

Study on the inheritors of ritual music in Weining Guizhou

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Abstract: In terms of Chinese music, where most music genres rely on "oral and heart to heart instruction", inheritance is a major focus of Chinese traditional music research. For the inheritance of dynamic research, it must be a combination of the ontology research of static research and the inheritor research of relative dynamic and static research. Based on the three-level research of American anthropologist Merriam, this paper has an insight into the inheritance of Chinese traditional music from "belief text music", from people to text, from outside to inside, and also understands and digests the interdependence between inheritance and construction of "simultaneous existence, one and two sides, binary opposition, one ebb and flow".

Keywords: Ritual music; Inheritance; Structure

1. Introduction

The excellent traditional culture of the Chinese nation is the foundation and soul of the Chinese nation and the spiritual symbol that distinguishes the Chinese nation from other nations. Inheriting Chinese excellent traditional culture has important theoretical significance and practical value for building a modern socialist cultural power, enhancing the national cultural soft power, improving the national and cultural self-confidence of the Chinese nation, and realizing the great rejuvenation of the Chinese nation.

"Inheritance" refers to the process of imparting, inheriting, spreading, carrying forward and developing the previous experience of knowledge, skills, doctrines, spirit, ideology and culture in Chinese traditional culture. Its "inheritance" spirit is rooted in every corner of Chinese traditional and is the foundation for Chinese traditional culture to "sail through" in the endless history. In Chinese traditional culture, Chinese traditional music is one of its rich connotations. It is a comprehensive expression of Chinese people's emotional expression in the earthly life and spiritual world^[1].

As an externalized carrier of humanistic spirit, music is created and enjoyed by people. Its significance and value all depend on people. Therefore, the exploration, research, inheritance and creation of music are inseparable from people. Only talents are the source and ultimate attribution of music development. It can be seen that "people" is not only the audience of music, but also its creator. In the development process of Chinese traditional music for thousands of years, it was created by the Chinese people and passed down to now. The Chinese people use their inherent methods to adopt their inherent forms and ways of expression. It has the unique morphological characteristics of Chinese traditional music, and one of the most important characteristics of Chinese traditional music is its way of inheritance - oral and heart to heart. Different from western music, which mainly takes the text as the inheritance carrier, the "inheritor" in Chinese traditional music is one of the important ways of its inheritance^[2].

"Inheritor" plays a vital role in the survival and development of the inheritance of Chinese traditional culture. It is not only the bearer of its culture, but also the transmitter. As the cultural subject itself, inheritors not only spread, carry forward and continue to protect traditional culture, but also play a certain role in enhancing the country's soft power. As the carrier of cultural activities and walking database, it provides rich research materials for researchers studying related cultures.

Ritual music, that is, the music used by people when holding certain ritual activities, such as festivals, birth ceremonies, sacrificial activities and funerals, will use relevant music, which makes it an important category in the phenomenon of music culture. In different rituals, there are different forms of

music, but the source of music belongs to the inheritance mode of "oral and heart instruction", and the "inheritor" is an important link of ritual music.

2. Current situation of inheritors

Liu Bingbing, male, Han nationality, junior high school education. Born in 1972, now 49 years old, born in Xintian village, Niupeng Town, Weining County, Guizhou Province, moved to xianma commune, Yina town in 2015; In 1997, he worshipped Chen Hewan as a teacher in the cowshed. In 2006, he can lead the implementation ceremony and return home to establish a altar class. Then he worshipped Mu and Ming as a teacher and performed the instrument while learning.

In his early years, the inheritor served as a coordinator in the Administration for Industry and commerce. Later, he worked as a contemporary teacher in Xintian primary school and learned to do ceremonies after teaching; As for the reasons for learning to do rituals, according to the inheritors, one is their own hobbies; The second is to facilitate the neighborhood; The third is their own livelihood.

After being able to lead the ceremony, the inheritor took a class with his senior brother to perform the ceremony in the early stage. After his apprentice became a teacher, he established his own altar class and took charge of the ceremony; Life is plain and simple, and then it has a prominent reputation. The scope of the ceremony also radiates from the village to the surrounding towns, counties and cities.

The inheritor's main source of economic income is the profit of "red and white wedding" and the profit of ritual supplies stores under his name. The benefits and money of "red and white wedding" are different. In the red Dojo, the benefits and money are not fixed according to the owner's preferences; In the Baishi Dojo, the size of the dojo and the number of people needed by the master are generally determined, and the profit is fixed; The profits of ritual supplies stores under the name of inheritors fluctuate greatly, ranging from 70000 to 80000 RMB a year.

According to American anthropologist Merriam's trisection research model, that is, the division of "concept behavior sound", ritual music can also be carried out according to the triple structure of "belief text music"^[3].

Through the study of the music inherited by the inheritors, it is "faith" that carries the factors of music stability. In the previous article, the author has mentioned that in the local funeral activities, the ceremony based on folk customs has a certain position in people's hearts. By sorting out the melodic vocal music repertoire of the inheritor, there are 14 similar melodies, and the phonological structure is dominated by narrow phonology, which shows that its core content is based on the "harmony theory" contained in the "sophomore + junior" structure of narrow phonology, and also reflects the common ideological construction foundation of Taoist music and Chinese national folk music - harmony.

In terms of "text", it is the most direct carrier attached to music. However, the specific content recorded in its text is only limited to "lyrics" and "rituals", and does not include the recording of music melody. Therefore, for this part, the inherited music has variability. As far as the music itself is concerned, in the historical context of "upload autobiography download", the only visible and traceable "autobiography download" has its evolution. In particular, in the music records recorded in multiple ceremonies, such as the 14 inductive pedigree examples shown in the appendix, there are slight changes. It can be seen that the vocal part with melody is in the stability of "phonological structure nuclear cavity", It also shows its variability^[4].

In terms of "music", the inherited music ontology includes two parts, namely instrumental music and vocal music. For instrumental music, relatively speaking, only percussion instruments are used in various ceremonies in Weining. It can be said that in terms of rhythm, it has strong stability. As for vocal music, it can be divided into "recitation", "recitation", "recitation" and other ways. Through comparison, it is found that the stronger the melody, the higher the stability of its display. This is also determined by the way of inheritance based on its noumenon - oral and heart to heart instruction, because in the process of inheritance, that is, in the process of teaching, Liu Bingbing and his disciples said that for the ways of "recitation" and "recitation" of scriptures, There is no special teaching link for this part^[5].

It can be seen that in the process of inheritance, under the joint force of their own choice and the combination of social foundation, people's folk custom foundation and other reasons, there will be a corresponding phenomenon of "teacher transmission" and then "loss". As the externalized carrier in the above ceremony process, its music is an indispensable part. The lack and loss of following the

ceremony will also show a corresponding lack of investigation.

3. Research on inheritance context

3.1 Research on the upward inheritance of ritual executors

Since the inheritor is the inheritor, he must inherit his teacher before he can inherit. The inheritor is the "Upload" and his teacher is the "uploader".

According to the record in the inheritance book of the inheritor, Zidu wupinke:... This school inherits the ancestors, real masters and ancestors of previous dynasties... It shows that in the Chinese society of "respecting teachers and respecting the way", there is respect for teachers and ancestors, and it also shows the long time limit of inheritance in this ceremony.

The inheritor followed two masters successively. The first master was Chen Hewan, who died in 2020. The inheritor grew up under his door; Later, due to the lack of ritual knowledge, he paid homage to master Mu Heming and studied the ritual; After that, the inheritor established the altar class and took charge of the altar class with his disciples^[6].

According to the inheritor, the ritual procedures he did were taught by the master, and his lyrics were compared with the corresponding books, which should be read, sung or recited according to the professor. The singing master taught orally and understood and imitated the singing by himself. Therefore, there are no music score books. The playing methods of gongs and drums and performance forms are handed down and taught orally by the master and imitated. Among all the ceremonies held by the master, Mr. Chen Hewan has mastered the ceremony, while Mr. Mu Heming has not mastered some of the ceremony. There are two reasons: first, Mr. Mu Heming is dead and can not learn at a deeper level; Second, some of the ceremonies Mr. Mu Heming attended were less practical.

Nowadays, the books inherited by the inheritors are taught, copied, granted or copied by their teachers, with a total of 79 books. Among them, the master handed down 32 copies and copied 47 copies by himself. Most of the contents of the Scriptures are ritual related contents. Because the Scriptures are not well preserved in the process of inheritance, the edges or covers, and even some contents are too corroded by the paper, the copying time and the contents of the Scriptures cannot be recognized.

3.2 Research on the inheritance of ceremony executors

In the process of self inheritance, after learning from others, the inheritors, on this basis, although the objective unity still exists, there have been many changes due to the differences of subjects. The inheritor inherits two people, and the two people are different. The inheritor combines the learning of the two, or innovates on the basis of both, so as to form the ritual content of his own altar^[7].

According to the inheritor, there are two teachers, but because both teachers inherit from the same person, there is no difference in the ritual structure, such as singing and performance forms. However, due to the different living places of the two teachers, there will be some differences in the articulation when singing. However, according to his words: "there is no structure other than the school, which is inherited from generation to generation. Moreover, the contents learned by other schools will never be applied to their own rituals." There are three reasons: first, the inheritor believes that if the ritual procedure of inheritance is changed, the ritual will be "untrue" and cannot achieve its function; Second, he believes that "one day as a teacher, life as a father". The master not only teaches and dispels doubts, but also preaches scriptures and treasures. If there is no reason, he will not change; Third, through inheritance, many people know the ritual procedures and dare not make changes easily.

3.3 Research on the downward inheritance of ritual executors

Inheriting down is the process in which the inheritor, on the basis of autobiography, teaches all his life's learning through apprenticeship and other ways. Inheritance is the cornerstone of the spread of traditional culture. If traditional culture wants to be inherited and developed, there must be inheritors. They are living carriers, and the inheritors written by the author still make achievements in inheritors^[8].

There are now more than 10 disciples accepted by the inheritors, including 4 who have been able to perform the ceremony, and 7 or 8 who have been learning. In terms of the requirements of

apprenticeship, the inheritor believes that it can be divided into two stages. In the early stage, it only needs to be pure and good, and there is no big mistake. Because the inheritor is far away from the martial brothers in the early stage, there is no way to perform the ceremony without apprentices, so the requirements of apprenticeship are not high; In the later stage, the requirements of apprenticeship were relatively improved. Only with corresponding learning talent, perseverance, hardworking, honesty and trustworthiness, respecting teachers and morality, can they be admitted to the school; Some of today's disciples still follow their altar classes to engage in relevant activities, some start to take in disciples, take charge of their own rituals or open paper fire shops, and some are now working outside without participating in any rituals.

In terms of the professors of the disciples in the process of inheritance, the cultural level of all the professors and disciples is not high, which shows that there is a lack of certain knowledge background in the inheritance of Chinese traditional music. The above-mentioned personnel, mostly due to insufficient education, lack a wide range of choices in career choice and can not earn too much means of living, so they have to choose this industry. This situation reflects that the inheritance of traditional music, or ritual music, lacks certain strength in the perspective of professional protection. However, it is this environment that has created its own soil in the inheritance creation process, and it is a transmission process based on environment, ceremony and text.

In the inheritance of ritual content, the ritual content with more time is continuously expanded according to the original conventional ritual content. However, the inheritors have not fully mastered the content of ritual activities for nine days, eleven days or even more, which makes the ritual content missing in the process of inheritance, or the music is the carrier of ritual content, ideas, folk customs and folk customs, In the process of missing or lost ritual content, there is no way to obtain and textual research. Therefore, as an important "living carrier" of cultural inheritance, the inheritor, although he can learn it, does not fully "copy" it. This is not only the "passive selective" inheritance of relevant words or relevant instrument content itself in the process of inheritance, but also the teaching The methods and contents learned by the inheritors are "actively and selectively" inherited under the historical social background, the public foundation of the audience and the joint force of political and economic development. As one of the external carriers, their music also presents the same inheritance process and phenomenon^[9].

In the process of inheritance uploaded by the inheritor, the inheritors are two. Although the two masters learn from the same teacher, they are born, live and perform in different places, and there will inevitably be subject differences in the process of the ceremony. For example, in the process of the ceremony, reciting, reciting and singing will be mixed with their own language habits, and the lyrics of music will also be affected by it, In addition, the melody of music will also have some differences due to its own appreciation habits and its own singing methods. Although the core of the final music is the same, there are some differences in the way of expression.

In the process of autobiography of the inheritor, the two masters teach each other, so that what they learn must have different effects. On this basis, the things inherited by the inheritor have certain compatibility. The ritual content used by his first altar has the potential to integrate the two. In addition, due to the different fields of his own life and instrument execution, there will be mixed context similar to that in the process of uploading Their own appreciation habits and the combination of their own singing methods and what they have learned, and the dynamic background of the times will also have different effects on them, so as to show that although they are inheritors, their inheritance contents will also have subjective differences.

In the process of transmission by the inheritor, the basis of transmission is that while maintaining the objective unity in the process of uploading and autobiography, the inheritor integrates the learning in combination with the differences of different themes in the process of uploading and autobiography, and then transmits it to his disciples. The corresponding objectivity will also be maintained in the process of transmission, and then inherits it in combination with his own different subject differences^[10].

To sum up, no matter which stage, it maintains a unified and objective unity for the core of its music or ritual content, which is the fundamental reason why we can know why it is no matter how the subjective differences affect it in the process of inheritance. It can be seen that in the overall inheritance process, the inheritors still maintain relative unity with the objective level, but there will also be variation and development, which is the characteristic of the unity of opposites between objective unity and subjective variability^[11].

In the process of its inheritance and development, the inheritor is also the true disciple of different

sects and plays an important role. However, due to the complexity of the inheritance process itself, the significance of its inheritance is also endowed with rich connotation. Firstly, due to the joint force of multiple reasons, the ritual content will be lost and missing in the process of inheritance, and its music, as the externalized carrier of its ritual content, will also be lost with its loss. In addition, there are differences in its own language habits, appreciation habits, audience foundation, folk customs, ideas and performing regions in the process of inheritance, whether uploading, autobiography or downloading. Its inheritance process will also show differences, but its core is all teachers, so it will remain relatively unified with the objective level, but there will also be variation and development, which is the characteristic of the unity of opposites between objective unity and subjective variability^[12].

4. Conclusions

Inheritors are the inheritors of culture. At that time, the process of social modernization was gradually accelerated, and the trend of globalization was rapid and rapid. This was a "double-edged sword". On the one hand, the trend of globalization made it more possible for culture to develop in diversity. Combined with the diversity of social development, political development and economic development, culture showed diversity. Under this background, the development state of culture was unprecedented prosperous. On the other hand, the trend of globalization has also brought unprecedented "embarrassment" to the survival and development of traditional culture, including the development of a large number of Chinese traditional music. Due to the flooding of modern culture in any corner, a large number of traditional music has the trend of no successor, declining and even losing in the development process. The "living" carrier like inheritor adheres to the inheritance concept of pure land in the heart regardless of the noise outside. It is an incomparable "inheritance" in other ways and means of inheritance. The "common difference" between its ritual music and Chinese traditional music and the connotation of harmony, which reflects the ritual music and the common ideological construction foundation of Chinese national folk music, is the cornerstone of its cultural inheritance. It can be seen that its inherited culture is not only its ritual cultural connotation, but also one of the manifestations of the inheritance of Chinese national folk music and Chinese traditional music.

Inheritors are the development of culture. In the process of inheritance, uploading and autobiography are important inheritance context. In its inheritance system, the main body of inheritance is the noumenon of ritual music. It carries the rituals and objects of ancient and modern heirs, sects, scriptures, ritual construction, ritual links and other inheritance, and is inherited in it by means of scriptural propaganda, oral transmission and heart instruction. Among them, due to the main differences in autobiography, plagiarism In the process of inheritance, accompanying students and others combine the specific inheritance context of the inheritor, including geographical folklore, official system and folk system, including the political, legal, belief and other factors of inheritance, so as to inherit and develop the objective unity and subjective variability of its music, so that its music can be directly identified as ritual music in the intuitive feelings of the audience and the audience. At the same time, it has the connotation added by the inheritor itself. Different approaches but equally satisfactory results can be seen in different inheritors. This is the inheritance and inheritance of inheritors in their inheritance process, which is "inheriting their teachers and conveying their ideas". It is a "same way" for the development and inheritance of traditional music in the same way as "taking the essence and removing the dross".

Inheritors are the dissemination of culture. "The inheritance of the inheritor is based on the inheritance of the teacher". If the inheritor is cut off from the inheritor, how can we talk about the inheritance of the inheritor? Therefore, the downward transmission of inheritance is an important part of inheritance and also the inheritance and dissemination of culture. In the above, the true disciple "Liu Chong" of the inheritor still acts with him. They decide who is in charge of the altar in different places. In this process, it not only ensures the consistency between the ritual content and relevant behavior content of his disciples, but also ensures the public foundation of his disciples. It provides a more "natural" Ideological and practical basis for the inheritance over time. Its music also maintains a high degree of unity with its "master's foundation" under the premise of controllable differences in this process. It can be seen that the inheritor inherits on the basis of ensuring its original status in the process of its downward transmission, and also disseminates its culture due to the changes of its performance field.

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