Xiaoqian Shi (2024)

The instruments used in "Gaobazi" include the high-handed drum, gong, jiaozi, hand clapper, small hanging gong (gudalong), flute, sheng, and guan. The tunes performed are all short Sanqu with steady, slow rhythms and a graceful, elegant style. The percussion instruments follow relatively fixed rhythm patterns during performances, with drumbeats strictly adhering to the score without any errors. In folk terms, this method is known as the "three jiaozi and one gong" technique, meaning that in a 4/4time signature, the jiaozi is struck on the first beat of three consecutive measures, followed by the gong on the first beat of the fourth measure, repeating this cycle regularly. The high-handed drum follows a four-measure cycle, with the drumbeats remaining constant and repeating endlessly until the piece ends. The basic playing technique is as follows:

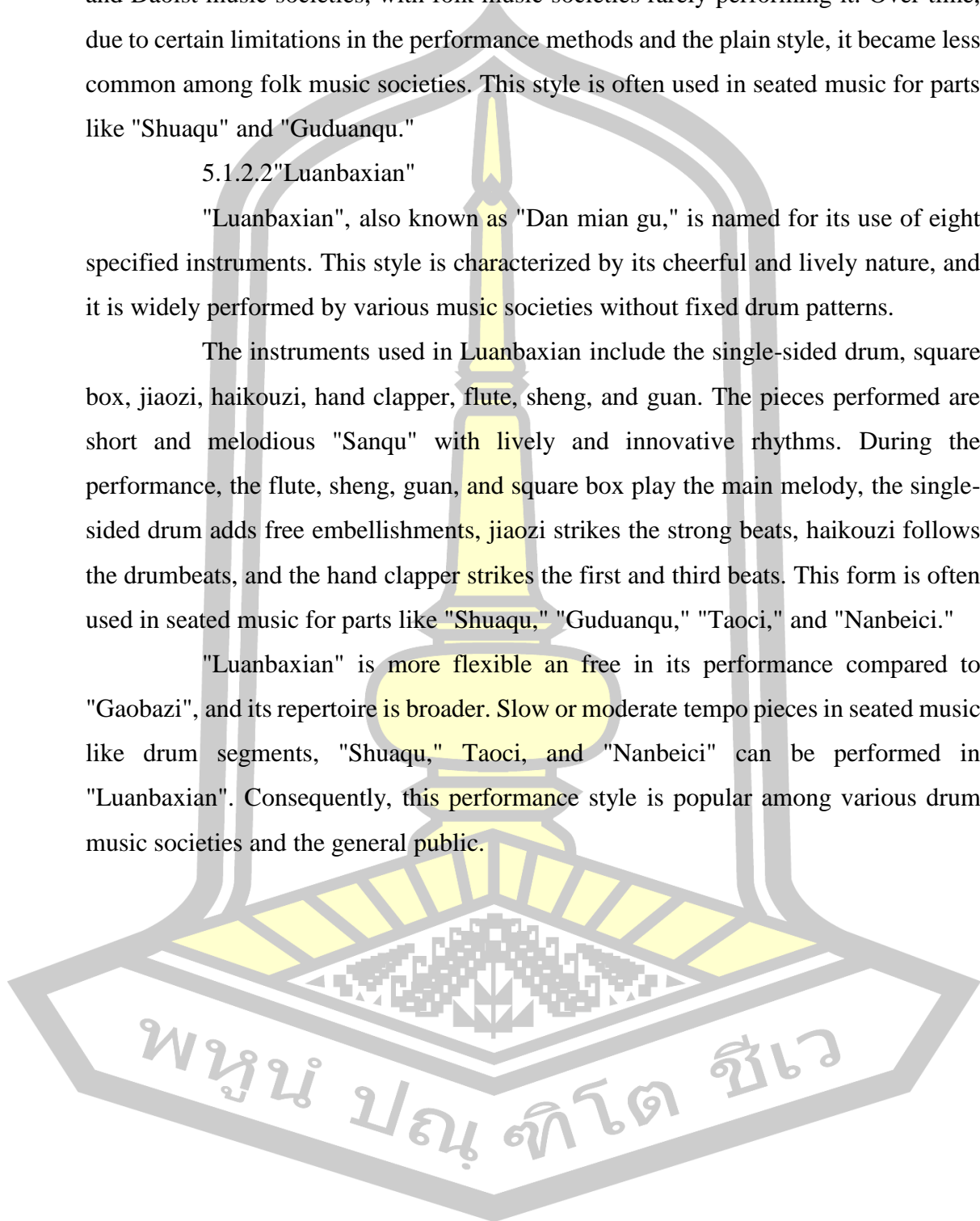
Gaobazi is an ancient performance style predominantly used by Buddhist and Daoist music societies, with folk music societies rarely performing it. Over time, due to certain limitations in the performance methods and the plain style, it became less common among folk music societies. This style is often used in seated music for parts like "Shuaqu" and "Gudianqu."

5.1.2.2 "Luanbaxian"

"Luanbaxian", also known as "Dan mian gu," is named for its use of eight specified instruments. This style is characterized by its cheerful and lively nature, and it is widely performed by various music societies without fixed drum patterns.

The instruments used in Luanbaxian include the single-sided drum, square box, jiaozi, haikouzi, hand clapper, flute, sheng, and guan. The pieces performed are short and melodious "Sanqu" with lively and innovative rhythms. During the performance, the flute, sheng, guan, and square box play the main melody, the single-sided drum adds free embellishments, jiaozi strikes the strong beats, haikouzi follows the drumbeats, and the hand clapper strikes the first and third beats. This form is often used in seated music for parts like "Shuaqu," "Gudianqu," "Taoci," and "Nanbeici."

"Luanbaxian" is more flexible and free in its performance compared to "Gaobazi", and its repertoire is broader. Slow or moderate tempo pieces in seated music like drum segments, "Shuaqu," Taoci, and "Nanbeici" can be performed in "Luanbaxian". Consequently, this performance style is popular among various drum music societies and the general public.



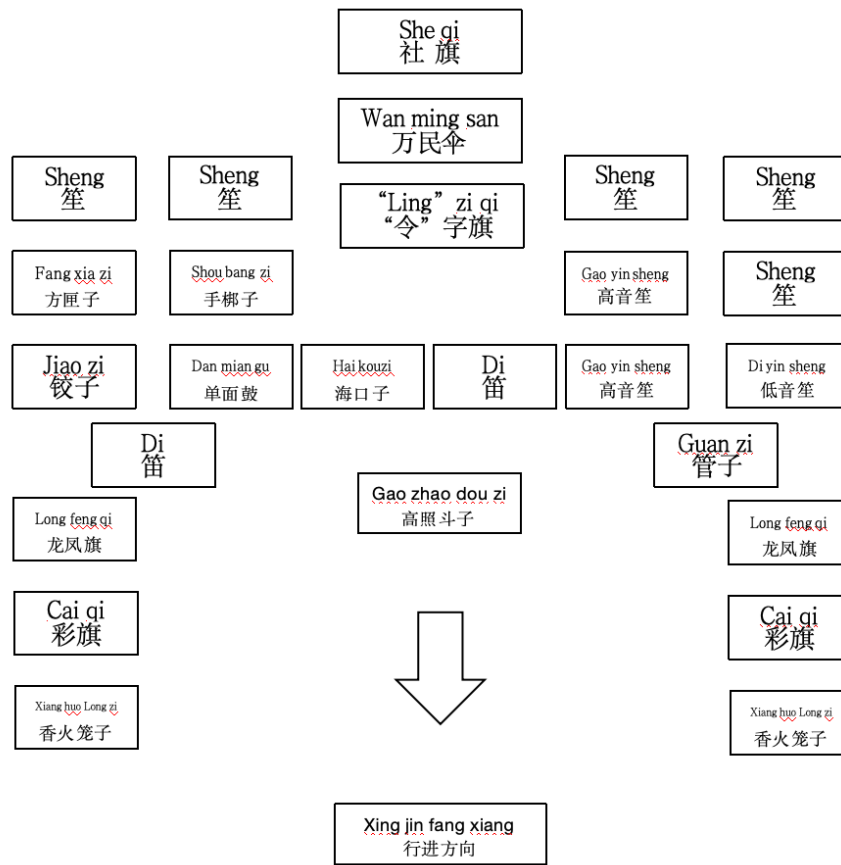


Figure 13. Formation of "Luanbaxian"

Source: Xiaoqian Shi (2024)

The composition and marching formation of Walking Music ensembles vary among different music societies. Typically, the front of the procession features colorful flags and dragon-phoenix banners, followed by a tall lantern in the middle, and then the band. Behind the band are the "Order" flag and the umbrella of the people, with the society banner (Sheqi) at the very end, bearing the name of the music society in large characters to signify its presence.

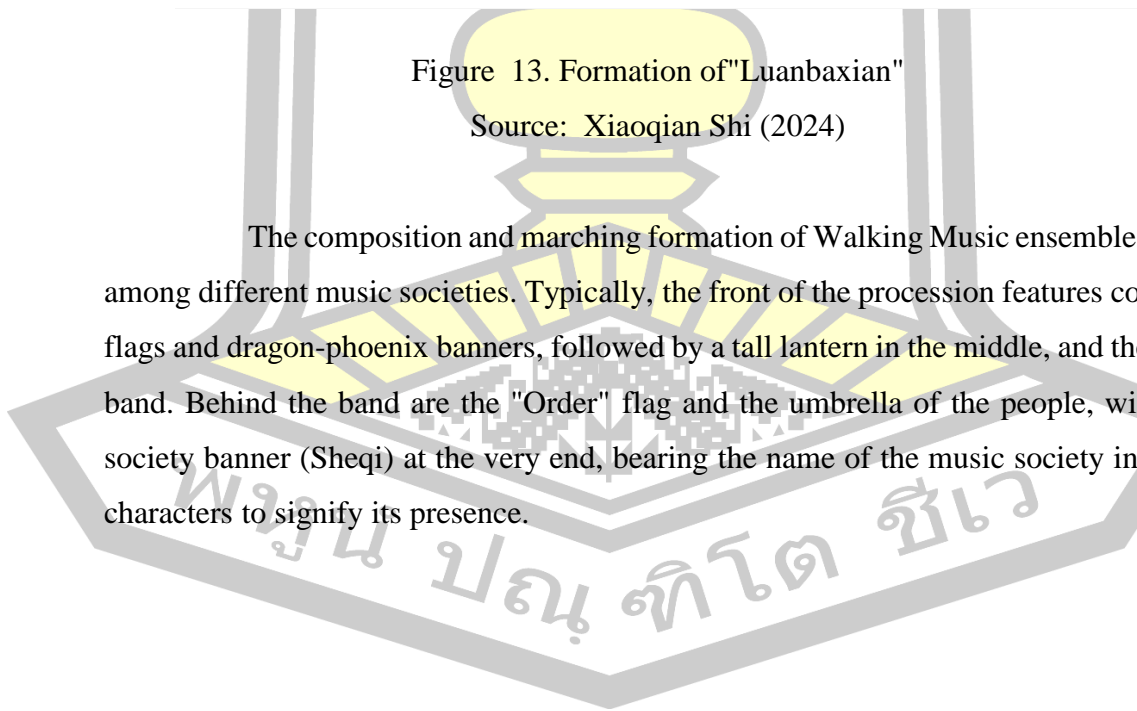




Figure 14. "Sheqi" of Xi'an Town God's Temple in Drum Music Society "

Source: Xiaoqian Shi (2024)

The performance style of Xi'an Drum Music is still maintained by each music society today, strictly adhering to its complete structural rules. This unique form of Xi'an Drum Music is rarely seen among existing musical genres.

5.1.3 "Ge Zhang" and "Nian Ci" (歌章与念词)

In Xi'an Drum Music Groups, songs accompanied by sheng (mouth organ), guan (pipe), and di (flute) are referred to as "Ge Zhang" (Song Chapter). In Xi'an brass music societies, songs accompanied by percussion instruments are called "Ge Zhang" (Recited Lyrics), also known as "Chang Ci" (Sung Lyrics).

The term "Ge Zhang" first appeared in an ancient manuscript of Xi'an Drum music from the 14th year of the Jiaqing reign (1809). It primarily refers to folk songs accompanied by melodic instruments (sheng, guan, di) and percussion instruments (drums, yunluo, small gongs, bells, woodblocks, etc.). Additionally, it can refer to different types of instrumental pieces within large-scale sit-down music suites. Originally, "Ge Zhang" were vocal segments within sit-down music performances, but due to the absence of vocalists over time, these segments were performed using instruments to play the vocal melodies, hence the term "Ge Zhang" came to be used by folk musicians.

The term "Nian Ci" is commonly found in brass music societies in the Xi'an region. It does not have a notation in popular script but is documented textually. It involves using percussion instruments like drums, gongs, and cymbals to accompany the singing. These songs are choral pieces sung during temple pilgrimage ceremonies. Both men and women can participate in the singing, with lyrics that typically praise deities, describe celestial realms, encourage good deeds, and promote virtues for the afterlife. Therefore, some folk musicians refer to them as "folk Buddhist songs," which are devotional songs sung by common people in temples.

The performance settings and lyrical content of "Ge Zhang" and "Nian Ci" are essentially the same, as they are both folk songs sung and recited during temple fairs. However, their names differ due to the different societies they are associated with ("Nian Ci" with brass music societies, "Ge Zhang" with drum music societies), the performing groups, and the accompaniment instruments used (drum music societies use both percussion and melodic instruments, while brass music societies use only percussion instruments). There are only 11 "Ge Zhang" melodies in Xi'an Drum music, characterized by a strong local style and distinct features. The lyrics can be freely adapted for different occasions and needs, often created by the folk musicians themselves. (Fieldwork,2023)

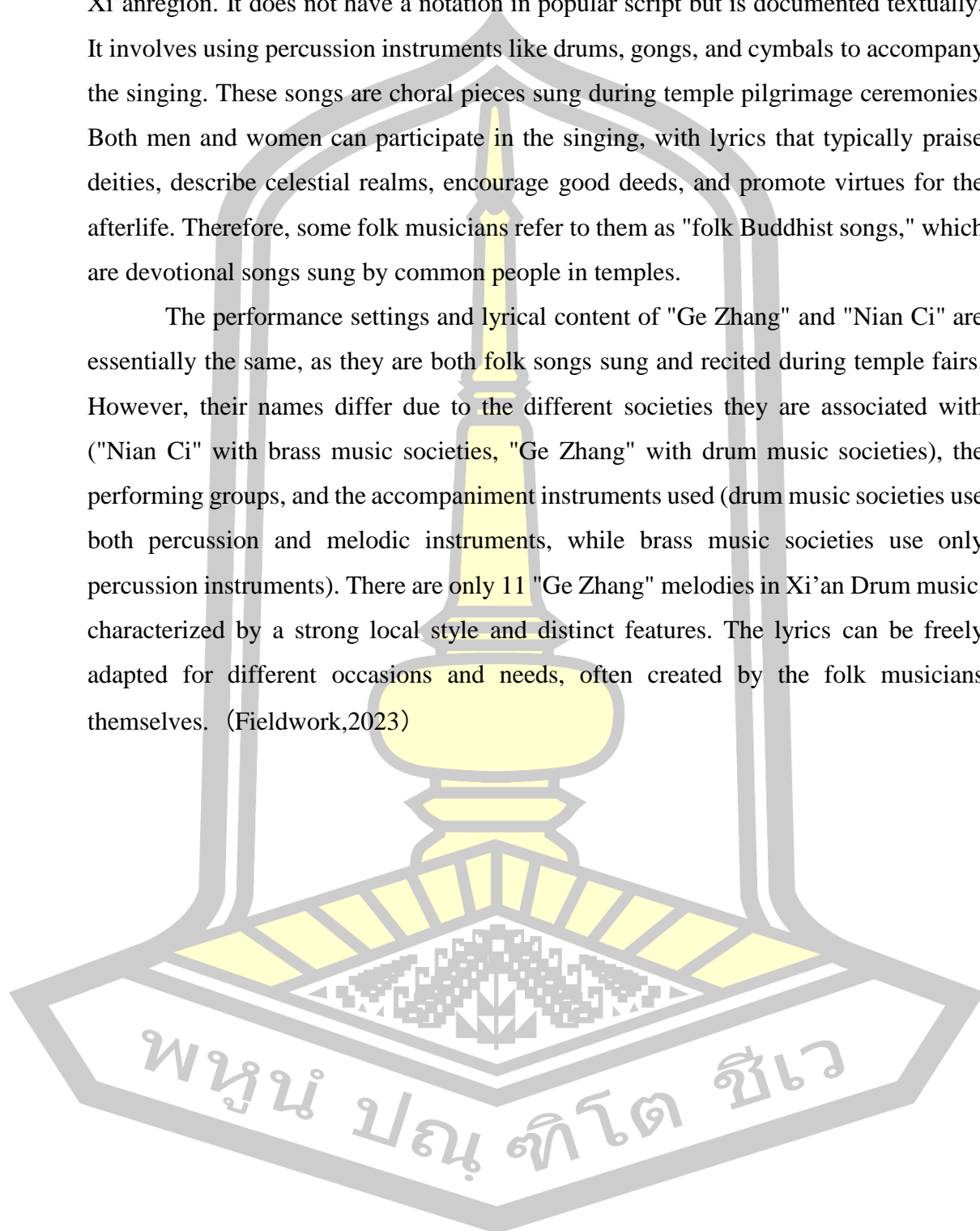


Table 4. Classic Tracks of "Ge Zhang"、"Nian Ci"

Type	Count	Track Name
"Ge Zhang" (歌章)	34	"Flowers of the Four Seasons", "Five Clouds Climbing the Sky", "Looking South", "Looking Up", "Looking Down", "Looking Straight", "Zhongnan Mountain", "Incense Treasure Scroll", "High Five Watches", "Old Five Watches", "High Tone of the City God", "Sprouting from the Sky", "Golden Chrysanthemum Fragrance", "Divine Needle", "Five-Direction Boys", "Five Offerings", "My Lament Now", "Three Refuges", "Praise to the King of Hell", "A String of Bells", "Pointing Melons", "Trembling Melons", "Tea Songs", "Golden Grapes", "Eight Immortals Celebrating Birthdays", "Medicine King Songs", "Gathering of Immortals", "Peach Banquet", "Wind and Cloud Meeting", "Flowers of the Four Seasons of the Three Kingdoms", "In the Peach Garden", "Chang'an City", "The Sound of Gongs", "In the Zen Hall", etc.
"Nian Ci" (念词)	28	《"Buddha's High Profile", "Winter Flowers", "Heavenly Buds", "Golden Chrysanthemum Fragrance", "Gathering of Immortals", "Maitreya Buddha's Song", "Eight Immortals Celebrating Birthday", "A String of Bells", "Fragrant Treasure Scroll", "Sleeping Buddha's Song", "Chang'an City", "Five Clouds Ascending to the Sky", "Golden Grapes", "Looking South", "Zhongnan Mountain", "Tea Growers", "Old Five Watches", "Four Seasons Colorful Flower Waves", "In Peach Garden", "Auspicious Light Rising", "Marshal Zhao", "Four Seasons Flowers", "My Buddha", "Five Flags", "Leaving the Palace", "Looking Down", "The Great Scheme", "Looking Up", etc.

Source: Xiaoqian Shi (2024)

In the Xi'an brass music societies, after entering the hall, they first perform a percussion piece called "Tongqi Sanlian" (Three Linked Brass Instruments), then begin the chanting. The content of the chants is rich and varied, generally corresponding to the song content, i.e., singing different songs for worshipping different deities. For instance, in front of the Hall of Thousand-Handed Thousand-Eyed Guanyin, the opening chant might be "A stick of incense into the heart of the censer, offering to Nanhai Guanyin, great compassion and mercy to save the suffering, universally ferrying the destined ones in the world." The recited lyrics might include "Welcoming Spring Flowers," with lines like "My Buddha with a thousand hands and eyes," thus matching the deity enshrined in the temple. Another example is the Hall of the Heavenly King, where the statue of Maitreya Buddha is enshrined, with the opening chant being "My Buddha sits on a lotus throne smiling, holding beads chanting Amitabha, disciples from all directions come to worship, the Jade Emperor confers Maitreya Buddha," and the recited lyrics might include "Maitreya Buddha Lyrics."

Currently, there is a phenomenon where folk drum music societies and brass music societies cooperate in "Pei Ge Zhang" (Accompanied Song Chapters), also known as "Ta Ge Zhang" (Supplementary Song Chapters). This involves inviting drum music societies to use melodic instruments like sheng, guan, and di to accompany the recited lyrics, which traditionally were only accompanied by percussion instruments in brass music societies. This increases the number of accompaniment instruments and enriches the accompaniment music, forming a transmission form with popular notation. Hence, the "Feng Jiao Xue" (Wind Stirring Snow) music society gradually took shape. After the percussion performance, they gather in front of the temple to play tunes like "Sixteen Beats," "Step by Step Beauty," and "Full Spring" to honor the deities.

On the way to the temple, drum music societies perform walking music like "Gao Bazi" or "Luan Baxian," and after entering the main hall, they perform sit-down music, referred to as "Shang Dian" (Ascending the Hall). Sometimes, they may choose to perform sections of scattered music within the sit-down music. Ascending the hall is a very solemn and grand ceremony where musicians achieve the purpose of sincerely worshipping Buddha through their music performance.

In front of the hall, drum music societies sing "Four Seasons Flowers," "Five Clouds Ascending the Sky," "Looking Southward," and other song chapters. After

singing, they play walking music like "Luan Baxian," such as "Fragrant Hills Shooting Drums," "Full Spring," "Heavenly Son," and "Fifty Eyes," marking the official conclusion. Afterwards, the society members move to another hall within the temple to worship in the same sequence or rest briefly before proceeding to the next temple.

Since song chapters and recited lyrics are forms of musical culture performed by drum and brass music societies during temple fairs in temples and monasteries, the content mostly contains religious and folk elements. Their melodies are beautiful, and the lyrics are well-crafted, integrating both folk and scholarly cultural elements. They are closely linked to the aesthetic characteristics, customs, and emotional expressions of the local people.

As an important occasion for folk activities, the performance of song chapters and recited lyrics by drum and brass music societies is a major part of the temple fair's folk cultural activities. Since ancient times, folk customs and music have been a synchronous and coexisting whole. Folk music encompasses customs, and customs cannot do without folk music. Folk music itself is a phenomenon of folk culture, with both complementing and being inseparable from each other. In the Xi'an area, there are many folk activities, such as the Medicine King Cave Dragon King Temple Fair on the second day of the second lunar month, the Capital City God Temple Fair on the eighth day of the fourth lunar month, the Southern Five Terraces Temple Fair on the first day of the sixth lunar month, and the Bodhisattva Temple Fair at the Western Five Terraces Temple in Xi'an on the seventeenth, eighteenth, and nineteenth days of the sixth lunar month. Folk music, accompanying these activities, has been well preserved for thousands of years, indicating that the continuity and stability of folk activities have created a space for the survival and development of folk music closely related to customs. Song chapters and recited lyrics have been passed down to the present day, relying on relatively stable folk activities.

The lyrics of song chapters and recited lyrics often have a strong religious cultural flavor, including praises of deities and chants of Buddhist doctrines. Through this secular and popular form of singing, people sincerely worship Buddha, immersing themselves in Buddhist cultural concepts while also seeking entertainment and solace for the mind.

In folk activities where ordinary people pray to deities for peace, blessings, and disaster relief, they often seek objects of worship in song chapters and recited lyrics, such as City God, Fire God, Dragon King, Guan Gong, Land God, Eight Immortals, Queen Mother of the West, Wei Tuo, Maitreya, Guanyin, and Manjusri Bodhisattva. This demonstrates the concept of "polytheism" and gradually forms a folk belief culture with certain utilitarian and purposeful characteristics.

Some song chapters and recited lyrics extensively incorporate elements of folk songs and opera music from the Guan zhong region of Shaanxi. The lyrics and music are lyrical and beautiful, with unique styles, elegant diction, and clear structures. The content of the lyrics often encourages people to accumulate virtue, practice good deeds, praise deities, and pray for disaster relief and safety. These song chapters and recited lyrics guide people towards goodness and peace, deeply loved by the public.

Example:

Praise: A pair of golden roosters facing the phoenix
 Phoenix landed on Mengshan Hill
 The golden bird flies to the sacred mountain
 The drums of the ships are beating

Golden grapes (a bunch of bells)

I thought, I am working hard, my practice today has no results, I am so anxious. Namó, suddenly I heard a golden sparrow on Lingshan Mountain, shaking its head, wagging its tail, spreading its wings, shaking its head, wagging its tail, spreading its wings, spreading its wings, wagging its tail, shaking its head, fluttering, clattering, and flying high.

Entering Lingshan, practicing hard, to avoid the path of reincarnation, it is so hard, so hard. Namó, suddenly heard, on Lingshan, there is a pair of golden roosters, golden heads, golden beaks, golden claws, golden heads, golden beaks, golden claws, golden beaks, golden heads, gurgling ...

Wuying Mountain, plant a field of blessings, plant a wide field of blessings and make good connections, I like it very much, I like it very much. Namó, suddenly I saw a three-inch flower on the Lingshan Mountain, with golden branches, green leaves, and

red flowers, golden branches, green leaves, red flowers, green leaves, and golden branches, red and green, emitting fragrance.

On the top of Mount Meng, there is a lot of merit, and the vines of merit bear many fruits. Good harvest, good harvest. Namó, suddenly I saw a golden grape tree on the Lingshan Mountain, which had taken root, sprouted, stretched out vines, built a frame, blossomed, and produced fruits, which fell down one by one.

Vulture Peak, Great Hall, burning incense, meditating, chanting Amitabha, attaining enlightenment, attaining enlightenment. Namó, suddenly I heard, on the Vulture Peak, there was a war drum, there was a Yangyang bell, a war drum with a golden ring and a beast head, a Yangyang bell with a carved dragon and phoenix, clang clang clang, ding-ling-ling-ling-ling, all ringing together.

Chang'an City (长安城)

1. Chang'an City, Chang'an City, Chang'an is treating the empress's illness. Wearing a cross-winged hat and a yellowish-brown robe.

2. What a good Yuchi Gong, what a good Yuchi Gong. He chased the three men back to the city, knocked down Chi Shuntian, and put on the red robe.

3. Walking on the Baqiao Bridge, walking on the Baqiao Bridge, the Dragon King invites me to the Crystal Palace. The silver needle pierces the neck, and the old dragon gains immortality.

4. Taibai Immortal, Taibai Immortal, he also negotiated with the three. He borrowed the pearl shirt in exchange for Yaozhou Cave.

5. Work hard in the cave, work hard in the cave. The panacea for the world, the pain to save all living beings.

He was named the King of Medicines in Buddhism, and became a saint while riding a tiger.

Tea Praise (茶叶赞)

Tea blooms yellow flowers in Mengshan and grows under Yingluo Buddha.

After collecting the herbs,
he returned to Hunyuan Cave,

where he practiced hard every day.

Tea Leaves (往南瞧)

Tea leaves grow, (again), tea leaves grow in the primordial chaos, Ying'er comes to pick tea, the tea girl delivers water, the water and fire must be evenly balanced (again), the bottom of the refined tea is bright red, two-color tea weighs sixteen taels, and single-color tea weighs eight taels (again).

The tea leaves are green (again), if you don't understand the truth, don't force it, first offer it to the Buddhas, then let good people taste it, the tea leaves are so fragrant (again), just like Ying Er meeting her mother, meeting her mother, and going to the Lingshan Mountain together (again).

The tea leaves are green (again), the tea maker works hard, day and night, never relax, there is no way to relax (again), always chanting the Buddhist scriptures, my Buddha sits upright, the bells and drums ring together (again).

The yellow tea leaves (again) are like the vicissitudes of life, the sufferings of birth, old age, sickness and death, the future is immeasurable and impossible to think about (again), the ups and downs must be tasted, and the fruit of enlightenment will be clear in the heart (again).

Tea leaves fall (again), fall to the bottom of the sea and suffer, endure thousands of kinds of pain, and have no whereabouts at the end of their lives. They search for their whereabouts (again), and study and ponder over them verbally and mentally, and finally receive the Buddhist teachings, and attain enlightenment (again).

Praise: Spring, Summer, Autumn and Winter

Five Elements, Five Colors, Hundred Flowers

Sprouting on time, so beautiful

Bodhisattva of salvation in the world

Sprouting (天发芽)

Spring buds sprout, peonies grow, flowers and plants bloom in the east wind, the spring breeze is gentle and the scenery of Chang'an is pleasant. The lotus buds and peonies are particularly red, the bamboo leaves are green, and the peach blossoms are red (again). My Buddha Qinglian Guanyin welcomes you.

Summer sedum sprouts, Pumo pomegranates grow, Bingding flowers and grasses face the south wind, the water and moon reflect the scenery of the tower. The lotus leaves and lotus flowers fill the pond with red, red fire grows, roses are red (again). My Buddha Red Lotus Manjusri welcomes.

In autumn, the sedum sprouts, the golden chrysanthemum and the yellow osmanthus grow, the flowers and plants of Gengxin face the west wind, and the sweet osmanthus sways in the wind. The rose and the crabapple compete with each other, the autumn river grows, and the jade hibiscus (again). My Buddha white lotus welcomes Samantabhadra.

Winter sedum sprouts, winter plums and green pines grow, Rengui flowers and grasses face the north wind, snow makeup and ice sculptures become jade scenery. Various flowers and grasses are sprinkled with red frost, and Indian chrysanthemums grow, each one bright (again). My Buddha Black Lotus Ksitigarbha welcomes.

The four seasons of the year have sprouted, and all kinds of flowers have regenerated. The flowers and grasses of Wusi are in the wind, and when the new branches sprout next year, they will bloom and bear fruit more prosperously. Regeneration is very different (again). My Buddha Huanglian Maitreya welcomes (again).

Look up (往上瞧)

Look up, look up, the Eight Caves Immortals are coming, Zhongli Immortal is waving a fan, Dongbao Immortal has a ribbon tied around his collar. Auspicious clouds are floating in the sky, auspicious clouds are floating in the sky.

Zhang Guolao rode his donkey across the Fairy Bridge and heard the sound of fish drums and Cao Guojiu singing Taoist songs.

There are thousands of auspicious signs. There are thousands of auspicious signs.

Han Xiangzi played the purple jade flute, and Li Guaixian hid the elixir of life in his fire gourd.

We crossed the Yuxian Bridge together. We crossed the Yuxian Bridge together.

The fairy Caihe offers peaches in a basket, and He Xiang's golden lotus can be called a priceless treasure.

The Queen Mother will present peaches. The Queen Mother will present peaches.

The Peach Festival was held for all the immortals, and the golden immortals drank birthday wine, and everyone was having fun. (Another sentence)

Five Clouds Ascending to the Sky (五云登空赞)

Confucianism, Buddhism, Buddhism and Taoism all developed together, and it turns out that the three religions are one family.

Eliminate evil and protect good, and worship gods, Buddhas and Bodhisattvas.

Five Clouds Ascend into the Sky (五云登空)

In the spring, the sky is blue and the clouds are rising. Namó, my Buddha is preaching. Three thousand stanzas, the eight great Vajras, the arhats are reciting the true sutras. Namó, Amitabha, the Buddha who controls the universe, the boundless Dharma.

Xia Jingtian's red clouds ascended to the sky. Namó, Laojun worked hard. In the Bagua furnace, the rays of light flew and the Taiji diagram changed endlessly. Namó, Amitabha, refining the golden elixir to bring the dead back to life.

In the autumn, white clouds ascend to the sky. Namó, the most holy and accomplished. Yan, Zeng, Si, and Meng, both called the second-most holy, established rituals and music, edited and expounded the Six Classics. Namó, Amitabha, whose virtues and achievements are widely praised.

Winter scenery, black clouds rise to the sky, Namó, Bodhisattva shows his holiness. Greatly compassionate, he sits on the lotus platform, knowing that demons are harming sentient beings. Namó, Amitabha, he sends heavenly soldiers to subdue the fire dragon.

Four seasons of yellow clouds ascended to the sky, Namó, Tripitaka seeks the sutra. The Great Sage Equaling Heaven, protects Tang Monk, and later follows Bajie and Sha Monk. Namó, Amitabha, take the true sutra to save all living beings.

Sprouting (天发芽)

(I) Spring buds sprout, peonies and peony flowers grow, flowers of the first and second grades sprout towards the east wind, spring breeze brings peace to Chang'an. Peonies in bud are particularly red, forsythia flowers grow, peaches and plums are red, my Buddha Qinglian Guanyin welcomes.

(II) Summer sedum sprouts, pomegranates grow, bingding flowers sprout towards the south wind, the water and moon reflect the scenery of the tower. The lotus leaves and lotus flowers fill the pond with red, red fire grows, roses are red, my Buddha red lotus Manjusri welcomes.

(III) In autumn, the sedum sprouts, the yellow osmanthus and golden chrysanthemum grow, the gengxin flowers sprout towards the west wind, the red osmanthus fragrance fills the moon palace. The rose and crabapple compete with each other, the autumn river grows, the jade hibiscus, my Buddha white lotus welcomes Samantabhadra.

(IV) Winter sedum sprouts, winter plums and green pines grow, Rengui flowers sprout towards the north wind, snow-covered ice sculptures become jade scenery. Various flowers and plants are sprinkled with red frost, Indian chrysanthemums grow, each one is bright, my Buddha Black Lotus Ksitigarbha welcomes.

(V) Four seasons of spring, all kinds of flowers regenerate, Wuyi flowers sprout towards the wind, waiting for the new scenery next year. Flowering and bearing more prosperous, regeneration, very different, my Buddha Huanglian Maitreya welcome.

Golden chrysanthemum fragrance (金菊香)

The fragrance of golden chrysanthemum, Han Zhongli, the Eight Immortals celebrate, longevity, dianthus branch flowers, Lü Dongbin, forgiveness in Huanglong, then Buddha, and jade lotus, Zhang Guolao, riding a black donkey upside down, daffodils, Tie Liguai, originally a lucky star, then Buddha, and moon chrysanthemum, Lan Caihe, a noble family, son, sunflower, Cao Guojiu, ascending to the sky on the spot, then Buddha, and dianthus plum, He Xiang, Yongshou Mountain, long, morning glory, Han Xiangzi, Jiu Degree Wen Gong, then Buddha, and rhododendron flower, Tang Sanzang, the head of the scripture hall, old, twin lotus, Sun Wukong, making a fuss in the Heavenly Palace, then Buddha, and crabapple flower, Zhu Wuneng, digging

with his hands, abstinence, five-spice plum, monk Sha, carrying a load and following, then Buddha, then Buddha.

In conclusion, the performance forms of Xi'an Drum Music reflect its rich cultural heritage and diverse artistic expressions. "Sitting Music" (坐乐) is performed in a seated and ceremonial setting, often highlighting its formal and solemn nature. "Walking Music" (行乐), on the other hand, is dynamic and adaptable, accompanying processions and rituals, demonstrating the versatility of the art form. The integration of vocal elements such as "Ge Zhang" (歌章) and "Nian Ci" (念词) adds a narrative and lyrical dimension, blending music and storytelling in a harmonious manner. Together, these performance forms showcase the multifaceted nature of Xi'an Drum Music, balancing tradition with functional and artistic purposes.

5.2 Instruments of Xi'an Drum Music

Musical instruments are both the means and tools for musical expression, and they are also a very important part of musical culture. Xi'an Drum music, an ancient musical form, utilizes a dozen different types of instruments, some of which are unique to Xi'an Drum music, such as the seat drum, double cloud gongs, and square box. Different performance forms require different instruments. Melodic instruments and percussion instruments use different scores and orchestration techniques, resulting in a rich variety of performance techniques that are both innovative and distinctive, with very clear formal characteristics. (See Table 5)

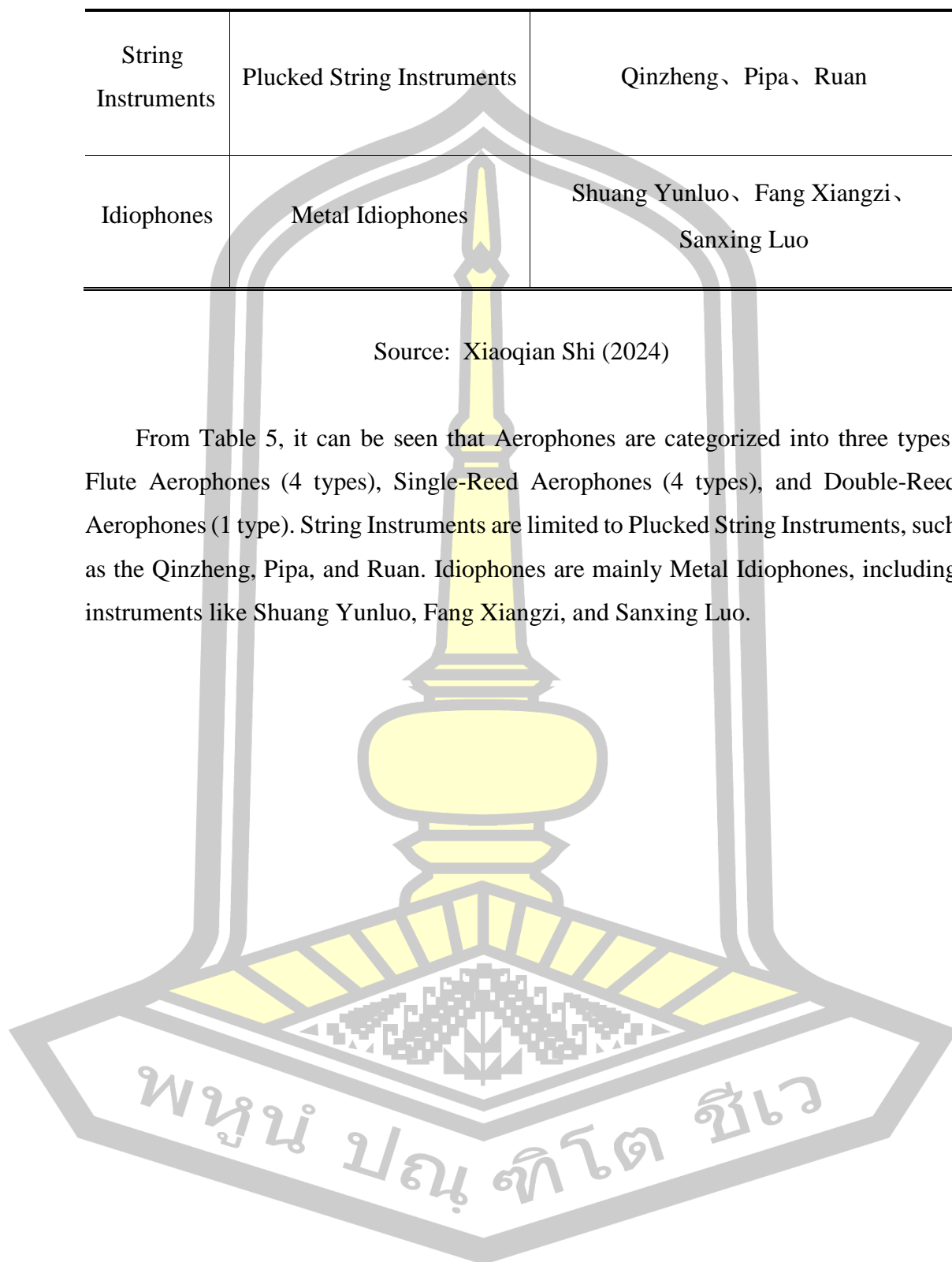
Table 5. Types of Melodic Instruments

	Type	Instruments
Aerophones	Flute Aerophones	Flute、 Flat-Tuned Flute 、 Meiguan-Tuned Flute、 Guan-Tuned Flute
	Single-Reed Aerophones	Sheng、 Whistle Sheng Flat Sheng、 Drone Sheng
	Double-Reed Aerophones	Guanzi

String Instruments	Plucked String Instruments	Qinzheng、Pipa、Ruan
Idiophones	Metal Idiophones	Shuang Yunluo、Fang Xiangzi、 Sanxing Luo

Source: Xiaoqian Shi (2024)

From Table 5, it can be seen that Aerophones are categorized into three types: Flute Aerophones (4 types), Single-Reed Aerophones (4 types), and Double-Reed Aerophones (1 type). String Instruments are limited to Plucked String Instruments, such as the Qinzheng, Pipa, and Ruan. Idiophones are mainly Metal Idiophones, including instruments like Shuang Yunluo, Fang Xiangzi, and Sanxing Luo.



5.2.1 Melodic Instruments

5.2.1.1. Aerophones

1) Flute Aerophones

Flute: The primary instrument in Xi'an Drum music, made of bamboo. These are custom-made flutes with even holes, following the traditional folk method called "Sanyan Flute." The di is also a pitched instrument and comes in three types: flat-tuned di (also called "manyan Flute"), meiguan-tuned Flute (also called "kun tune di"), and guan-tuned di (also called "Sanyan di").

Flat-Tuned Flute: Has a mellow and rich tone. Opening three holes produces the note "mi," with the basic note "do," equivalent to an F-tuned flute. It is mostly used for performing Shang tune and Liu tune music.

Meiguan-Tuned Di: Has a soft and elegant tone. Opening three holes produces the note "ren," with the basic note "do," equivalent to a D-tuned flute. It is mostly used for performing Chi tune and Wu tune music.

Guan-Tuned Di: Has a bright and broad tone. Opening three holes produces the note "mu," with the basic note "ren," equivalent to a G-tuned flute. It is mostly used for performing Liu tune and Chi tune music.

All three types of di use traditional folk playing methods, with relatively simple techniques. Their ranges span two octaves: flat-tuned di (c2-c4), meiguan-tuned di (a1-a3), and guan-tuned di (b1-b3), with different pitch arrangements.

2). Single-Reed Aerophones

Sheng: The primary instrument in Xi'an Drum music, composed of three parts: the resonator, pipes, and reeds. The resonator is made of wood and lacquered black. The sheng is tuned according to the di, and comes in three types: flat-tuned sheng, meiguan-tuned sheng, and guan-tuned sheng. Each type includes three varieties: whistle sheng (also called "high sheng"), flat sheng (also called "small sheng"), and drone sheng.

Whistle Sheng: Small in size, with hard reeds and a bright tone, one octave higher than the flat sheng, and no longer in use.

Flat Sheng: Generally small sheng, with a bright tone, one octave lower than the whistle sheng.

Drone Sheng: Has a broad tone, one octave lower than the flat sheng, and often used in conjunction with the flat sheng.

All these sheng are seventeen-pipe ten-reed instruments. Though their pitches vary, the arrangement of the pipes, playing methods, and relative scale relationships are generally similar. Flat-tuned sheng is mostly used for performing Shang tune and Liu tune music; meiguan-tuned sheng is mostly used for performing Chi tune and Wu tune music; guan-tuned sheng is mostly used for performing Liu tune and Chi tune music.

3) Double-Reed Aerophones

Guanzi (Pipe): The primary instrument in Xi'an Drum music, made of bamboo. There are two types of guanzi in Xi'an Drum music: one with eight holes (seven in front, one in back) and one with seven holes (six in front, one in back). There are also high-pitched guanzi and low-pitched guanzi (also called "drone guanzi"). The guanzi is less commonly used in the orchestra and is usually in a supporting role, often alternating with the di and sheng. The tuning of the guanzi is often not harmonious with the di and sheng, requiring the player's breath control to adjust during performance.

5.2.1.2. String Instruments

1) Plucked String Instruments

Qin Zither (Qinzheng): Known as the "Great Zither" by folk musicians in Xi'an Drum music, it was once used in seated music performances. Later, it was only used as a decorative instrument, also called a "display box," placed on a table. Nowadays, this instrument is no longer used in folk music societies. The "Great Zither" is tuned to five notes: Gong (C), Shang (D), Jue (E), Zhi (G), and Yu (B).

Pipa: There is no written record of the Pipa being used in Xi'an Drum music. However, the scores contain many notation symbols for Pipa playing techniques (such as sweeping, string head, combined string head, string head changing frets to the tail, etc.). This suggests that the Pipa might have been used in early Xi'an Drum music.

Ruan: An ancient plucked string instrument. There is no written record of the Ruan being used in Xi'an Drum music. Nevertheless, existing scores include many notation symbols for plucked string instrument techniques (such as sweeping, string head, combined string head, string head changing frets to the tail, etc.), indicating that the Ruan might have been used in early Xi'an Drum music.

5.2.2.3 Metal Idiophones

Double Cloud Gongs (Shuang Yunluo): Comprising two identical racks of cloud gongs, each rack consists of ten tuned small gongs arranged in four layers in a pyramid shape. The pitch and order of notes on both racks are identical. During performance, the two racks are placed vertically in an inverted V-shape on a table, with each hand simultaneously striking the small gongs on either side. The sound is bright and crisp. Double cloud gongs are used only in Chi-tune seated music, mainly to play melodies. The arrangement of pitches and actual notes can be seen in Table 5.

Square Box (Fang Xiangzi): Consisting of six tuned small gongs arranged in three layers on a frame, the pitch and order of notes vary. The square box is used only in walking music performances of "Lu Baxian," mainly to play the main notes of the melody. During performance, one hand holds the instrument while the other strikes it. The arrangement of pitches and actual notes can be seen in Table 6.

Three-Star Gong (Sanxing Luo): Consisting of three tuned small gongs arranged in two layers on a frame, the three-star gong is used only in walking music performances, mainly to play the main notes of the melody. During performance, one hand holds the instrument while the other strikes it.

5.2.2 Percussion Instruments

The percussion instruments used in Xi'an Drum music can be divided into membranous instruments and body instruments (See Table 7). The classification is as follows:

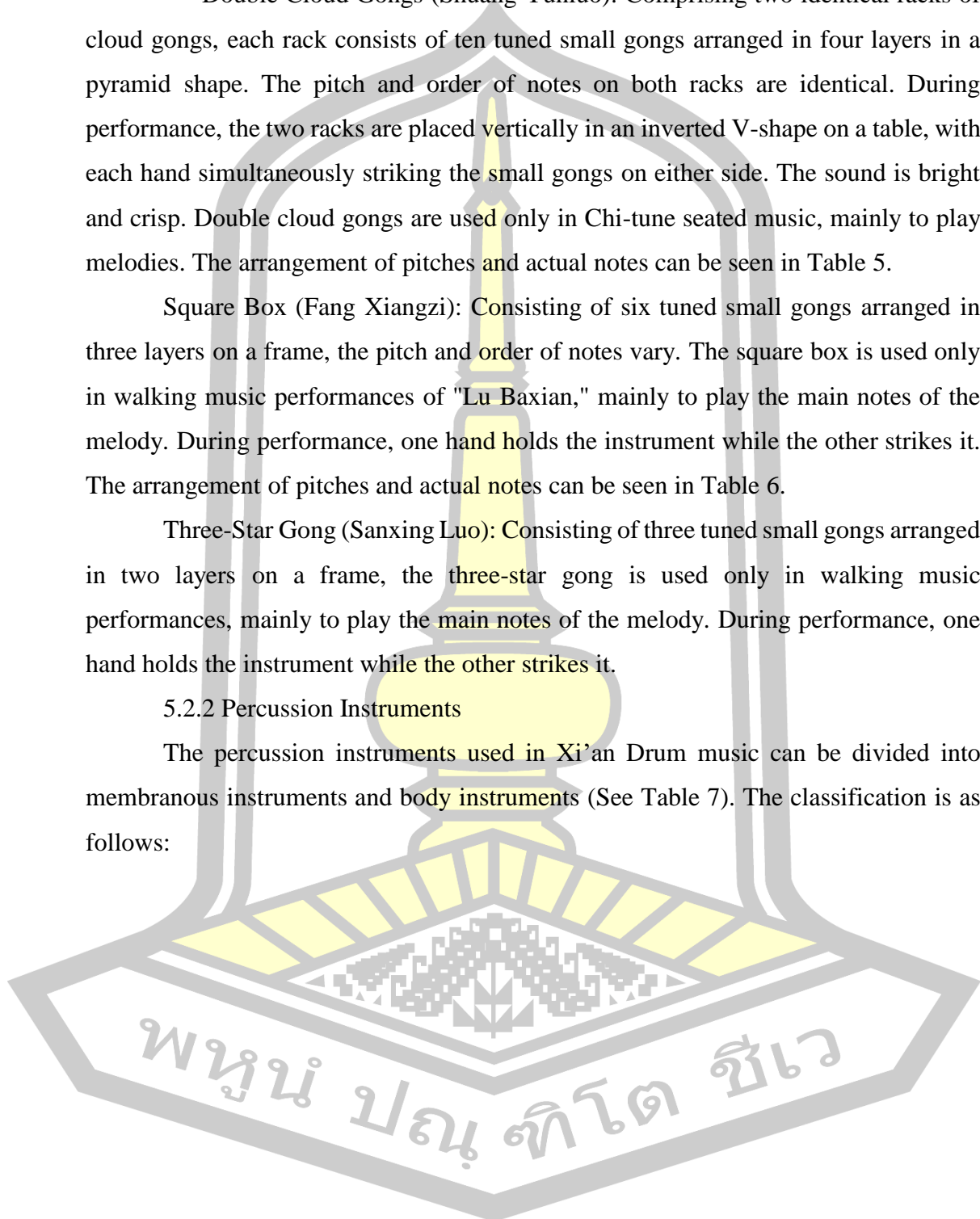


Table 6. Types of Percussion Instruments

Type		Instruments
Membranophones	Double-headed Membranophones	Zhangu、Zuogu、Yuegu、 Dugu、 Gaobagu、
	Single-headed Membranophones	Danmian Gu
Idiophones	Metal Idiophones	Daluo、Maluo、Gongluo、 Yinluo、Bo、Danao、Jiaozi
	Wooden Idiophones	Zhen Bangzi、Shoubangzi、

Source: Xiaoqian Shi (2024)

5.2.2.1. Membranophones

1). Double-headed Membranophones

War Drum (Zhangu): Used in seated music. The drumhead diameter is approximately 500mm, and the drum shell height is about 530mm. It has a deep, resonant sound. Played with two wooden mallets, offering a variety of playing techniques and rich tonal variations.

Seated Drum (Zuogu): Also known as "seated hall drum" or "hall drum," used in seated music. The drumhead diameter is about 450mm, and the drum shell height is approximately 600mm. It has a loud, solid sound, with a distinct difference between the edge and center tones. Played with two wooden mallets, it is placed horizontally on a crescent-shaped stand on a table. The playing techniques are diverse, providing a wide range of volume and tonal contrasts.

Music Drum (Yuegu): Also known as "sacrificial drum" or "four drums," used in seated music. This drum is round like a full moon, hence the name "moon drum." The drumhead diameter is about 255mm, and the drum shell height is approximately 70mm, resembling the drum used in storytelling music. It has a clear and bright sound. Playing at the edge or center produces different volumes and tones.

Single Drum (Dugu): Also known as "bean drum," used in seated music. The drumhead diameter is about 115mm, and the drum shell height is approximately 90mm,

used together with the music drum. It has a fine, bright sound, with no distinction between edge and center tones when played.

High-handle Drum (Gaobagu): Used in walking music. The drumhead diameter is about 250mm, with a shell height of approximately 65mm. A small gong is suspended below the drum. This drum has a long wooden handle, played with one hand holding the drum and the other striking with a single mallet, simultaneously playing the gong and drum with no tonal variation. This long-handled drum is also known as "high handle" and is a form of walking music performance.

2). Single-headed Membranophones

Single-sided Drum (Danmian Gu): Also known as "copper drum," used in walking music, named for having a single drumhead. The drumhead diameter is about 550mm, with a shell height of approximately 25mm. The drumhead is painted with a Bagua pattern. Played while hanging from the chest, using two mallets while walking, with a basic but variable rhythm. It has a loud, solid sound, with alternating edge and center tones providing tonal variation.

5.2.2.2. Idiophones

1) Metal Idiophones

Large Gong (Daluo): Used in seated music. The gong face diameter is about 460mm. Played with a single mallet, producing a broad, deep, and resonant sound with a long decay. Often hung above and below with the small gong, struck alternately in seated music performances to enhance the atmosphere. The large gong has no fixed pitch, with tonal variations between light and heavy strikes. Basic playing methods include open sound, edge sound, and muted sound.

Small Gong (Maluo): Used in seated music. The gong face diameter is about 200mm. Played with a single mallet, producing a high-pitched sound. Often hung above and below with the large gong, struck alternately in seated music performances to enhance rhythm. It has no fixed pitch, with two basic playing methods: open sound and muted sound.

Gong Gong (Gongluo): Also known as "nipple gong" or "bump gong," used in walking music. The gong face diameter is about 350mm, with a raised bump at the center, approximately 85mm in diameter. Played with one hand holding the gong and the other striking it with a mallet, producing a soft, subtle sound like a bell.

Primarily used in the "high handle" performance form of walking music, with a simple playing method and no fixed pitch.

Leading Gong (Yinluo): Also known as "open mouth" or "open mouth gong," used in both seated and walking music. In seated music, the gong is placed on a table stand and struck, called "leading gong"; in walking music, it is held in the left hand and struck with a mallet in the right hand, called "open mouth" or "open mouth gong." Both forms are the same instrument with different uses.

Cymbals (Bo): Used in both seated and walking music, commonly called "cha" by folk musicians. Generally divided into large, medium, and small sizes, all circular with a hemispherical central part called the "bowl" or "hat," with a hole at the top for holding with silk or cloth straps. A pair is struck together to produce sound. Made of bronze with no fixed pitch. Large cymbals have a deep sound, medium cymbals are bright, and small cymbals are crisp.

Large Naos (Danao): Used in seated music. The diameter is about 334mm, with a thin, curved face, a slightly curved edge, and a central raised part called "handle." Played by holding the handles in both hands and striking them together. Commonly struck alternately with the small gong or with the large gong in seated music. Made of bronze with no fixed pitch and a bright sound.

Jiaozi (also Medium Cymbals): Used in both seated and walking music. Mainly used to keep time and control speed, often struck alternately with the large naos in seated music, with no fixed pitch.

2) Wooden Idiophones

Zhen Bangzi (Large Clapper): Used in seated music. Shaped like a trapezoidal pillow, also called "pillow clapper." The top edge is about 531mm long, the bottom edge about 565mm, height about 205mm, and thickness about 120mm. Played with a single mallet, mainly used in seated music for "Yaoqu," "Qingchui," and "Yinling." Typically made of elm or locust wood.

Hand Clapper (Shoubangzi): Used in walking music. Narrow at both ends and wide in the middle, oval-shaped, about 350mm long and 200mm wide, with a wooden handle inserted in the middle. Played by holding the handle in one hand and striking with the other, used to control speed and rhythm in walking music. Made from the same materials as the large clapper.

5.2.3 Instrumentation and Orchestration Methods

5.2.3.1. Combination and Application of Melodic Instruments

In Xi'an Drum Music, the main instruments used for playing melodies include the dizi (flute), sheng (mouth organ), guanzi (double-reed pipe), shuangyunluo (double cloud gongs), fangxiazi (square box gongs), pipa (lute), zheng (zither), and ruan (moon lute). Due to the different shapes, characteristics, and playing techniques of these instruments, they hold different positions in performance, resulting in varying orchestration methods.

In walking music, the pipa, zheng, ruan, and shuangyunluo are not used, while other instruments are used similarly to seated music. Regardless of the performance format, the dizi is always the primary instrument, closely coordinated with the guanzi, playing the melody throughout. The guanzi's rhythm and notes are slightly broader than those of the dizi. In seated music, the pipa, zheng, and ruan primarily play the melody and use ornamental variations to add more color to the melody.

The shuangyunluo, a unique instrument in Xi'an Drum Music, is generally not widely used. It can be played solo or in ensemble with the dizi, sheng, and guanzi. In solo performances, the shuangyunluo is typically played at a slower tempo with improvisational embellishments, making the melody rich and colorful. Other instruments, especially the dizi, must yield to the shuangyunluo and not compete for the melody. When played in ensemble, the shuangyunluo takes a secondary role, playing the main notes of the melody, highlighting the dizi's primary melody, and providing a supportive backdrop.

In various music societies of Xi'an Drum Music, the number of musicians is not fixed, and the use of instruments varies. Generally, the number of melodic instruments used includes: 1-2 dizi, 8-12 sheng, 1-2 guanzi, 1 shuangyunluo, 1 fangxiazi, and 1 each of pipa, zheng, and ruan. (Zhao Zhang, 2023, observed)

5.2.3.2. Combination and Application of Percussion Instruments

Percussion instruments in Xi'an Drum Music are independent of melodic instruments, played according to their own rules and orchestration methods. In both seated and walking music, percussion instruments are used differently based on the performance style and the mood of various sections or passages, employing different orchestration methods. Sometimes, the rhythm patterns of melodic instruments differ

significantly from those of percussion instruments, creating a complementary and dazzling effect.

Percussion instruments can be divided into two combinations based on different performance styles, with varying instruments and quantities used. In seated music, percussion instruments include the zhangu (war drum), zuogu (seated drum), yuegu (music drum), dugu (single drum), daluo (large gong), yinluo (leading gong, also known as "haikouzi"), maluo (small gong), large cymbals, medium cymbals, large naos, and large bangzi (large clapper). In walking music, percussion instruments include the single-sided drum, high-handle drum, jiaozi (medium cymbals), gongluo (gong gong), fangxiazi, shoubangzi (hand clapper), and haikouzi (leading gong).

This shows that seated music often uses a combination of larger instruments, while walking music typically uses smaller instruments. (See Table 9)

In the orchestration and application of percussion instruments in Xi'an Drum Music, walking music is relatively simple. Different schools use different instruments and playing methods, but the rhythm patterns are generally fixed and repetitive with minimal variation. Seated music, however, is rich and varied, with more complex orchestration and playing methods. (See Table 8)

Below is an introduction to the coordination and application of percussion instruments in walking and seated music.

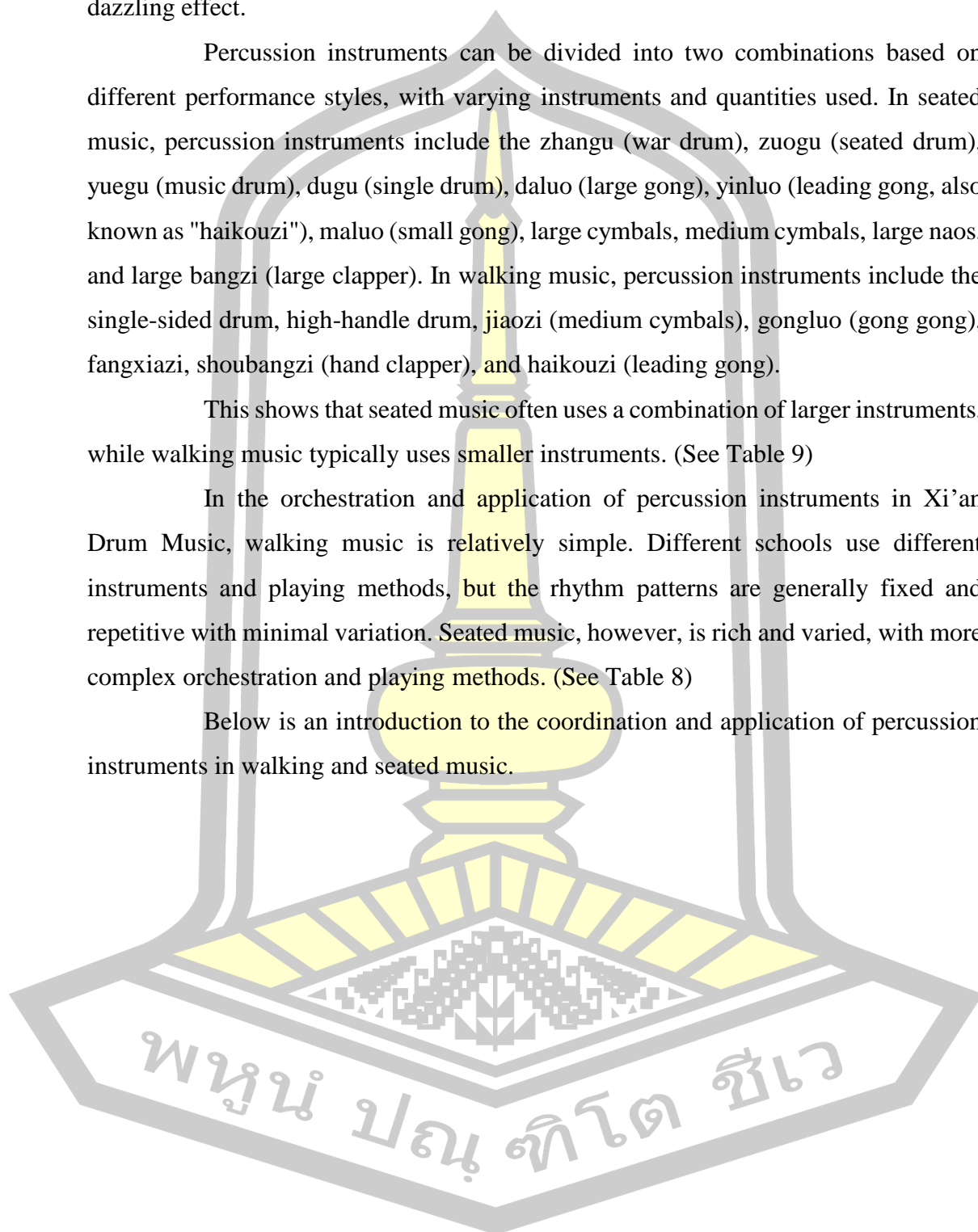


Table 7. Musical instruments and basic orchestration methods used in Walking Music

Form	Instrument	Orchestration
Gaobazi 高把子	High-handled drum, square box, small hanging gong, hinged instrument, tribute gong, hand clapper, (flute), (sheng), (tube)	Gaoba drum: Play strictly according to the drum score Xiaodiaoluo: Play the melody Handbangzi: repeat infinitely until the end. Jiaozi: The strong beat rhythm of the 1st to 4th bars.
Luanbaxian 乱八仙	Single-sided drum, hinged instrument, Hand clapper, Haikouzi, square box, (flute), (sheng), (tube)	Single-sided drum : 0 X X X X X X X X 0 X X Haikouzi : 0 X X X X X X 0 X X Hand clapper : X 0 X 0 hinged instrument : X 0 0 0 Square Box: Flowers Playing Melody

Source: Xiaoqian Shi (2024)

พหุ ประทีป ชีวะ

Table 8. Musical instruments and basic orchestration methods used in Sitting Music

Melodic instruments	Percussion instruments	Application
Flute, sheng, pipe, double cloud gong	Drum, war drum, big gong, horse gong, big cymbals, hinge, big cymbals	Touxia,Erxia,Sanxia
—	Drum, war drum, big gong, horse gong, big cymbals, hinge, big cymbals	Langtouzi,Sangubian, Qianhoutuigu
Flute, sheng, pipe, double cloud gong	Drums, gongs, cymbals, and cymbals	Biezi,Zan,Maotouzi, Gandongshan
Flute, sheng, pipe, double cloud gong	War drum, wooden clapper, hinged instrument, Haikouzi	Shuaqu,Qingchui
Flute, sheng, pipe, double cloud gong	Wooden clappers	Yinling,Taoci

Source: Xiaoqian Shi (2024)

From Table 9, it can be seen that in the performances of “Touxia”, “Erxia”, and “Sanxia” in Sitting Music, the melodic instruments include the flute, sheng, pipe, and double cloud gong, while the percussion instruments consist solely of percussion instruments. In the performances of “Langtouzi”, “Sangubian”, and “Qianhoutuigu”, there are no melodic instruments; only percussion instruments such as the drum, war drum, big gong, horse gong, big cymbals, hinge, and large cymbals are used.

In the performances of “Biezi”, “Zan”, “Maotouzi”, and “Gandongshan”, the melodic instruments include the flute, sheng, pipe, and double cloud gong, while the percussion instruments include drums, gongs, cymbals, and large cymbals. In the performances of “Shuaqu” and “Qingchui”, the melodic instruments include the flute, sheng, pipe, and double cloud gong, while the percussion instruments include the war drum, wooden clapper, hinged instrument, and Haikouzi. In the performances of

“Yinling” and “Taoci”, the melodic instruments include the flute, sheng, pipe, and double cloud gong, while the only percussion instruments are wooden clappers.

In conclusion, the instruments of Xi’an Drum Music are integral to its distinctive sound and artistic richness, comprising a harmonious blend of melodic and percussion elements. Melodic instruments provide the tonal foundation, offering intricate and expressive melodies that shape the musical narrative. Percussion instruments, with their powerful rhythms and dynamic variations, create a vibrant and energetic framework that defines the rhythmic identity of the music. The unique instrumentation and orchestration methods combine these elements seamlessly, achieving a balance between melody and rhythm while reflecting the traditional aesthetics of Xi’an Drum Music. Together, these instrumental features exemplify the depth and complexity of this cultural art form.

5.3 Notation System of Xi’an Drum Music

Xi’an Drum music, as an important component of traditional Chinese music, possesses profound cultural heritage and unique artistic charm. It is not only an indispensable part of the daily life of the people in Xi’an but also a shining gem in the treasure trove of traditional Chinese music. Through its unique melodies, complex rhythms, and diverse performance techniques, Xi’an Drum music showcases the rich diversity and artistic creativity of ancient Chinese music. To better understand and inherit this precious cultural heritage, we will provide a detailed introduction from three aspects: notation, melody, and form, in order to delve into the internal structure and external expression of Xi’an Drum music, and help more people appreciate and enjoy this ancient and beautiful musical form. (Yuanyuan Gao,2023, interviewed)

Firstly, notation forms the foundation of Xi’an Drum music. The notation of Xi’an Drum music uses a unique system called Gongche notation, which not only has a long history but also features a high degree of abstraction and simplicity. Through Gongche notation, we can see detailed records of the melody, rhythm, and ornamentation of the music, providing essential references for performers. In Gongche notation, characters represent pitches, symbols denote rhythms, and special signs indicate techniques like vibrato and glissando. This method of notation preserves the authenticity of the music and facilitates its transmission and learning.

Secondly, melody is the soul of Xi'an Drum music. The melodies of Xi'an Drum music are rich in regional characteristics and deep cultural connotations. Melodic pieces are beautiful and melodious, often used to express serene and gentle emotions, while martial pieces are vigorous and powerful, depicting scenes of battle and hunting. Each piece of music, through various melodic changes and emotional expressions, showcases the rich artistic content and unique musical charm of Xi'an Drum music. Whether it is the lyrical melodic pieces or the passionate martial pieces, one can feel the distinctive flavor of Xi'an Drum music.

Finally, form is the structure of Xi'an Drum music. The structure of Xi'an Drum music is diverse, commonly including single form, compound form, and variation form. Single form is simple in structure, with a single segment repeated or varied, suitable for expressing straightforward emotions. Compound form is more complex, composed of multiple segments that create contrast and echo each other. Variation form is based on a theme melody that undergoes multiple variations, presenting different layers of emotion through various changes. This diverse structural composition not only enhances the expressiveness and appeal of the music but also imbues the performance of Xi'an Drum music with vibrancy and dynamism.

Through a detailed introduction to the notation, melody, and form of Xi'an Drum music, we can better understand the unique charm of this traditional musical form and further explore its cultural value. We hope that through our efforts, more people will come to know, love, and inherit Xi'an Drum music, ensuring that this precious cultural heritage is passed down through generations and continues to flourish.

5.3.1 The Notation of Xi'an Drum Music

5.3.1.1. Suzi Notation

The melodic instrument notation of Xi'an Drum music belongs to the "Suzi notation" system of Song Dynasty Yan music. (See Figure 41) There are 17 relatively fixed notation characters, written vertically from right to left. The melodic instruments in Xi'an Drum music use the following notation characters:

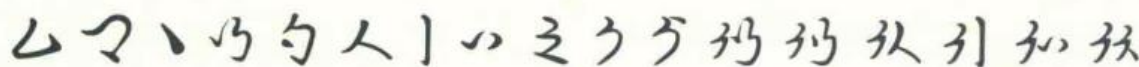


Figure 15. Suzipu

Source: Xiaoqian Shi(2024)

The characters listed above serve both as pitch names and as singing names, maintaining unity. Their pitch remains relatively fixed, and when singing the notation (Yunqu), the pitch height does not change despite key changes, except for adjusting semitone relationships. (See Figure 42)

Ancient Score Characters of Xi'an Drum Music











Ancient Score Characters	Pronunciation of Characters	Pitch	Pitch name
ㄥ	Huo		c ¹
ㄋ	Si		d ¹
、	Yi		e ¹
ㄣ	Shang		f ¹
ㄣ	Ge		f ¹ #
人	Che		g ¹
丨	Gong		a ¹
ㄣ	Fan		b ¹
ㄣ	Lou		c ²
ㄣ	Wu		d ²
ㄣ	Yi		e ²

Figure 16. Ancient Score Characters of Xi'an Drum Music

Source: Xiaoqian Shi (2024)

Xi'an Drum music's Suzi notation has 17 pitch names that correspond to the Gongche notation's "He, Si, Yi, Shang, Gou, Chi, Gong, Fan, Liu," etc. The notation is written vertically from right to left. The bottom right corner of the notation characters



Figure 18. Song-Xiqiu tian

Source: Tianjian Cheng (2015)

Performer: Xintong Li (2023)



Figure 19. Song-Dahongjinpao

Source: Tianjian Cheng (2015)

Performer: Xintong Li (2023)

ancient documents, often used for petitions or suggestions to the emperor, and later for issuing official instructions, generally called "zhazi." (Fieldwork,2023)

"Drum zhazi" is primarily used to convey rhythm, with distinctions of strong, weak, fast, and slow beats but without differentiating pitch or note duration. The main onomatopoeic characters include: Dèng, Zhā, Děng, Zhā, Er Lěng, Er Là, Tun, Dun, Yi, Ai, Ye, Kua, Bang, Guang, Dou, etc. The playing methods and sound effects are diverse and rich.

"Dèng" ("灯")(or "Tun", "Tong"): Indicates a single stick lightly striking the center of the war drum, seated drum, or music drum.

"Zhā"("乍"): Indicates a single stick lightly striking the edge of the seated drum or music drum.

"Děng"("等"): Indicates a single stick heavily striking the center of the war drum, seated drum, or music drum.

"Zhā"("扎"): Indicates a single stick heavily striking the edge of the war drum, seated drum, or music drum.

"Lěng"("冷"): Similar to "Deng", "Tun", "Tong", indicating a double stick lightly striking the center of the war drum, seated drum, or music drum. Often used after "Er" (or "Ri", "Er") and before "Deng."

"Là"("拉"): Similar to "Zha", indicating a double stick lightly striking the edge of the seated drum or music drum. Often used after "Er" and before "Zha."

"Er"("儿"): Or called "Ri", "Er", equivalent to a grace note in modern music theory, commonly called "wan geda." Often used together with "Leng", "La", "Lang". It can also be used after "Leng", "La", "Lang", "Deng", "Zha", "Guang" as a grace note.

"Er Lěng"("儿冷"): Double stick quickly rolling on the center of the war drum, seated drum, or music drum, commonly called "wan geda."

"Er Là"("而拉"): Double stick quickly rolling on the edge of the war drum, seated drum, or music drum, commonly called "wan geda."

"Ke Er"("克儿"): Double stick rapidly alternating rolling on the center of the war drum, seated drum, or music drum, ending on "Leng."

"Tun"("屯"): Double stick lightly striking the center of the war drum.

"Dun"("顿"): Double stick lightly striking the center of the seated drum.

"Yi"("一"): Indicates a rest for half a beat or one beat, used after "Deng."

"Ai"("哀"): Double stick lightly striking the center of the drum, indicating a rest for half a beat or one beat, used after "Deng."

"Ye"("也"): Double stick lightly striking the edge of the drum, generally used after "Zha."

"Kua"("夸"): Indicates striking the wooden clapper, generally used together with "La" and "Er."

"Guang"("光"): Or called "Dang", indicates striking the war drum or wooden clapper, haikouzi.

"Lang"("浪"): Similar to "Guang" and "Dang", generally used before "Guang" and after "Er."

"Dou"("豆"): Indicates striking the dou drum.

"Lou"("娄"): Similar to "Dou," generally used before "Dou" and after "Er."

The "zhazi" composed of onomatopoeic characters for drums naturally centers on the drum, with gongs, cymbals, and small cymbals accompanying. In seated music suites, melodic segments and "Gu zha zi" segments always alternate. Each "Gu zha zi" segment has its independent expressive significance and acts as a bridge between previous and subsequent segments. In the music performance, there are "Gu zha zi" that freely strike to the rhythm of the music, such as long drums and beating drums, as well as gong and drum beats with varying intervals. These all serve to enhance the melody and enliven the atmosphere. This keeps the performance of the complex suite structure fresh, varied, and intriguing throughout.

The structure of Guzhazi (drumming framework) is relatively flexible, predominantly composed of pieces in the Che mode (尺调, 1=G) and Liu mode (六调, 1=C), traditional tuning systems. It is commonly employed in the opening, middle, and concluding sections of performances to energize the atmosphere. Depending on the timbre and characteristics of the percussion instruments, the ensemble employs varied instrumental combinations across different musical pieces. Within Xi' an Drum

Music, “Dazhazi” has a relatively short history, emerging around the late Qing dynasty (Xuan Li, Interviewed, 2023). Strongly influenced by rural musical culture, it has gradually become a distinctive feature of the vibrant development of rural music societies.

5.3.2 The Melody of Xi’an Drum Music

Xi’an Drum Music uses fixed solfège notation, making it one of the earliest musical genres in the world to adopt a fixed notation system, predating the European Guido of Arezzo's notation method by more than a thousand years (Zhou Jingbao, 1988). The scales of Xi’an Drum music are based on the pentatonic system, with the modes being "Shang" (上) "Liu" (六) "Chi" (尺) and "Wu" (五) in four modes where "Gong" (宫) represents the tonic. Using the four-mode piece "Eight Boards" as an example, (See Figure 21) we can analyze its tonality and illustrate that the four modes in Xi’an Drum music refer to tonality rather than mode. (Fieldwork,2023)



Figure 21. "Liu" (六) Mode (1=C)

Source: Xiaoqian Shi (2024)



Figure 22. "Chi" (尺) Mode (1=G)

Source: Xiaoqian Shi (2024)

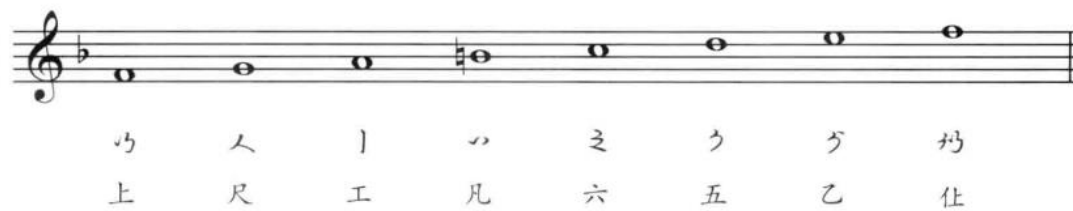


Figure 23. "Shang" (上) Mode (1=F)

Source: Xiaoqian Shi (2024)

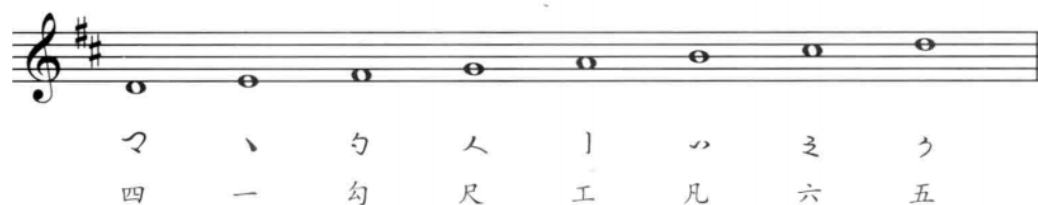


Figure 24. "Wu" (五) Mode (1=D)

Source: Xiaoqian Shi (2024)

According to the pentatonic system, the four modes used in Xi'an Drum music (also known as "Si Gong") correspond to the modern F key, C key, G key, and D key. From the perspective of traditional Chinese musical modes, these four modes form three different types of scales: the orthodox scale (also called the "ancient scale" or "elegant music scale"), the lower banner scale (also called the "new scale" or "clear music scale"), and the Qing Shang scale (also called the "folk music scale" or "Yan music scale").

The mode styles in Xi'an Drum music notation, based on its scale forms and a large amount of musical notation, show that the Gong mode and Zhi mode are more common, especially the Gong mode, which seems to be even more prevalent than the Zhi mode. However, the Shang mode, Jue mode, and Yu mode are less common, but each of these modes has its unique characteristics.

In Xi'an Drum music notation, there are also instances where different modes are used within the same piece, i.e., transitions between different modes with the

same tonic. For example, in the manuscript "Gu Duan Zhuan Xiao Qu Ben Ju Quan" from the 28th year of the Kangxi reign (1689), the piece "Shuang Jiu Pai Da Yue Chui Yang Liu" includes five modes: Gong, Shang, Jue, Wei, and Yu. Similarly, in the "Six repetitions of 'Yun Luo Qi'" from the complete suite "Chi Diao Shuang Yun Luo Ba Pai Zuo Le Quan Tao" by the Xi'an City God Temple Drum Music Society, there are alternations between the Gong, Zhi, Shang, and Yu modes.

Additionally, in the "Ge Sha • Tong Gu" transmitted by Daoist An Laixu, there is a characteristic change in the mode called "rotation of Gong" where the "Chi mode Yu mode" transitions to the "Liu mode Gong mode." These features are quite distinctive.



Figure 25. Song 《Gesha》

Source: Tianjian Cheng (2019)

Performer: Xintong Li (2023)

5.3.3 The Musical Form and Structure of Xi'an Drum Music

5.3.3.1 The Structural Types of Xi'an Drum Music

The structural types of Xi'an Drum Music can be categorized into three levels based on the scale of the music and the hierarchy of its sub-structures: single-

piece (单曲) , suite (套曲) (See Table 10) and compound suite (复套曲). (See Table 11)

Table 9. The Structural Types of Xi'an Drum Music

Form Structure	Component
Single-piece	Gduanqu
	Shuaqu
	Qimu
	Huaqigu Biezi Zhuan
	Gandongshan Yubaodu Qupo Zhuomu
	Luoguyue
Suite	Leigu
	Taoci Beici Nanci Wainanci Jingtao
	Dayue
	Gduanqutaoqu
	Dazhazinianci

Source: Xiaoqian Shi (2024)

1) Single-piece(单曲)

A single-piece refers to a structure where the main or basic part consists of one piece of music. Some pieces may have preludes or postludes as introductions or conclusions to the main part, but as long as these subsidiary parts are short, have weak independence, and do not form a single piece but only sections below the level of a single piece, the overall structure remains categorized as a single-piece. If these subsidiary structures rise in hierarchy to become single pieces, the overall structure then becomes a suite. This is similar to a musical sentence with a phrase; if the phrase is a phrasal sentence, the overall structure can become a paragraph, otherwise, it remains a sentence with subsidiary structures.

In Xi'an Drum Music, many compositions have a basic part as a single piece, but with short, non-independent, non-single-piece sections of introductory or

concluding gong and drum music (drum heads and drum tails) before and after. Such structures should still be regarded as single pieces.

The combination methods between structures below the level of a paragraph in Xi'an Drum Music are similar to those in Western classical music. For higher-level structures, due to weaker contrasts and stronger unity, single-piece forms with one segment are rare, while two-segment and multi-segment structures are common. The determination of the combination relationships and structural hierarchy between segments mainly depends not on obvious contrasts, but on changes and repetitions of a segment relative to the preceding one, indicating their parallel relationship; clearer stages of endings reflected by supplements; and the separating role of interludes (gong and drum music).

Single-piece forms in Xi'an Drum Music include drum section pieces, playing pieces, awakening pieces, common style piled drums, flower drum sections, separate pieces, zhuan pieces, and gan dongshan pieces. Most gong and drum music structures are single pieces, hence they are discussed within the single-piece category.

Some single pieces do not include rhythmic gong and drum interludes; these single pieces are generally short, concentrated, and compact, such as drum section pieces and required pieces. Some single pieces have gong and drum interludes within them, making these single pieces generally longer and more content-rich, such as flower drum pieces and biezi. In the performance of xingyue music, a short gong and drum introduction is often added before the piece, forming a "head-body" type single piece structure with the subsequent single piece. Examples include drum section pieces like "Rejoicing Before the Palace" and "Jade Ruyi," as well as playing pieces like "Fifty Eyes" and "Shooting the Drum at Xiangshan."

พหุ ประถมศึกษา

"Gu Duan Qu ":

He Hua Liu

Figure 26. Song-Hehualiu

Source:Xi'an Town God's Temple Music Society

Transcribed By Xiaoqian Shi(2024)

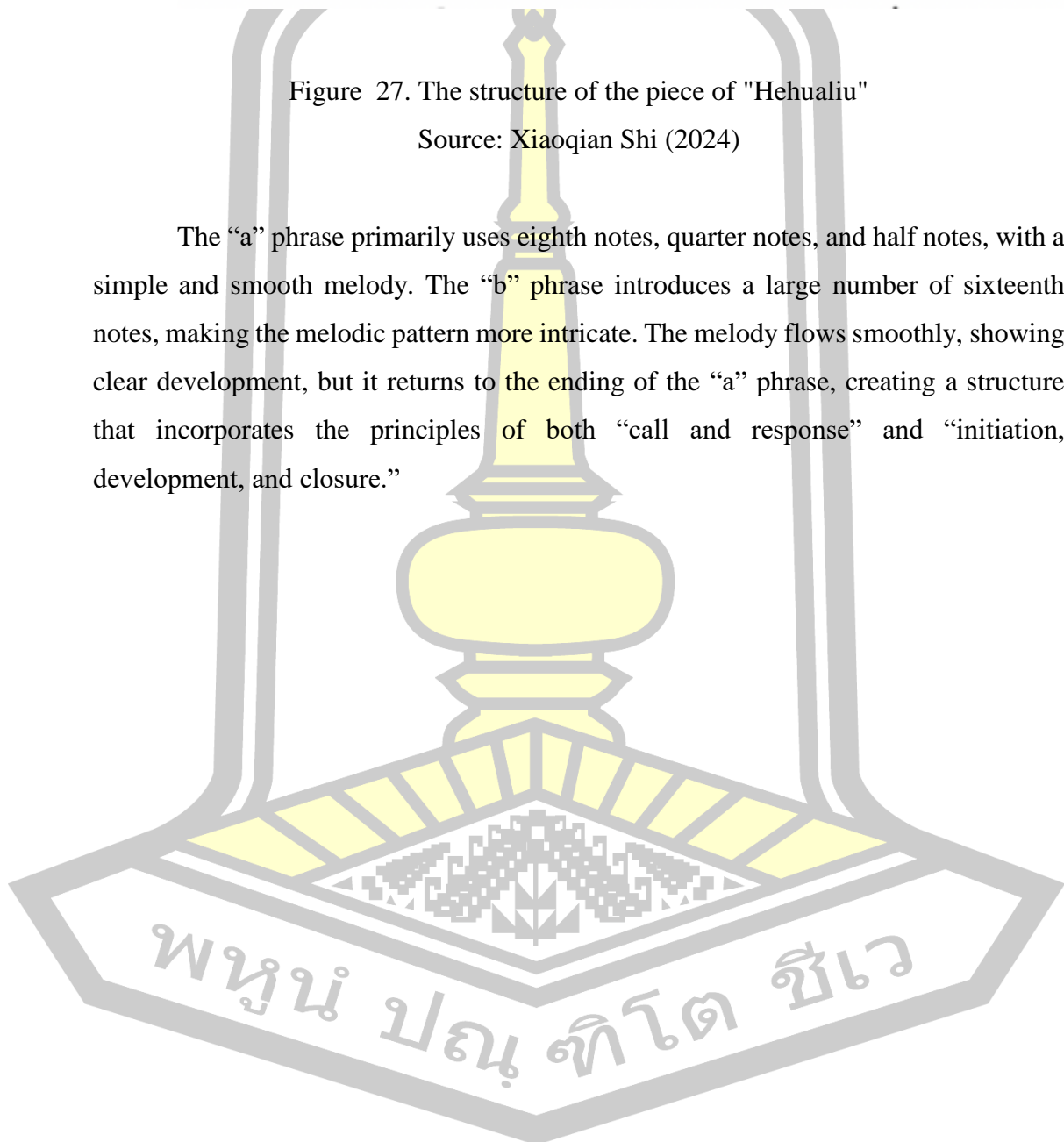
The structure of the piece is well-organized, consisting of 4 phrases (a-b-b1-b2), each containing 4 measures, with 2 melodic segments per measure, and each segment containing 2 melodic units. The "a" and "b2" phrases have similar structures, where all 4 melodic units within each phrase occupy one beat position each. In contrast, in the "b" and "b2" phrases, the second melodic unit within the phrase does not occupy a beat position, while the third melodic unit occupies 2 beat positions. The first, second, and fourth phrases end with a "di ban" (closing beat), while the third phrase does not.



Figure 27. The structure of the piece of "Hehualiu"

Source: Xiaoqian Shi (2024)

The “a” phrase primarily uses eighth notes, quarter notes, and half notes, with a simple and smooth melody. The “b” phrase introduces a large number of sixteenth notes, making the melodic pattern more intricate. The melody flows smoothly, showing clear development, but it returns to the ending of the “a” phrase, creating a structure that incorporates the principles of both “call and response” and “initiation, development, and closure.”



Jia Zhu Tao

a Moderato **b**

4

8 **c**

12 **b1**

17 **d**

22 **b2**

26 **c1**

30 **b3**

35

Figure 28. Song-JiaZhuTao

Composer:Li Shigen

Transcribed By Xiaoqian Shi(2024)

This piece is currently the longest drum segment with the most beats, comprising nineteen beats. It includes 8 phrases(a-b-c-b1-d-b2-c1-b3) and 4 musical sections. The “c” phrase contrasts significantly with the first two. The “b1” phrase is an extended variation of the second phrase with a different beginning (its first 2.5 measures). The first 4 phrases “a-b-c-b1” form a simple binary structure. The latter phrases “d-b2-c1-b3” are variations of the earlier ones: the fifth phrase features a relatively new melody but is actually a more freely displaced variation of the third phrase with many structural similarities and detailed differences.

The variations and reiterations of the phrases in the piece mainly employ methods such as changing the beginning and extending, gradually opening up (increasing dissimilarity), integrating existing similar phrases, and reiterations. Both the first two sections(A-B) and the latter two sections (C-B1)end in a closed cadence, while the binary structure is connected through reiterated variations of the beginning, highlighting the prominent use of changing the beginning, closed cadences, and reiterated variations, which is characteristic of Xi’an Drum music.

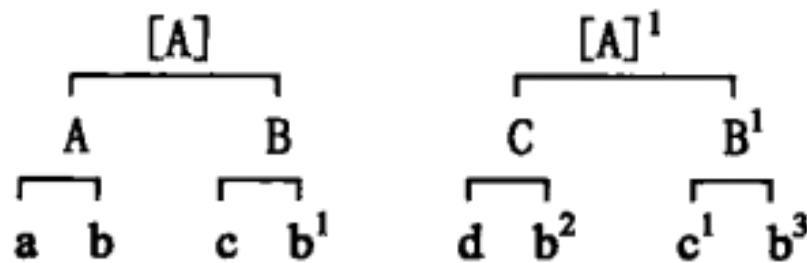
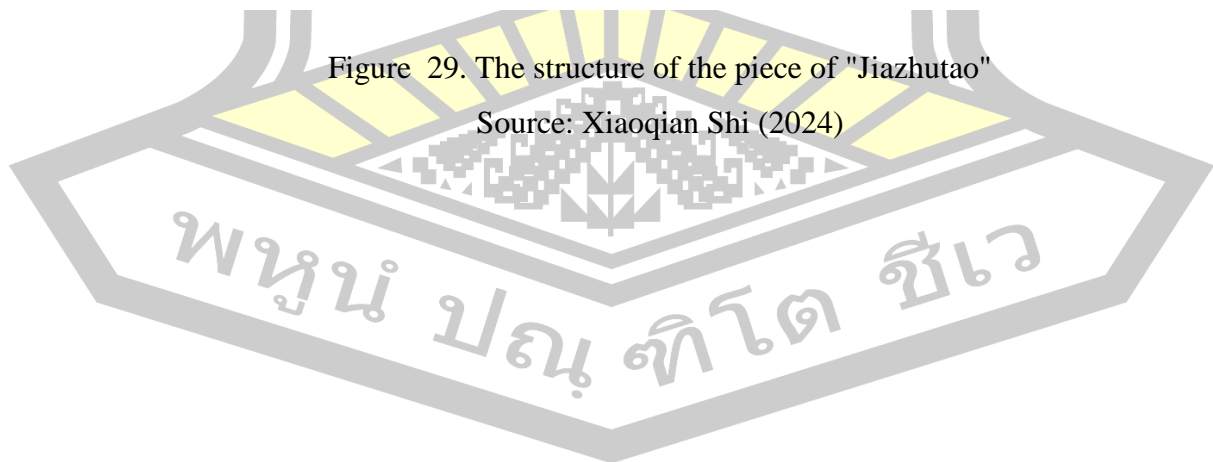


Figure 29. The structure of the piece of "Jiazhutao"

Source: Xiaoqian Shi (2024)



"Shua Qu":

Jin Qian

The musical score is written in treble clef, 4/4 time, and D major. It consists of seven staves of music. The notes are as follows:

- Staff 1: Measures 1-6. Note 'a' is circled in measure 1. Note 'b' is circled in measure 6.
- Staff 2: Measures 7-13. Note 'c' is circled in measure 13.
- Staff 3: Measures 14-20. Note 'b1' is circled in measure 19.
- Staff 4: Measures 21-25. Note 'd' is circled in measure 22.
- Staff 5: Measures 26-31. Note 'e' is circled in measure 29.
- Staff 6: Measures 32-38. Note 'd1' is circled in measure 33.
- Staff 7: Measures 39-44. No notes are circled in this staff.

Figure 30. Song-Jinqian

Composer: He Jun

Transcribed By Xiaoqian Shi(2024)

The piece consists of 7 phrases(a-b-c-b¹-d-e-d¹), organized into a group of 3 sections in a "2-3-2" format. The lengths of the phrases vary significantly, with substantial differences in phrase structure, reflecting the loose and flexible characteristics typical of folk-style compositions. However, within each section, the phrases follow a pattern of short-to-long progression, a common rhythmic combination in this type of "mixed-length phrase" structure. The third phrase (the first phrase of the second section) shares the same opening as the phrase "a", but then undergoes significant variation and gradually diverges. Overall, the piece develops through two iterations of expansion based on the first section "A", employing techniques like free overlapping and altered phrase endings. The music gradually unfolds while retaining unifying factors that ensure its structural coherence. The piece's structure is as follows:

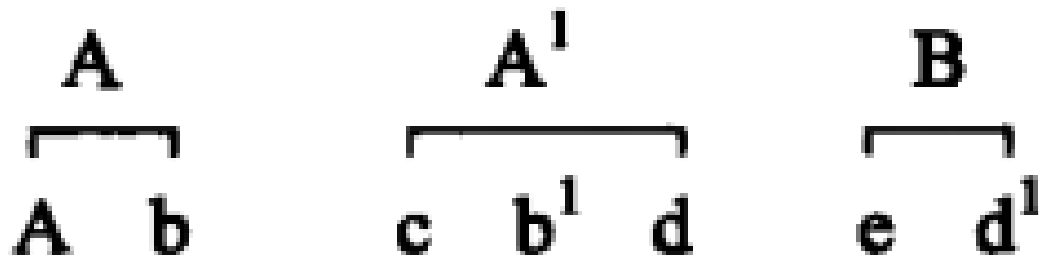
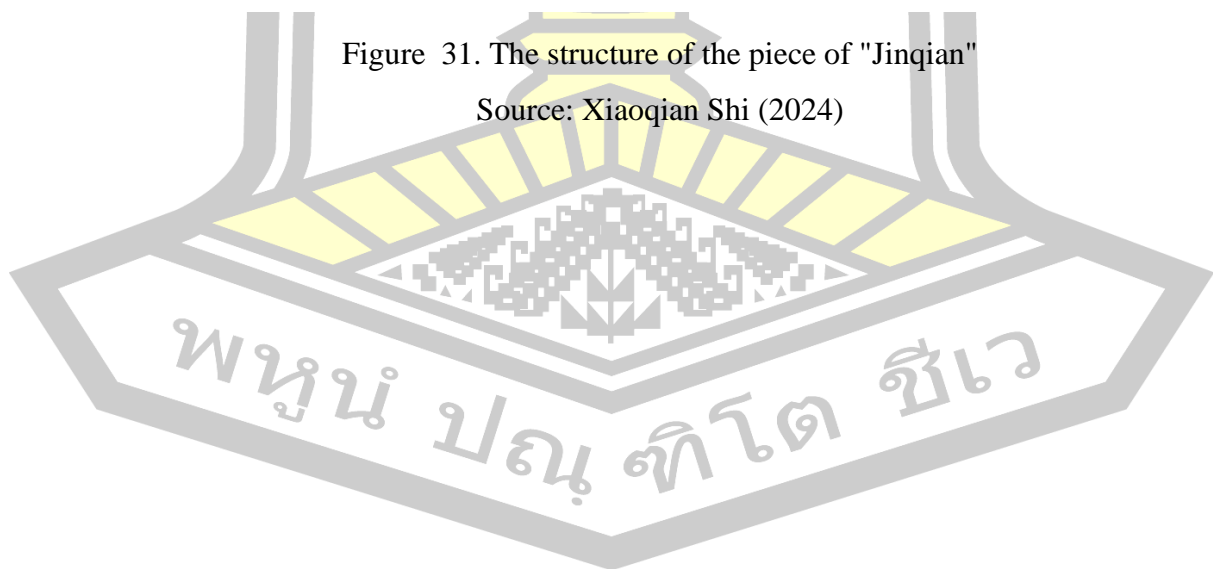


Figure 31. The structure of the piece of "Jinqian"

Source: Xiaoqian Shi (2024)



Lao Guan Jia Da Guo

The musical score is written in treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. It consists of five staves of music. The first staff begins with a double bar line and a repeat sign, followed by a quarter rest circled in red and labeled 'a'. The second staff starts at measure 8. The third staff starts at measure 14 and contains two quarter rests circled in red, labeled 'a1' and 'a2' respectively. The fourth staff starts at measure 21. The fifth staff starts at measure 29 and ends with a final cadence.

Figure 32. Song-"Lao guan jia da guo"

Composer:He Jun

Transcribed By Xiaoqian Shi (2024)

This piece is a typical double-section structure. Apart from the addition of one measure at the end of the second phrase for expansion, only the ending motif is slightly modified. However, despite the two sections "a1-a2" being essentially the same, they give the impression of forming a compound section.

"Hua Gu Duan":

Slow Type: This is a medium-slow speed, relatively gentle and steady, expository melodic type in a measured rhythm.

Na'e(1)

The musical score for "Na'e(1)" is presented in two systems. Each system consists of two staves. The top staff is labeled "Gu Zha Zi" and contains a rhythmic pattern of notes and rests. The bottom staff is labeled "Flute Di Guanzi" and contains a melodic line. The first system begins with a double bar line and a key signature of one flat. The second system begins with a measure containing a "5" above the staff, indicating a fingering or breath mark, and continues with the same rhythmic and melodic patterns.

Figure 33. Song-Na'e(1)

Source: Xiaoqian Shi (2024)

The melodic section of the "Hua Gu Duan" can be divided into two types: slow and fast. The slow type often features a 4-beat introductory melody, with the percussion accompaniment typically repeating a certain rhythmic pattern. The fast type usually employs a 2-beat expansive and conclusive melody, with the accompaniment generally echoing the basic rhythm of the melody. The distinction between slow and fast tempo types lies not merely in speed but more crucially in their specific musical morphology and stylistic traits.

Fast Type: This is a medium-fast speed, relatively lively, compact, and urgent melodic type characterized by developmental and conclusive phrases in a single-beat framework.

Na'e(3)

The musical score for *Na'e(3)* is presented in four systems, each with two staves. The top staff of each system is for the Gu Zha Zi (a traditional Chinese zither) and the bottom staff is for the Flute, Di, or Guanzi. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The score begins with a 2/4 time signature and a key signature of three sharps. The first system (measures 1-8) shows the Gu Zha Zi playing a rhythmic pattern of eighth and sixteenth notes, while the Flute/Di/Guanzi plays a melodic line. The second system (measures 9-15) continues the Gu Zha Zi's rhythmic pattern and the Flute/Di/Guanzi's melodic line. The third system (measures 16-20) shows the Gu Zha Zi playing a rhythmic pattern and the Flute/Di/Guanzi playing a melodic line. The fourth system (measures 21-24) shows the Gu Zha Zi playing a rhythmic pattern and the Flute/Di/Guanzi playing a melodic line.

Figure 34. Song-Na'e(3)

Source: Xiaoqian Shi (2024)

A complete "Hua Gu Duan" operates within the framework of these two melodic types, predominantly favoring the fast-tempo type. It typically begins with the slow-tempo type and gradually alternates and transitions into the fast-tempo type. Structural development is achieved through varied repetition, transposition, and extension of materials (melodic motifs, rhythmic patterns, and tonal centers) introduced in the first 2 – 3 sections. The repeated elaboration of concise foundational motifs constitutes a defining feature of the Huagu segment's formal architecture.

2) Suite (套曲)

A "suite" refers to a musical structure where the secondary structure includes more than one single piece. In addition to single pieces, its primary sub-structures may also include "sections" or other structures below the level of a single piece. These sections often serve as introductions, conclusions, and transitions, and are generally short in length. The suite structure adds an extra layer compared to the single piece, typically making it longer, richer in content, and featuring certain patterns and rules in the linking and composition of its internal music.

In Xi'an Drum Music, suite forms include monk and Taoist piled drums, suite lyrics, northern lyrics, southern lyrics, external southern lyrics, Beijing suites, grand music, drum section suites, dazazi, and recited lyrics. Like many other suite forms in traditional Chinese music, these suites are composed by linking single pieces (often qupai or small pieces), and their basic structural form follows the "head-body-tail" pattern, which means "introduction-main body-conclusion." However, the specific structural forms of various suite types differ. Some suites have a main body composed of a single piece, such as monk and Taoist piled drums, suite lyrics, some drum section suites, and most recited lyrics. Others have a main body composed of multiple single pieces, such as northern lyrics, southern lyrics, external southern lyrics, Beijing suites, grand music, some drum section suites, dazazi, and a few recited lyrics.

3) Compound Suite (复套曲)

A compound suite is a musical structure that includes suites within its subordinate structures. Its levels of subordinate structures may simultaneously contain suites, single pieces, and sections below the level of a single piece. These "sections" serve as internal transitions and, due to their proportion, are not used as the introduction

or conclusion of the entire compound suite. The compound suite adds an extra structural layer compared to the suite, making it longer and richer in content. In Xi'an Drum Music, the structure of a complete music suite belongs to the compound suite category. The term "complete seated music suite" refers to the full suite of seated music, which is a large suite formed by linking and combining various seated music pieces (excluding xingyue song chapters) according to a certain pattern. This is the main performance form of Xi'an Drum Music.

Tianjian Cheng (Interviewed,2023) mentioned, "Due to the decline of this musical genre, when I conducted field research in Xi'an and other places during the summers of 1992, 1993, and 1996, it was already difficult for music societies to perform a complete seated music suite. Usually, they would perform single pieces or combinations of two or three single pieces. Sometimes, to showcase their skills, they would only add an introduction before a suite lyric. Objectively, there was also not enough time for extensive performances, as several music societies often performed together, limiting each group to around ten or twenty minutes, typically playing two or three single pieces. Additionally, with the passing of the older generation of excellent artists, the performance level of the ensembles has significantly declined compared to the past."

A suite is a form composed of multiple linked pieces arranged according to a specific pattern. Its internal structure can be cyclical, sequential, or a combination of both. There are two types of suites: "small suites" and "large suites." In Xi'an Drum music, the seated performance is an example of a large suite structure, typically divided into three main parts: "head, body, and tail," commonly referred to as "wearing boots and a hat" (indicating a complete structure with an "introduction" at the beginning, a "coda" at the end, and a "head, body, and tail" in the middle). This is an important artistic technique in the composition of Xi'an Drum music. The structure is complex, the layout is logical, and the melodies are rich and varied, with the entire suite performance lasting sixty to seventy minutes. The seated suite structures of different schools of Xi'an Drum music are as follows:

Table 10. The structure of the suite of different schools

Sengpai	Daopai	Supai
Bapaizuoyuetaoqu	Huaguduanzuoyuetaoqu	Zuoyuetaoqu
Kaichanggu Qimu	Kaichanggu Qimu	Kaichanggu Kaizhazi
Gudianqu Shuaqu Gudianqu Shuaqu Gudianqu Leigu Qiantuigu	Gudianqu Shuaqu Gudianqu Shuaqu Gudianqu Huagudian Leigu Qiantuigu	Yizhegu Shuaqu Erzhegu Shuaqu Sanzhegu Shuaqu Sizhegu Leigu Qianqu
Maotouzi Yinling Taoci Gandongshan Houtuigu	Maotouzi Yinling Taoci Gandongshan Zuanyi xiashuichuan Jie pudenge Gandongshanwei Houtuigu	Yinling Taoci Yubaodu Zuanyi xiashuichuan Jie pudenge Yubaodu Gandongshan

Source: Li Chu (2008)

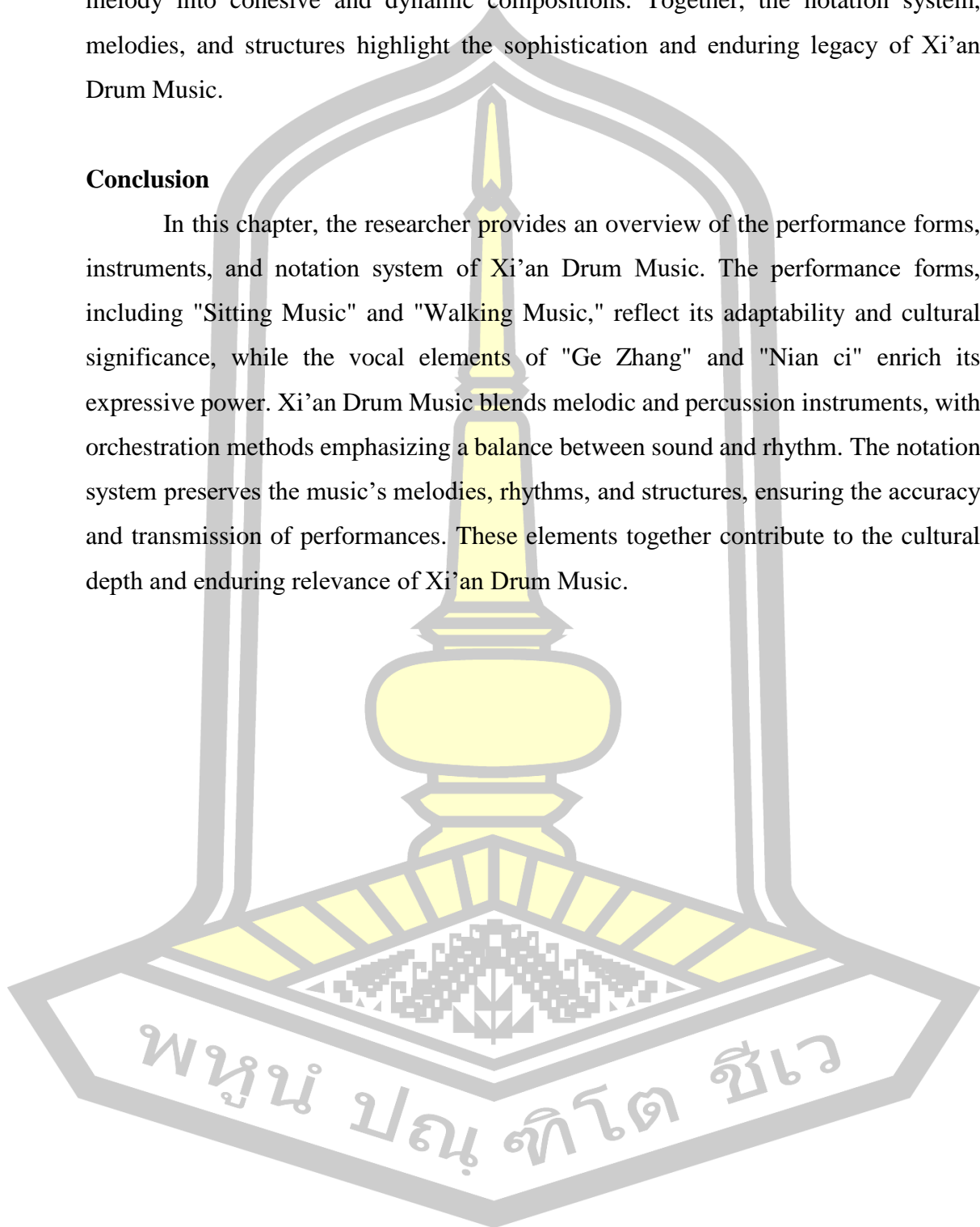
Adjust: Xiaoqian Shi (2024)

In conclusion, the notation system of Xi'an Drum Music is a vital aspect of its preservation and artistic identity, capturing its intricate melodies and structural complexity. The unique notation system provides a written record of the music, ensuring its transmission across generations while preserving its traditional essence. The melodies of Xi'an Drum Music, characterized by their richness and expressiveness, showcase the art form's depth and cultural significance. Additionally, the musical forms

and structures reflect a high level of organization and artistry, blending rhythm and melody into cohesive and dynamic compositions. Together, the notation system, melodies, and structures highlight the sophistication and enduring legacy of Xi'an Drum Music.

Conclusion

In this chapter, the researcher provides an overview of the performance forms, instruments, and notation system of Xi'an Drum Music. The performance forms, including "Sitting Music" and "Walking Music," reflect its adaptability and cultural significance, while the vocal elements of "Ge Zhang" and "Nian ci" enrich its expressive power. Xi'an Drum Music blends melodic and percussion instruments, with orchestration methods emphasizing a balance between sound and rhythm. The notation system preserves the music's melodies, rhythms, and structures, ensuring the accuracy and transmission of performances. These elements together contribute to the cultural depth and enduring relevance of Xi'an Drum Music.



CHAPTER VI

The ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China

This chapter will elaborate on the following three aspects:

6.1 The importance of promoting Xi'an Drum music to young people

6.1.1 Cultural Heritage Preservation

6.1.2 Cultural Identity and Artistic Enrichment

6.1.3 Social Harmony and Economic Development

6.2 The Ways to promote Xi'an Drum music to young people

6.2.1 Integrating Xi'an Drum Music into the Education System

6.2.2 Utilizing Digital Media and Technology

6.2.3 Incorporating Xi'an Drum Music into Popular Culture

6.2.4 Community Engagement and Public Events

6.2.5 Government and Institutional Support

6.3 The current successful promotion cases of Xi'an Drum music

6.3.1 Xi'an Conservatory of Music

6.3.2 Xi'an Drum Music Art Troupe

6.3.3 Ancient Music Orchestra of XAIU

6.3.4 The Six Century-Old Xi'an Drum Music Groups

6.3.5 Reflection on successful experiences

Conclusion

6.1 The importance of promoting Xi'an Drum music to young people

6.1.1 Cultural Heritage Preservation

Promoting Xi'an Drum Music among young people is crucial for the preservation of cultural heritage. Xi'an Drum Music, with its rich historical and cultural significance, represents an essential part of China's traditional music legacy. By introducing young individuals to this unique art form, we ensure that the knowledge and practice of Xi'an Drum Music are passed down through generations, preventing its gradual disappearance in the face of modernity. This preservation effort helps maintain

a tangible connection to the past, fostering an appreciation for the historical and cultural roots that define our identity.

6.1.2 Cultural Identity and Artistic Enrichment

Engaging young people with Xi'an Drum Music enhances their cultural identity and enriches their artistic education. Understanding and appreciating traditional music deepens young individuals' connection to their cultural heritage, instilling a sense of pride and belonging. Moreover, Xi'an Drum Music offers a distinct aesthetic experience different from Western musical traditions, broadening young people's musical horizons. This diverse artistic exposure not only nurtures their creativity and sensitivity but also contributes to a well-rounded education that values both global and local cultural expressions.

6.1.3 Social Harmony and Economic Development

Promoting Xi'an Drum Music can foster social harmony and stimulate economic growth. Music serves as a universal language that bridges gaps between different communities, facilitating cultural exchange and mutual understanding. By involving young people in musical activities related to Xi'an Drum Music, we encourage social cohesion and cultural dialogue. Additionally, the cultural industry, including music, plays a significant role in modern economies. The promotion of Xi'an Drum Music can drive the development of related industries such as cultural tourism and performance arts, creating job opportunities and contributing to the local economy. This blend of cultural preservation and economic benefit highlights the multifaceted importance of promoting Xi'an Drum Music to the younger generation.

In conclusion, there are several important reasons for promoting Xi'an Drum Music to young people. First, it plays an essential role in the preservation of cultural heritage, ensuring that this unique musical tradition is passed down to future generations. Second, it fosters a sense of cultural identity and artistic enrichment by connecting young people to their regional roots and enhancing their understanding of local traditions. Lastly, engaging youth with Xi'an Drum Music contributes to social harmony and economic development, as it strengthens community ties and can create opportunities for cultural tourism and related industries. Overall, the promotion of Xi'an Drum Music offers significant cultural, social, and economic benefits that are vital for both the continuity of the tradition and the flourishing of the local community.

6.2 The Ways to promote Xi'an Drum music to young people

Xi'an Drum Music is a rich cultural heritage of Shaanxi Province, known for its distinctive rhythms and historical significance. Despite its importance, interest among younger generations has waned due to various factors, including modern educational priorities and the allure of global music trends. To ensure the preservation and appreciation of Xi'an Drum Music, it is essential to develop strategies to engage young people. This effort not only honors a vital part of local culture but also helps foster a sense of identity and continuity within the community.

6.2.1 Integrating Xi'an Drum Music into the Education System

1) Curriculum Integration

One effective way to promote Xi'an Drum Music is by integrating it into the school curriculum. Schools can include Xi'an Drum Music as part of music education classes, where students learn about its history, techniques, and cultural significance. Practical sessions can be incorporated, allowing students to experience playing the drums and participating in performances. Additionally, extracurricular activities such as music society or after-school programs dedicated to Xi'an Drum Music can provide students with further opportunities to explore and appreciate this traditional art form.

2) Partnerships with Educational Institutions

Collaborating with educational institutions can enhance the reach and impact of Xi'an Drum Music. Schools and universities can partner with local music societies and cultural organizations to organize workshops, lectures, and demonstrations. These collaborations can also involve creating internship programs for students interested in traditional music, providing hands-on experience and fostering deeper engagement. By integrating Xi'an Drum Music into educational settings, students gain a more comprehensive understanding and appreciation of their cultural heritage.

6.2.2 Utilizing Digital Media and Technology

1) Social Media Campaigns

Digital media plays a crucial role in reaching younger audiences who are highly engaged with platforms like WeChat, Douyin (TikTok), and Bilibili. By creating captivating content, such as short videos showcasing performances, interviews with

musicians, and behind-the-scenes glimpses of rehearsals, Xi'an Drum Music can capture the interest of young people. Interactive elements like challenges, trends, and user-generated content can further enhance engagement. Social media campaigns can also facilitate online discussions and communities centered around Xi'an Drum Music, encouraging participation and dialogue among young fans.

2) Interactive Apps and Online Resources

Developing interactive apps and online resources can provide a modern and accessible way for young people to learn about Xi'an Drum Music. Apps can offer tutorials, virtual performances, and educational games that teach the basics of drumming techniques and music theory. Online platforms can host live-streamed performances, educational webinars, and interactive forums where users can connect with musicians and experts. By leveraging technology, Xi'an Drum Music can reach a global audience and engage young people in a format that aligns with their digital lifestyles.

6.2.3 Incorporating Xi'an Drum Music into Popular Culture

1) Collaborations with Modern Artists

To attract younger audiences, it is beneficial to collaborate with contemporary artists and musicians. Fusion projects that blend Xi'an Drum Music with modern genres can create innovative and exciting music that resonates with today's listeners. These collaborations can be promoted through music festivals, concerts, and media appearances, showcasing the versatility and relevance of Xi'an Drum Music in contemporary contexts. By bridging traditional and modern styles, Xi'an Drum Music can gain new appreciation and appeal.

2) Integration into Entertainment and Media

Featuring Xi'an Drum Music in popular media can increase its visibility and relevance. Incorporating traditional drum music into films, TV shows, and advertisements can introduce it to wider audiences and create positive associations with the music. Local artists can also integrate Xi'an Drum Music elements into their work, further promoting its presence in mainstream culture. Media exposure helps reinforce the music's cultural value and encourages a broader audience to explore and appreciate this traditional art form.

6.2.4 Community Engagement and Public Events

1) Organizing Youth Festivals and Competitions

Hosting youth festivals and competitions focused on Xi'an Drum Music can provide a platform for young performers and enthusiasts. These events can feature performances, workshops, and interactive activities that engage participants and audiences. By creating a festive atmosphere and offering prizes and recognition, these festivals can motivate young people to participate and develop their skills. Community involvement in organizing and attending these events fosters a sense of pride and connection to Xi'an Drum Music.

2) Creating Community Programs

Developing community programs that offer free or affordable classes and workshops can make Xi'an Drum Music more accessible to young people. Collaborations with local cultural centers, community organizations, and music societies can help establish these programs. Offering hands-on learning experiences and performance opportunities can encourage young people to get involved and deepen their appreciation for the music. Community programs also help build a supportive environment for nurturing young talent and sustaining interest in Xi'an Drum Music.

6.2.5 Government and Institutional Support

1) Funding and Grants

Securing funding and grants from government bodies and cultural institutions is crucial for promoting Xi'an Drum Music. Financial support can be used to organize events, develop educational programs, and produce promotional materials. Advocating for increased funding and resources helps ensure that Xi'an Drum Music receives the attention and support it needs for effective promotion. Government and institutional backing can also lend credibility to preservation efforts and attract additional support from private sponsors.

2) Cultural Preservation Initiatives

Supporting cultural preservation initiatives that focus on Xi'an Drum Music can help raise public awareness and foster appreciation. Public awareness campaigns, educational outreach programs, and strategic policy development can play a significant role in promoting traditional arts. By advocating for the inclusion of Xi'an Drum Music

in cultural preservation efforts, stakeholders can help ensure that it remains a vital part of the region's cultural landscape.

In summary, promoting Xi'an Drum Music to young people in Shaanxi Province requires a multifaceted approach that includes integrating the music into education, utilizing digital media, incorporating it into popular culture, engaging with the community, and securing government support. By employing these strategies, Xi'an Drum Music can be revitalized and sustained, ensuring its place in the cultural heritage of future generations. Collective efforts from educators, media, community leaders, and policymakers are essential for preserving and celebrating this unique and valuable tradition.

In conclusion, promoting Xi'an Drum Music to young people requires a multifaceted approach. Integrating it into the education system ensures that the tradition is introduced at an early age, fostering long-term interest and appreciation. Utilizing digital media and technology offers new avenues for reaching a wider audience, especially younger generations who are increasingly engaged with online platforms. Incorporating Xi'an Drum Music into popular culture helps it remain relevant and relatable, connecting with the interests of young people. Community engagement and public events provide opportunities for direct interaction with the music, creating a sense of belonging and pride. Lastly, strong government and institutional support is essential for providing resources and platforms for promotion. By combining these strategies, Xi'an Drum Music can be effectively promoted to young people, ensuring its preservation and continued vitality.

6.3 The current successful promotion cases of Xi'an Drum music

In recent years, Xi'an Drum music has made significant progress in terms of preservation and innovation. Universities have established courses and research projects to train a new generation of transmitter, hosting lectures, performances, and academic seminars to advance both theoretical and practical development. Various music societies, such as the Duchenghuang Temple Drum Music Society, have explored new performance forms while maintaining traditional styles. The government and the public have also actively participated, enhancing the visibility and impact of Xi'an Drum music through policy support and community activities. The following sections

will provide detailed information about Xi'an Conservatory of Music, Xi'an Drum Music Art Troupe, Xi'an International Studies University Drum Ensemble, and Duchenghuang Temple Drum Music Society.

6.3.1 Xi'an Conservatory of Music

Xi'an Drum Music is a traditional Chinese instrumental music style popular in both urban and rural areas of Xi'an and along the northern foothills of the Zhongnan Mountains. Known as the "living fossil" of ancient Chinese music, Xi'an Drum Music has been actively researched and preserved by Xi'an Conservatory of Music since the 1960s. In 2008, the school established the "Northwest Ethnic Music Research Center," designating Xi'an Drum Music as a long-term key research project, laying a solid foundation for its preservation and transmission within the academic environment.

1) Integrating Xi'an Drum Music into Curriculum and Teaching

Since the 1990s, research on Xi'an Drum Music has become part of the educational focus at Xi'an Conservatory of Music. For the first time, undergraduate and graduate courses included "Reading and Translating Xi'an Drum Music Scores," "Overview of Xi'an Drum Music Culture," "Introduction to Xi'an Drum Music," and "Theory and Practice of Xi'an Drum Music." These courses were incorporated into the curriculum, with comprehensive teaching syllabi established.

In 2014, the conservatory introduced a graduate program specializing in Xi'an Drum Music, enrolling master's students in this field for five consecutive years. This program has produced a group of master's graduates proficient in both the research and performance of Xi'an Drum Music. Significant educational materials have been developed, such as 《Introduction to Xi'an Drum Music》 and 《Performance Tutorial of Xi'an Drum Music》, enhancing the academic and educational landscape.

(Fieldwork, 2023)

2) Performing and Practicing Xi'an Drum Music

The conservatory established the "Chang'an Ancient Music Society" in 1985 and reestablished the "Xi'an Drum Music Art Troupe" twice, in 2016 and 2019. The troupe comprises professional teachers and students from the Department of Traditional Chinese Music. To break through research barriers and explore new pathways and forms for the study and transmission of drum music, teachers from the Composition

Department used Xi'an Drum Music as material, applying professional compositional techniques. This led to the creation of notable works and albums such as 《A Collection of Traditional Xi'an Drum Music Pieces》 and 《New Chronicles of Drum Music: New Works of Xi'an Conservatory of Music Using Xi'an Drum Music Materials》 .

3) Scientific Research Achievements

Over decades, the conservatory has formed a robust academic research team centered around the Northwest Ethnic Music Research Center and the Department of Musicology, integrating resources from the Department of Traditional Chinese Music and the Department of Composition. This team has produced significant research outcomes in fieldwork, literature studies, musicology, music archaeology, and music composition. Extensive academic research has been conducted, resulting in numerous publications and papers that contribute to the understanding of Xi'an Drum Music across various disciplines, including fieldwork, literature research, music theory, music archaeology, instrumentology, and cultural studies.

4) Music Composition to Enhance Teaching

Using Xi'an Drum Music as material, several compositions have emerged, including Rao Yuyan's orchestral poem 《Li Mountain Chant》 (《骊山吟》), ensemble pieces 《Yumen Dispersal》 (《玉门散》), 《Rain on the Bells》 (《雨霖铃》), 《Drum Breaks the Soul》 (《鞞鼓断魂》), and 《Yellow Ridge Caprice》 (《黄陵随想》) for zheng and orchestra. Other notable works include Wei Jun's 《Brahman Guide》 (《婆罗门引》) for zheng ensemble, Ren Hongxiang's 《The Complaint of Princess Mingfei》 (《明妃怨》) for pipa solo, Zhou Yugang and Sun Yongzhi's 《Complaint from Afar》 (《遐方怨》) for flute and orchestra, and 《Autumn Longing》 (《秋望》) for zheng trio. These compositions maintain the charm of Xi'an Drum Music while incorporating innovative techniques contributing significantly to the genre's development and innovation. (Xuan Li, Interviewed, 2023)

5) Heritage Preservation and Innovation

The conservatory's efforts in inheriting Xi'an Drum Music emphasize both the traditional cultural essence and innovative approaches. Over 60 years of learning and research have cultivated numerous scholars and performers capable of authentically

presenting various styles of Xi'an Drum Music. The conservatory has also established a comprehensive system for teaching and researching Xi'an Drum Music, integrating extensive fieldwork, learning from renowned folk artists, and collecting valuable historical materials such as recordings, photographs, and instruments from century-old drum music societies.

6) Active Protection and Teaching

From May 2009 to May 2012, the Musicology and Traditional Chinese Music Departments established "Xi'an Drum Music Teaching Practice Bases" at the Xi'an Duchenghuang Temple Drum Music Society, Zhouzhi Nanjixian Xicun Drum Music Society, and Chang'an Hejiaying Drum Music Society. These bases provided students with practical teaching opportunities, allowing them to learn directly from folk artists through field studies and exchanges. (Tianjian Cheng, Interviewed, 2023)

Between 2018 and 2019, the Musicology and Traditional Chinese Music Departments founded the "Xi'an Drum Music Research Association," "Xi'an Drum Music Learning Society," "Xi'an Drum Music Art Troupe," and "Xi'an Drum Music Inheritance and Teaching Center." These organizations provide platforms for the active transmission and teaching of Xi'an Drum Music within the academic environment, aiming to rejuvenate this ancient musical genre in the modern era.s

7) Combining Tradition with Innovation

Xi'an Conservatory of Music's approach to inheriting Xi'an Drum Music balances traditional cultural essence with innovative practices. The conservatory emphasizes multidisciplinary interaction, integrating resources across various fields to form new understandings of drum music culture and its elements. This has led to a diverse range of innovative and high-quality results, aiming to achieve an innovative interpretation and inheritance of traditional folk music within the contemporary musical context.

In recent years, Xi'an Conservatory of Music has driven research through teaching and vice versa, accumulating teaching experience and research achievements that highlight the traditional music culture of the region. By enriching teaching content and expanding educational concepts, the conservatory has not only inherited Chinese traditional music culture but also promoted local music culture, positively impacting the academic community. Looking ahead, Xi'an Conservatory of Music will continue

to advance Xi'an Drum Music education and research, employing innovative thinking and a pioneering spirit to reach new heights.

6.3.2 Xi'an Drum Music Art Troupe

The Xi'an Drum Music Art Troupe is a performance art group affiliated with the Department of Ethnic Instrumental Music at Xi'an Conservatory of Music. The members consist of young teachers from the Department of Ethnic Instrumental Music, as well as outstanding graduate and undergraduate students from various majors. Over the years, the Xi'an Drum Music Art Troupe has successfully held hundreds of special concerts. (See Table 12) Their performances have taken them to countries and regions such as Germany, Switzerland, France, the Netherlands, Belgium, Spain, Uzbekistan, Poland, Malaysia, Russia, Taiwan, Hong Kong, and Macau. In 1991, they recorded a Xi'an Drum Music CD in France, which won the Charlie Caussin Award in Paris, France.

The Xi'an Drum Music Art Troupe focuses on performing classic works of Xi'an Drum Music to ensure its inheritance and development. They record and preserve original audio-visual materials and provide resources for musical composition, creating and performing new works. The troupe also engages in cultural exchanges and performances with both domestic and international music and art communities as appropriate. They have produced and published several tapes, CDs, and DVDs of Xi'an Drum Music and filmed two special documentaries on the subject.

In recent years, the Xi'an Drum Music Art Troupe has been invited to participate in the 2022 Beijing Winter Olympics Committee's "Colorful China" Shaanxi Cultural Exhibition. They also participated in the Ministry of Culture's "Chinese Ethnic Instrumental Music Folk Ensemble Performance," where they won the Excellent Performance Award (the highest award). They took part in the "Cultural and Natural Heritage Day" large-scale Xi'an Drum Music promotional performance event organized by the Ministry of Culture and Tourism. Additionally, they were invited to Russia for the "70th Anniversary of China-Russia Diplomatic Relations" international cultural exchange event and to Poland for the "Europe and Asia" music dialogue concert. They collaborated with the Macau Chinese Orchestra for a special concert promoting intangible cultural heritage music titled "Xi'an Drum Music" and worked with the Taiwan New Classical Dance Troupe on "Sounds and Shadows from the Tang

Dynasty" at the 29th World Conference on Music Education held at the National Convention Center. They also performed with the Xiamen City Workers' Nanyin Art Troupe and the Xiamen Nanyin Troupe, two world-class intangible cultural heritage groups, in the "First 'Nanyin Returns to Chang'an' Special Concert in Xi'an" in 2011. The troupe won the Excellent Inheritance Award in the "Xi'an Drum Music Performance" at the second Shaanxi Ethnic Instrumental Music Competition. They have also performed at the 16th China Shanghai International Arts Festival's Shaanxi Culture Week in the "Xi'an Drum Music Special Concert" and at the Central Conservatory of Music's first "Chinese Ethnic Music Festival" concert.

Through its dedication to the inheritance, teaching, performance, and research of Xi'an Drum Music, the Xi'an Drum Music Art Troupe has not only contributed to the development of Chinese traditional music culture but also promoted local musical culture. Their efforts have had a positive impact and influence on music institutions in China.

Table 11. List of Xi'an Drum Music Performance Activities

Time	Location	Performance activities
2023.02.16	Datang Furong Garden Ziyun Building	The 15th Xi'an Drum Music Art Festival
2023.10.28	Yan 'an Grand Theatre	The 16th Xi'an Drum Music Art Festival Xi'an Drum Music Silk Road Star City Tour
2024.03.12	Xi'an Conservatory of Music Art Center Opera and Dance Hall	Sound and Shadow from the Tang Dynasty
2024.03.14	Yan 'an University	Sound and Shadow from the Tang Dynasty
2024.03.16	Inner Mongolia Normal University	Sound and Shadow from the Tang Dynasty
2024.03.18	School of Music and Dance, North University for Nationalities	Sound and Shadow from the Tang Dynasty
2024.04.01	Northwest Minzu	Sound and Shadow from the Tang Dynast

	University	
2024.03.29	Lanzhou City College	Sound and Shadow from the Tang Dynast
2024.03.31	Qinghai Normal University	Sound and Shadow from the Tang Dynasty
2024.04.20	Xinjiang arts university	Sound and Shadow from the Tang Dynasty
2024.04.26	Xi'anJiaotong University	Sound and Shadow from the Tang Dynasty
2024.03.22	Xi'anHuju Primary School	Xi'an Drum Music" National Culture Lecture Hall

Source : Xiaoqian Shi (2024)

6.3.3 Ancient Music Orchestra of XAIU

The Ancient Music Orchestra of XAIU was founded in 2016 by Professor Huang Teng, the president of Xi'an International Studies University. Since its inception, the ensemble has been dedicated to "promoting Chinese culture, spreading classical music, revitalizing ancient music art, and uniting the national spirit." The ensemble vigorously promotes Xi'an Drum Music, a recognized world intangible cultural heritage. It is a professional, modern, and high-level troupe with deep cultural significance. Building on the traditional modes and compositions of Xi'an Drum Music, the ensemble has innovatively created over 300 original works. To date, the ensemble has performed for audiences totaling over a million people and has frequently been dispatched for international exchange performances, appearing on major media platforms such as CCTV and receiving widespread acclaim from audiences.

The establishment of the ensemble aims to protect and inherit the valuable intangible cultural heritage of Xi'an Drum Music while enriching campus cultural life and enhancing students' artistic literacy and teamwork spirit. Comprising passionate teachers and students of traditional music, the ensemble organizes rehearsals, performances, and research activities to cultivate students' interest in and understanding of traditional culture. The Ancient Music Orchestra of XAIU invites several experts and folk artists in Xi'an Drum Music as instructors. These experienced teachers provide systematic instruction and training to the members, enabling them to master the basic techniques and performance skills of Xi'an Drum Music. The ensemble regularly holds

various performances both on and off-campus, including campus cultural festivals, welcome parties, and graduation ceremonies, while actively participating in international and domestic cultural exchange activities. (See Figure 69)



Figure 35. Ancient Music Orchestra of XAIU

Source: Xiaoqian Shi (2024)

In 2021, the ensemble embarked on a national tour with the large-scale Xi'an Drum Music themed concert "Bell Chimes and Drum Music," which took three years to develop around the theme of Xi'an Drum Music. This tour presented Xi'an Drum Music culture in a new light to audiences across the country, breathing new life into this intangible cultural heritage. The concert featured 13 programs that included a variety of Chinese classical instruments such as chime bells, stone chimes, guqin, se, guzheng, xiao, suona, ruan, xun, and pipa. Based on a deep exploration of historical culture, "Bell Chimes and Drum Music" revived the beauty of ritual music with traditional pieces reinterpreted with modern music elements like electronic and orchestral music, and enhanced by stage design and lighting technology that transported the audience back to the Tang Dynasty. The instrumental choral piece "Peace for All Ages" was written and composed by President Huang Teng of Xi'an International Studies University, created on the millennium anniversary of the birth of the great

Northern Song thinker Zhang Zai. This ancient-style music work praises the Chinese people's heritage and benevolent spirit.

Through years of effort, the Ancient Music Orchestra of XAIU has become a significant force in cultural dissemination both on and off-campus. Their performances have not only been well-received by teachers and students but also garnered widespread praise in society. The ensemble's activities have enriched the extracurricular lives of university students and made a positive contribution to the inheritance and development of Xi'an Drum Music, reflecting the contemporary students' love and dedication to traditional culture, and injecting new vitality into the revival and development of Xi'an Drum Music.

Table 12. List of Performance Activities of the Drum Band of Xi'an Foreign Affairs University

Time	Location	Performance activities
2022.5.19	Shenzhen Nanshan Culture and Sports Center Theater	Tang Dynasty Elegance·Bell Rounding Drum Music
2022.11.17	Futian Starry Sky Theater	Tang Dynasty Elegance·Bell Rounding Drum Music
2022.11.18	Pengcheng	Tang Dynasty Elegance·Bell Rounding Drum Music
2022.11.19	Longhua Theater	Tang Dynasty Elegance·Bell Rounding Drum Music
2022.11.20	Longhua Theater	Tang Dynasty Elegance·Bell Rounding Drum Music
2023.05.06	Shaanxi Opera House	Tang Dynasty Elegance·Bell Rounding Drum Music
2024.5.24	Shanghai Bank of Communications Qiantan 31 Performing Arts Center	Tang Dynasty Elegance·Bell Rounding Drum Music
2023.11.10	Western Performance Space·Yi Customs Theater	Tang Dynasty Elegance·Bell Rounding Drum Music

2023.11.12	Baoji Grand Theater	Tang Dynasty Elegance·Bell Rounding Drum Music
2023.11.25	Chenggong Cultural and Sports Activity Center Public Art Center Grand Theater	Tang Dynasty Elegance·Bell Rounding Drum Music
2023.12.24	Huaian City Jinhua Culture and Art Center	Tang Dynasty Elegance·Bell Rounding Drum Music
2023.12.13	Xi'an Foreign Affairs College Xi'an Drum Music Theater	"Prosperous Chang'an Rites and Music China"

Source : Xiaoqian Shi (2024)

6.3.4 The Six Century-Old Xi'an Drum Music Groups

The six century-old drum music societies of Xi'an play a crucial role in preserving and promoting this ancient art form. These societies include the , Tang Paradise Dong Cang Drum Music Society (东仓鼓乐社)、Da Ji Chang Drum Music Society (大吉昌鼓乐社)、Xi'an Town God's Temple Drum Music Society 都城隍庙鼓乐社)、He Jia Ying Drum Music Society in Chang An (长安何家营鼓乐社)、Dong Cun Drum Music Society of Ji Xian in Zhou Zhi (周至南集贤东村鼓乐社)、and Xi Cun Drum Music Society of Ji Xian in Zhou Zhi (周至南集贤西村鼓乐社). (See Table 14)

Each society has accumulated rich artistic experience and profound cultural heritage through long-term historical inheritance. They not only continue to perform and teach in the community but also actively participate in various cultural exchanges and competitions to expand the influence of Xi'an Drum music. By innovating performance forms and content, these societies attract more young people to engage with and participate in the preservation of Xi'an Drum music while maintaining traditional styles.

According to the different founding time and inheritance styles of different music societies, they can be divided into:

Table 13. List of the Six Existing Century-Old Xi'an Drum Music Groups

Drum Music Society	Establishment Date	Music Style
Tang Paradise Dong Cang Drum Music Society	—	Buddhist Group
Da Ji Chang Drum Music Society	About 1918	Buddhist Group
Xi'an Town God's Temple in Drum Music Society	About 1433	Taoist Group
He Jia Ying Drum Music Society in Chang An	—	Common Group
Dong Cun Drum Music Society of Ji Xian in Zhou Zhi	About 1821	Common Group
Xi Cun Drum Music Society of Ji Xian in Zhou Zhi	About 1875-1908	Common Group

Notice: "——" "It is impossible to verify the founding time of the music society

Source: Xiaoqian Shi (2024)

6.3.4.1 The innovation of Tang Paradise Dong Cang Drum Music Society

Tang Paradise Dong Cang Drum Music Society is one of the monastic drum music societies. In 2008, renowned drum music artist Zhao Gengchen was awarded the title of "National Representative Inheritor of Xi'an Drum Music," an intangible cultural heritage project. Zhao Gengchen trained the fourth-generation transmitter, Fan Bingnan and Zhao Xiaomin. To address new challenges, the society began expanding its student base and adhered to centralized teaching in the 1990s, laying a solid foundation for the future inheritance and development of drum music.

After solving personnel issues, the society faced new challenges such as publicity, showcasing, and performance platforms. With government support, the well-known Xi'an scenic spot "Tang Paradise" officially accepted the Dong Cang Drum Music Society in 2005. Drum music performances became a regular feature of Tang Paradise, successfully transforming the society into a music group with better

development prospects and professional planning concepts, earning unanimous praise from both domestic and international tourists.

6.3.4.2 The innovation of He Jia Ying Drum Music Society in Chang An

He Jia Ying Drum Music Society in Chang An is a significant representative of the secular music societies. The exact period of its existence is indeterminate. However, according to Li Shigen's "Encyclopedia of Xi'an Drum Music," the He Jia Ying Drum Music Society was active during the Qing Dynasty in China. Despite numerous upheavals over the past century due to social and historical changes, the society has preserved its drum music techniques, thanks to its strong cultural vitality.

In 1985, the first privately-operated drum music museum in the country was established. In 2002, the society began admitting its first batch of female students, breaking the tradition of accepting only male members. In 2016, with substantial government support, the Chang An He Jia Ying Drum Music Training Institute was officially established.

Having a permanent performance venue and a dedicated training institute, along with various academic exchange activities, has become crucial for the He Jia Ying Drum Music Society in expanding its influence and reputation.

6.3.4.3 The innovation of Xi'an Town God's Temple in Drum Music Society

The Xi'an Town God's Temple Drum Music Society belongs to the Daoist music style of Xi'an Drum music. Yang Yin liu (1953) mentioned that the society's members were mainly composed of Daoist priests. The earliest preserved score dates back to the ninth year of the Yongzheng period and is currently housed at the Music Research Institute of the Chinese Academy of Arts. To date, there have been five documented leaders of the society, with the current leader being Zhao Zhang.

Among the many transmitter, An Laixu is the most outstanding and renowned performer (Zhao Zhang, Interviewed,2023). Due to historical reasons, the Town God's Temple was converted into a commercial market, and no related activities were held for a long time. The drum music society also did not resume its activities until, with the support and assistance of relevant departments, it was reestablished in May 2005. The instruments, carefully preserved by the public, were also returned to the society, providing strong support for its continued development.

Currently, the Xi'an Town God's Temple Drum Music Society actively engages with universities and elementary schools, conducting performances and exhibitions for students of all ages. Additionally, it holds regular performances and training sessions at the famous "Guan Zhong Academy" in Xi'an, further expanding its reputation. (See Figure 36)



Figure 36. The Xi'an Town God's Temple Drum Music Society performed in Hancheng, Shaanxi
Source: Xiaoqian Shi (2023)



6.3.5 Reflection on successful experiences

As a student of ethnomusicology studying Xi'an Drum music, I believe that the current methods of promoting, performing, and preserving Xi'an Drum music have both strengths and weaknesses. In recent years, the government has given strong support to the protection and inheritance of Xi'an Drum music by establishing training institutions and organizing regular performances. These measures provide important support for the development of Xi'an Drum music. Additionally, fixed performance venues, such as Tang Paradise and Guan Zhong Academy, offer stable platforms for performances, increasing its visibility. By performing and teaching in colleges and elementary schools, Xi'an Drum music is gradually being promoted among young people.

However, the current promotion efforts are still insufficient. Although there is some publicity, the overall coverage and impact are limited, failing to fully utilize modern media and internet platforms. Moreover, the existing audience is mainly composed of middle-aged and elderly people who have a strong interest in traditional culture, with few young viewers, which restricts the further promotion of Xi'an Drum music. Additionally, during the process of preservation, the form and content of Xi'an Drum music are relatively fixed, and it has not been well integrated with modern musical elements to attract the interest of young people. (See Figure 77)

To make young people more interested in Xi'an Drum music, we can take the following specific measures:

First, make full use of new media platforms. Through social media platforms such as Douyin, Weibo, and WeChat, we can post short videos, live performances, and behind-the-scenes footage of Xi'an Drum music to attract young people's attention. At the same time, we can publish recordings of Xi'an Drum music on music platforms such as NetEase Cloud Music and QQ Music, and combine them with modern popular music to create remix versions, thereby attracting more young listeners.

Second, innovate the forms of performance. By integrating Xi'an Drum music with modern musical forms such as pop music, electronic music, and hip-hop, and inviting well-known musicians to participate, we can create crossover works. Additionally, by utilizing projection, lighting, and VR technology, we can create immersive Xi'an Drum music performances, allowing the audience to not only hear the

music but also experience visual impact. This can attract more young audiences and enhance the viewing and interactive experience of the performances.

In terms of education and interaction, we can organize drum music workshops in colleges and communities, allowing young people to participate in learning and playing, increasing interactivity and fun. At the same time, we can develop online teaching courses for Xi'an Drum music, accessible through MOOC platforms or video websites, making it convenient for young people to learn anytime and anywhere. This approach can not only expand the dissemination range of Xi'an Drum music but also increase young people's participation and interest.

Table 14. Suggestions for Xi'an Drum Music's Influence by Informants

Informant	Perspective	Suggestions
Tianjian Cheng	Professor, Ethnomusicologist, Bamboo Flute Artist	<ul style="list-style-type: none"> -Strengthen academic research on Xi'an Drum Music to document and analyze its rich history and structure. - Incorporate Xi'an Drum Music into university-level ethnomusicology courses. - Foster international exchanges to showcase its artistic value globally. - Develop practical tutorials to engage younger generations in learning drum music.
Zhao Zhang	President of Xi'an City God Temple Drum Group	<ul style="list-style-type: none"> -Organize regular workshops and masterclasses to teach traditional techniques. -Enhance collaborations with local cultural festivals to increase public engagement. -Expand the repertoire with contemporary adaptations while preserving traditional styles. -Promote performances internationally to raise awareness of the art form.

Yuanyuan Gao	Deputy Director of Xi'an Foreign Affairs Drum Troupe	<ul style="list-style-type: none"> -Leverag modern communication channels, such as social media and digital platforms, to reach younger audiences. -Collaborate with foreign institutions to organize cultural exchange programs. -Produce short documentary films to highlight the cultural and historical significance of Xi'an Drum Music. -Include women and younger participants in leadership roles to diversify the art form.
Xilin Li	Professor, Northwest Ethnic Music Research Center, Specialist in Tang Dynasty Music Culture	<ul style="list-style-type: none"> - Conduct comparative studies on Xi'an Drum Music and Tang Dynasty music to enhance its academic profile. -Archive oral histories and rare performance traditions for scholarly use. -Promote cross-disciplinary collaborations to integrate drum music studies with other fields like history and literature. -Develop publications and educational materials for broader dissemination.
Xuan Li	Ethnomusicologist, Researcher, Xi'an Drum Music Research Association	<ul style="list-style-type: none"> -Support fieldwork and documentation of century-old drum societies to preserve their traditions. - Create a centralized database for Xi'an Drum Music materials. - Facilitate workshops for local communities to ensure intergenerational transmission. - Advocate for government funding for preservation and promotion initiatives.

Xiaoqian Shi	Researcher	<ul style="list-style-type: none"> - Establish a Xi'an Drum Music Heritage Center to serve as a hub for research, performance, and education. - Encourage partnerships between educational institutions and local communities to make drum music accessible to youth. - Promote Xi'an Drum Music as an intangible cultural heritage asset through national and international platforms. - Utilize innovative technologies such as VR and AR to create immersive drum music experiences for audiences worldwide.
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Source: Xiaoqian Shi (2025)

Moreover, by organizing Xi'an Drum music-themed festivals or cultural weeks, and combining them with other traditional cultural elements such as food and handicrafts, we can create comprehensive cultural experience events that attract more young people to participate. By cooperating with international music festivals and cultural festivals, we can bring Xi'an Drum music to a broader international stage, attracting the attention of young people both domestically and internationally, and enhancing its international influence.

In conclusion, the successful promotion of Xi'an Drum Music is evident through various initiatives and organizations. Institutions like the Xi'an Conservatory of Music and the Ancient Music Orchestra of XAIU have played a pivotal role in fostering interest and preserving the tradition through education and performance. The Xi'an Drum Music Art Troupe and the Six Century-Old Xi'an Drum Music Societies have also made significant contributions by actively engaging in public performances and cultural exchanges. Reflecting on these successful experiences, it is clear that a combination of educational programs, institutional support, and community involvement has been key in sustaining and promoting Xi'an Drum Music. These efforts demonstrate the potential for preserving and revitalizing this rich cultural heritage while ensuring its continued relevance in the modern world.

Conclusion

Promoting Xi'an Drum Music to young people is of paramount importance in safeguarding and revitalizing this invaluable cultural heritage. The engagement of younger generations is not merely about preserving the past but also about fostering a deeper connection to their cultural roots and identity. Through this process, Xi'an Drum Music can serve as a bridge to enrich artistic expression, enhance social cohesion, and contribute to the broader economic and cultural development of the region.

The strategies to promote Xi'an Drum Music among young people underscore the need for a multifaceted and innovative approach. Integrating drum music into formal and informal education systems ensures early exposure and appreciation, while leveraging digital media and technology expands accessibility and reach. Incorporating drum music into popular culture allows it to resonate with modern tastes, and community-driven initiatives provide opportunities for participation and engagement. Importantly, robust government and institutional support remains a cornerstone in ensuring the sustainability of these efforts.

Successful cases of promotion illustrate the potential impact of targeted efforts. Institutions such as the Xi'an Conservatory of Music and the Xi'an Drum Music Art Troupe exemplify the role of academic and professional organizations in nurturing talent and preserving tradition. Community-based entities, including the six century-old Xi'an Drum Music Societies, showcase the enduring legacy and grassroots efforts in cultural preservation. Meanwhile, newer ensembles like the Ancient Music Orchestra of XAIU highlight the innovative integration of traditional forms into contemporary performance practices.

Reflecting on these successes, it is evident that a blend of tradition and innovation, grassroots efforts, and institutional backing forms the foundation for effective promotion. Moving forward, continued collaboration between various stakeholders will be critical in ensuring that Xi'an Drum Music remains vibrant and relevant for generations to come.

Table 15. Conclusion of the Significance, Approaches, and Successful Cases of Promoting Xi'an Drum Music

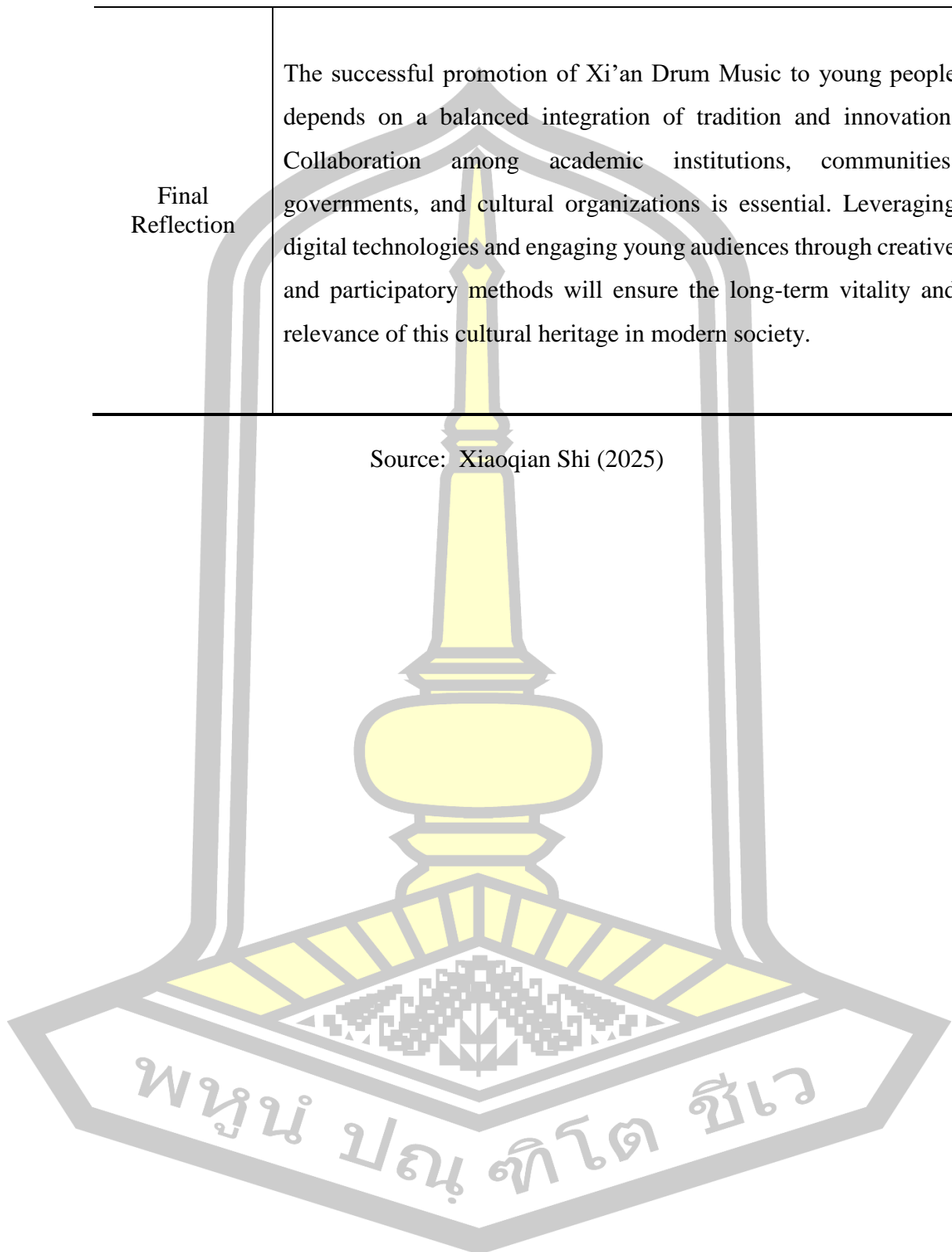
Category	Details		
<i>Significance of Promotion</i>			
Cultural Heritage Preservation	Ensuring the preservation and development of Xi'an Drum Music as an invaluable intangible cultural heritage for future generations.		
Cultural Identity and Artistic Enrichment	Strengthening young people's connection to traditional culture while enriching artistic creativity and cultural expression.		
Social Harmony and Economic Development	Promoting drum music fosters community integration, enhances social cohesion, and contributes to economic growth through cultural industries.		
<i>Approaches to Promotion</i>		<i>Key Cases</i>	<i>Reflections and Lessons</i>
Integration into Education	Incorporating Xi'an Drum Music into school curricula, extracurricular activities, and art training programs to familiarize students early.	Xi'an Conservatory of Music	Combining tradition and modernity to preserve the essence of culture while meeting contemporary needs.
Digital Media and Technology	Leveraging short videos, live streams, and virtual reality to expand the reach and influence of drum music.	Xi'an Drum Music Art Troupe	Mobilizing multiple stakeholders, including schools, communities, governments, and art troupes, to jointly advance promotion efforts.

Incorporating into Popular Culture	Integrating Xi'an Drum Music elements into films, music, and games to resonate with the tastes of modern youth.	Ancient Music Orchestra of XAIU	Utilizing digital technology and media tools to amplify outreach, breathing new life into traditional culture within a globalized context.
Community Engagement and Public Events	Organizing performances, interactive workshops, and festivals to enhance direct interaction and engagement between youth and drum music.	Six Century-Old Xi'an Drum Music Societies	Showcasing the vitality and influence of traditional culture through grassroots activities and community performances.
Government and Institutional Support	Implementing supportive policies, providing funding, platforms, and resources to ensure the sustainability of promotional efforts.		
<i>Successful Cases</i>		<i>Key Cases</i>	
Academic and Professional Institutions	Promoting drum music through research and talent development.	Xi'an Conservatory of Music, Xi'an Drum Music Art Troupe	
Campus Innovation Practices	Combining traditional drum music with modern performing arts to explore innovative dissemination methods.	Ancient Music Orchestra of XAIU	
Community Cultural Preservation	Maintaining the vitality and continuity of drum music through grassroots activities and transmission.	Six Century-Old Xi'an Drum Music Societies	
<i>Researcher's Conclusion</i>			

Final
Reflection

The successful promotion of Xi'an Drum Music to young people depends on a balanced integration of tradition and innovation. Collaboration among academic institutions, communities, governments, and cultural organizations is essential. Leveraging digital technologies and engaging young audiences through creative and participatory methods will ensure the long-term vitality and relevance of this cultural heritage in modern society.

Source: Xiaoqian Shi (2025)



CHAPTER VII

Conclusion, Discussion and Suggestions

In this present study, there are three parts:

In Chapter 4, according to the first research objective, the main topic is To investigate the causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China.

In Chapter 5, according to the second research objective, the main topic is To examine the musical characteristics of Xi'an Drum Music in Shaanxi Province, China.

In Chapter 6, according to the third research objective, the main topic is To discover the ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China.

According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

7.1 Conclusion

7.1.1 The causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China.

Xi'an Drum Music, a significant component of Shaanxi Province's cultural heritage, has undergone substantial changes in its performance formats over the years.

The performance formats of Xi'an Drum Music have evolved significantly due to socio-political changes, the influence of modern media, and efforts to adapt to contemporary cultural contexts. While these changes have enabled the music to survive and reach new audiences, they have also posed challenges to its traditional essence and communal roots. Moving forward, it is crucial to find a balance that respects and preserves the heritage of Xi'an Drum Music while embracing innovation and modernity. Combined with recent changes and performances, the research results can provide some perspectives for other researchers, and can provide ideas for strengthening case studies and analyzing the key factors that enhance the popularity of Xi'an Drum music.

As an ancient musical genre popular in and around Xi'an, Shaanxi Province, China, Xi'an Drum music has always played an important role in people's lives. The traditional social functions of Xi'an Drum Music have significantly weakened due to the decline of religious and folk activities, urbanization, lifestyle changes, and the impact of modern entertainment. While government and institutional efforts have provided some support, more comprehensive and sustainable measures are needed to revive the communal and cultural significance of Xi'an Drum Music. To ensure its preservation, it is crucial to engage younger generations and integrate the music into contemporary cultural practices while respecting and maintaining its historical and traditional roots.

7.1.2 The musical characteristics of Xi'an Drum Music in Shaanxi Province, China.

In summary, contemporary Xi'an Drum Music, primarily in the form of pure instrumental music, incorporates numerous elements from other types of musical forms such as songs, operas, dances, and folk arts. This reflects the fundamental relationship between instrumental music genres and other musical forms in traditional Chinese music, as well as the general rules governing the formation of traditional instrumental music genres and their structural forms. Traditional instrumental forms, especially those with a strong folk nature, generally have a close relationship with other traditional musical forms such as folk songs and operas. They often draw material from other musical forms to enrich and develop themselves, thereby being significantly influenced by other musical forms in terms of repertoire and structural form. This results in traditional instrumental music genres having inclusive and rich structural characteristics. From these characteristics and the relationship between instrumental music and other musical forms, one can see the different expressive features of various musical forms and their respective positions in the social musical life.

A musical genre is akin to life itself. Through the analysis and understanding of Xi'an Drum Music, one can clearly perceive its life cycle from inception, development, and flourishing to decline. As a typical and representative traditional instrumental genre, Xi'an Drum Music embodies and condenses the developmental trajectory and spiritual essence of traditional Chinese society and music. The musical expressive means, developmental techniques, and formal structures used in this genre are of

significant reference value for the study and contemplation of the structural composition of traditional Chinese music and the broader spectrum of musical art forms. Xi'an Drum Music's formal structure and the process of its musical formation, along with its internal mechanisms, provide typical and vivid examples that offer profound and enduring inspiration regarding the structural formation and musical nature of traditional genres, the interrelationships between different genres, and the historical and cultural connotations within traditional genres and other musical forms.

7.1.3 the ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China.

The traditional Xi'an Drum Music Society, with its hundred-year history, has been actively exploring new development opportunities. It collaborates with famous attractions in Xi'an, surrounding cities, and various schools and universities to continuously conduct performance activities. Additionally, efforts are being made to recruit and train more performers. As a well-known tourist city in China, Xi'an has showcased Xi'an Drum Music multiple times, allowing people both domestically and internationally to witness this ancient musical art. This has further expanded the popularity and reach of Xi'an Drum Music.

In the dissemination of Xi'an Drum Music, the Xi'an International Studies University Drum Ensemble has made indelible contributions. They innovate with new arrangements and use classic pop music to attract the attention and affection of young people, giving new life to the ancient music. Their frequent tours abroad have also encouraged more young people to actively understand and promote Xi'an Drum Music.

The instruments and music of Xi'an Drum music are witnesses to the development of traditional Chinese music. Its rich repertoire, diverse performance styles, and unique playing techniques all showcase the distinct charm of Chinese musical culture. It is hoped that young people can better understand the profoundness of Chinese traditional music culture by playing, appreciating, and passing on the traditional pieces of Xi'an Drum music. As Zhao Xiaomin, the seventh-generation inheritor of the Dong Cang Drum Music Society, mentioned in 2024, "Inheritance does not mean stagnation, and innovation does not mean abandoning roots." As an intangible cultural heritage, the inheritance and innovation of Xi'an Drum music are ongoing

processes. The younger generation should feel a sense of responsibility and commitment to carry forward and expand this tradition.

7.2 Discussion

7.2.1 Discussion on the causes of the unpopularity of Xi'an Drum Music in Shaanxi Province, China.

Firstly, the traditional nature of Xi'an Drum Music, with its intricate melodies and rhythms, often contrasts sharply with the fast-paced and easily accessible popular music that dominates the contemporary media landscape. Young audiences, growing up in a digital era, are more inclined towards music that aligns with modern tastes and consumption habits.

Secondly, the cultural and historical contexts embedded in Xi'an Drum Music may not resonate with the younger generation, who might find it difficult to relate to the themes and narratives conveyed through the music. The lack of effective educational initiatives to bridge this cultural gap further exacerbates the issue, leaving young people with little understanding or appreciation of the genre.

Moreover, the performance settings and formats of Xi'an Drum Music, which are often formal and traditional, may not align with the more informal and interactive experiences that young audiences seek. The limited incorporation of contemporary elements and the lack of innovative approaches to presenting this traditional art form contribute to its diminished appeal.

Lastly, the competitive entertainment market presents numerous alternatives that capture the attention and interest of young people. Without strategic efforts to integrate Xi'an Drum Music into popular culture and contemporary platforms, its visibility and relevance to younger audiences continue to decline. Therefore, addressing these factors through modernization, education, and innovative presentation is crucial for revitalizing the interest and engagement of young people with Xi'an Drum Music.

7.2.2 Discussion on the musical characteristics of Xi'an Drum music in Shaanxi Province, China.

To summarize the musical characteristics of Xi'an Drum Music involves analyzing several key aspects.

Firstly, Xi'an Drum Music is renowned for its complex and rich rhythmic structures. It employs various types of drums and percussion instruments, whose coordination and interaction create a unique multi-layered rhythm. The performance style of the drum music requires performers to possess exceptional skills and precise rhythmic sense to ensure overall coordination and unity.

Secondly, the melodic lines in Xi'an Drum Music are clear and graceful, often utilizing traditional pentatonic scales. The development of the melody follows certain rules yet is full of variations, fully reflecting the aesthetic characteristics of traditional Chinese music. The structure of the pieces often employs repetition and variation, making the music coherent and diverse.

Furthermore, Xi'an Drum Music has a strong regional character and cultural connotation. As an important representative of traditional music in the Xi'an region, the content of the drum music is often closely related to the local history, religion, and festive activities. The emotions and imagery conveyed in the music are deeply rooted in the local cultural soil.

Additionally, the performance forms of Xi'an Drum Music are diverse, including not only solos and ensembles but also often integrating with other art forms such as dance and opera, forming a comprehensive artistic expression. This cross-art form integration not only enriches the expressive power of drum music but also enhances the visual and auditory experience of the audience.

Overall, Xi'an Drum Music is a traditional musical form characterized by superb craftsmanship, beautiful melodies, and profound cultural connotations. Its rhythm, melody, structure, and performance forms collectively constitute its unique musical characteristics, fully showcasing the richness and deep heritage of traditional Chinese music.

7.2.3 Discussion on the ways to promote Xi'an Drum Music to the young people in Shaanxi Province, China.

As a student of ethnomusicology studying Xi'an Drum music, I believe that the current methods of promoting, performing, and preserving Xi'an Drum music have both strengths and weaknesses. In recent years, the government has given strong support to the protection and inheritance of Xi'an Drum music by establishing training institutions and organizing regular performances. These measures provide important support for

the development of Xi'an Drum music. Additionally, fixed performance venues, such as Tang Paradise and Guan Zhong Academy, offer stable platforms for performances, increasing its visibility. By performing and teaching in colleges and elementary schools, Xi'an Drum music is gradually being promoted among young people.

However, the current promotion efforts are still insufficient. Although there is some publicity, the overall coverage and impact are limited, failing to fully utilize modern media and internet platforms. Moreover, the existing audience is mainly composed of middle-aged and elderly people who have a strong interest in traditional culture, with few young viewers, which restricts the further promotion of Xi'an Drum music. Additionally, during the process of preservation, the form and content of Xi'an Drum music are relatively fixed, and it has not been well integrated with modern musical elements to attract the interest of young people.

7.3 Suggestions

7.3.1 Suggestions for Future Research

- 1) Strengthen research on the history and cultural significance of Xi'an Drum Music by establishing dedicated research teams.
- 2) Explore the influence of modern technology on the preservation and dissemination of Xi'an Drum Music, such as digital archives and online courses.
- 3) Investigate the role of community participation and government policy in the development and sustainability of Xi'an Drum Music.

7.3.2 Suggestions for Application

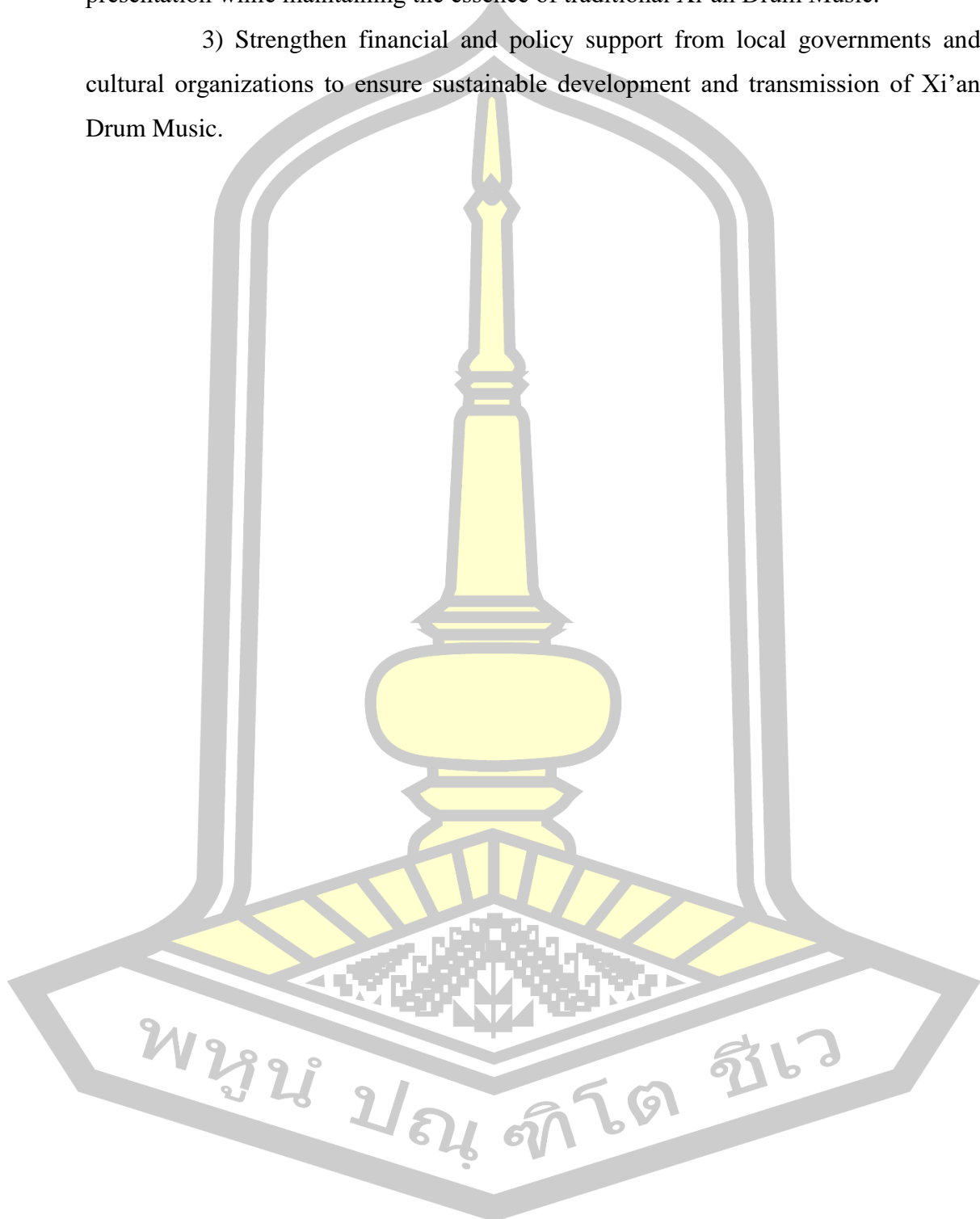
- 1) Promote interdisciplinary research on Xi'an Drum Music, integrating fields such as ethnomusicology, digital humanities, and cultural studies.
- 2) Enhance practical education and teaching approaches for Xi'an Drum Music to ensure its transmission to younger generations.
- 3) Utilize research findings to support policy recommendations and community engagement strategies for the promotion of Xi'an Drum Music.

7.3.3 Suggestions for Promotion and Development

- 1) Integrate Xi'an Drum Music into public cultural events, school curricula, and tourism initiatives to enhance its visibility and appeal to a wider audience.

2) Encourage innovation in performance styles, instrument design, and stage presentation while maintaining the essence of traditional Xi'an Drum Music.

3) Strengthen financial and policy support from local governments and cultural organizations to ensure sustainable development and transmission of Xi'an Drum Music.



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APPENDIX

APPENDIX 1

Field Survey Photo Collection:



Figure 37. Mr.Zhao Zhang
Source: Xiaoqian Shi (2023)



Figure 38. Ms.Xilin Li
Source: Xiaoqian Shi (2023)



Figure 39. Ms.Xuan Li
Source: Xiaoqian Shi (2023)



Figure 40. Ms.Yuanyuan Gao
Source: Xiaoqian Shi (2023)

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