

# Field Investigation on the Marriage and Custom Music Culture of Yao Nationality in Nanling Area

Tianhui Zhang, Qiaowei Li

*College of Music, Hengyang Normal University, Hengyang, Hunan, China*

**ABSTRACT.** *This article focuses on the two dimensions of history and field of the marriage ceremony music of the Yao people, and then grasps the overall cultural significance of the traditional music of the Yao people. Through the investigation of the marriage ritual music of Nanling Yao, the author believes that it is the traditional culture of the Yao nationality that has undergone a series of conversion and cultivation processes in the long-term Chinese political, social and historical development context since the Song Dynasty product. It is also a product of the selective inheritance and reconstruction of a culture that has interacted with and merged with other cultures in a pluralistic society and historical background. In particular, the system of Xuanwei Division and Health Center established during the Yuan and Ming dynasties created an extremely favorable social space for the process of cultivating the traditional culture of the Yao nationality.*

**KEYWORDS:** *Field investigation, Marriage and custom music cultural, Yao nationality*

## 1. Introduction

In recent years, due to the influence of multiple cultures such as modernization, urbanization, and Han culture, the native context of the marriage rituals of the Yao people is in jeopardy, and it is necessary to speed up their protection and inheritance; second, the change in marriage concept, Many changes have taken place in the social structure of the Yao nationality. In particular, the gradual transformation of language and customs has led to a narrower space for the inheritance and development of rituals. Third, as the country vigorously advocates the protection of intangible cultural heritage, it is one of the important components of Yao folk rituals. Marriage ritual music does not give a holistic and systematic investigation and research. Although some music scholars have paid attention to it, it is mostly a case study. There is no analysis and comparative study of the combination of micro and macro of the music of the wedding ceremony of the Yao people; Fourth, with the gradual passing away of the inheritors (such as host teachers, singers, etc.), it is imperative to step up their protection and excavation. To this end, this article combines the historical writing of Guoshan Yao's wedding ceremony ritual music

with the current field to conduct through thinking, capture historical document information in the field, and use the historical document information to reflect the contemporary changes of field materials. Through the field investigation and the summarization and verification of historical documents, the historical and contemporary pictures of the Yao people's wedding ceremony ritual music Huahua and HuaHua are reorganized. As the author believes: Ethnomusicology researchers are influenced by the concept of historical anthropology research, began to project the perspective of history into ethnomusicology research, began to pay attention to the field of history (emphasis on oral historical text and written historical text data (Collection and collation), the communication between fields and literature. That is, while maintaining its own research characteristics, ethnomusicology began to pay attention to the textual research and combing of the historical composition of the research object, that is, to pursue the behind the appearance of traditional music performance activities The past investigation of modern historical endings, that is, the study of the diachronic of ethnomusicology. Therefore, this article is based on the two-way interaction of history and field, combining the combing and research of historical documents and the field collection of field data. Develop research on the history and changes of the marriage ritual music of the Yao nationality, that is, the study of the marriage ritual music of the Yao nationality from the perspective of historical ethnic music.

## **2. The Historical Composition of Musical Instruments in the Wedding Ceremony of the Yao People**

The musical instruments of the marriage rituals of the Yao people in the Song Dynasty were mainly Sheng, flute, flute, cymbals, Yunyang and so on. For example, Lingwai Chai · Musical Instrument Gate · Yao Musical Instrument contains: the joy of Yao people, including Lusha, drums, gourd Sheng, bamboo flute. The system of Lusha is like ancient flute, made of bamboo. The gun drum is also a big waist drum, six feet long, with Yanzhi wood as the cavity and bear skin as the face. The drum does not sound, and the surface is coated with muddy water, that is, the sound is repeated. Gourd Sheng, save bamboo in the scoop. Blew. The flute, as usual, is short. At the time of the big ensemble, the sounds are mixed, and there is no sound of abruptness, and most of the bamboo tubes are composed of phases and jumped to phase. It can be seen most of the musical instruments of the Yao nationality in Song dynasty were instruments such as pan flute, gourd sheng, yellow mud drum, bamboo flute, etc. However, the suona, gong, drum, and cymbals mainly used in the folk rituals of the Yao nationality today can be used. It is said that in the Song Dynasty it has not yet been introduced into Yao District. Songs such as pan flute and bamboo flute in the marriage customs of the Yao people in Song Dynasty basically disappeared in the current fields. Relevant records about the Yao nationality's musical instruments Lusha, Bong drum and Hulu Sheng, such as Documents and Examinations · Four Descents and Five Species of Panhu contain: You have Lusha, blunder drum, gourd sheng, bamboo flute It belongs to. In the ensemble, the accent is competing, the bamboo tube is considered as the festival, the group is jumping, and the chant is called Xiang Yixiang. Guihai Yu Hengzhi Zhiqi contains: Bong

drum, Yao people, like a drum drum , The length of the cavity is doubled, the upper sharp and the lower extravagant, and the skin is planted on the ground, sitting on the ground ; Lusha, Yaoren music, like flute, eight vertical tubes, one horizontal tube. Fang Yu Shenglan · Customs contains: Every year, the Yao people pre-holiday feast. Blowing and Sheng are fun. Through the above historical documents, it can be seen the musical instruments and rituals of the Yao people in Song Dynasty are mainly composed of Yi, Sheng, and Sheng. Flute-based performances and percussion-based percussion instruments. These types of instruments not only serve rituals and ceremonies, but are also the main accompaniment instruments for the singing and dancing scenes during festivals. The instruments of the marriage rituals of the Yao people in the Yuan, Ming and Qing dynasties gradually became rich and diverse Entering the Yuan and Ming dynasties, with the establishment of the Xuanwei Division of the Yuan Dynasty and the establishment of the Ming Dynasty Guardhouse System, the Han nationality The introduction of musical instruments and palace musical instruments in Yao District has laid a social foundation. Especially the mother culture carried by the migrant military immigrants who have been set up by the guards, and the various levels under the rotation training system implemented by the central dynasty since the Tang Dynasty. The music culture spread by the prefectures and prefectures has intensified the cultural acculturation process of the Yao nationality. Therefore, after the Yuan and Ming dynasties entered the Qing dynasty, the musical instruments of the marriage rituals of the Yao nationality were gradually enriched, including the traditional Lusheng of the Yao nationality. , Drums, pan flute and other traditional musical instruments, and also absorbs wind, plucked instruments, rhythmic instruments, etc., which have spread with the military and the music, such as The General History of the Yao Nationality believes: In the Yuan and Ming Dynasties, the Han nationality, Influenced by the culture of the Zhuang people, the Yao people used the original Lusha, cymbals, cucurbit, bamboo flute and other musical instruments for singing and dancing, and some musical instruments of the Han and Zhuang ethnic groups such as bronze drums, gongs, trombone, suona, cymbals, etc. After entering the Yao District, it was also used as an accompaniment instrument by the Yao people.

### **3. Field Reflections on the Music of the Wedding Ceremony of the Yao People**

First of all, the wedding ceremony music of the Yao people has the distinctive characteristics of Chinese etiquette and culture. Ritual and music complement each other, and the interaction between ritual and music constitutes the whole ritual music. The General Order of Yuefu in the General History · Lelue First has a more sophisticated summary of the ancient Chinese ritual and music system: The ancient ritual three: one is Yan, the other is enjoyment, and the third is ritual. The so-called auspicious and fierce, the army, the guest, and the prince, the three of them are all worshiped by the Lord. The ancient ones are three: one is the wind, the other is the elegant, and the third is the ode. The so-called gold, stone, silk, bamboo, grass, soil, leather and wood, the Lord and the three of them are happy. The ritual and music phases must be used, but the ritual is not music, and the music is not ceremonial. Since Hou Kui, music is based on poetry, poetry is based on sound, and eight sounds

are used. Wings and ears. It can be seen the general content of Ritual and music must be used, but ritual is not music, and music is not ceremonial. Important role in culture. As one of the five rituals (Ji, Jia, Bin, Jun, Xiong)-Jia ceremony, the wedding music of the Yao nationality reflects the essence of the traditional Chinese ritual music culture. Because throughout the wedding process (such as welcoming, kissing, feasting, worship hall, sending off guests) there are advocates of music cards, and they form a mutual referential relationship in the symbolic metaphor of the ceremony, that is, the interaction between the ceremony and the music of the wedding ceremony, Form a typical homogeneous isomorphic relationship. From the symbolic metaphors referred to by the Suona tune cards, the content representation of the wedding ceremony of the Yao people can be completely presented from the content of the Suona tune cards, because each ritual stage has a very strict Suona tune card corresponding to it, and the cultural metaphor of the Suona tune card Match with the content of the ceremony. For example, [Upper Tide Bay], [Lower Tide Bay], [Blowing Officials and Drinking] Qu card use music to invite guests to drink tea and drink, [Chao Tian Zi] tune card is used to hang the gift list, and [Dalian Niang] tune card is used to invite before the worship The bride comes to the church. [Baitangqu] [Shangzhengxi] The tune card is used in the church worship ceremony. The content of each Suona song card sound text has its corresponding ritual structure content. This is because the cultural metaphor of the Suona tune card in the marriage custom expresses the specific content of each ritual link, also highlights the core concept of Chinese traditional ritual music culture that the ritual and music must be used together.

Secondly, the influence of traditional rites and thoughts on the marriage culture of the Yao people. The twelve worship and twenty-four worship in the ceremony of the worship ceremony of the Yao people's marriage show the profound influence of the traditional Chinese ritual culture on the traditional customs of the Yao people. Such as the worship service to the ancestors, elders, and parents in the ceremony. Men and women worship slightly differently, the bride's body is slightly curved, and the man bends and bends his knees. It clearly reflects the imprint of the matriarchal social beliefs in the marriage ceremony of the Yao people (feminist ideas in the traditional culture of the Yao people), and the gratitude to the ancestors and fathers. Judging from the cultural symbols of the metaphor of the church worship ceremony, since the Ming and Qing Dynasties, the central dynasty not only strengthened its control of the Yao area in the military, but also gradually increased the process of assimilation of the Yao people in culture. For example, the establishment of social studies, Confucianism and advanced education in Yao District; requiring children under the age of fifteen including the Yao nationality to not only learn the rituals of crown, marriage, funeral and sacrifice, but also generally accept it Confucianism education. ① Ge Zhaoguang believes that the ceremonial system from ancient Confucian rituals has gradually expanded into the lives of people in various regions and has become a new custom. For example, weddings in the Central Plains of the North, under the hood of Zhu Xi's House Rites, entered Wuyue Huguang. Li Xiaowen believes that from Song to Yuan, Ming, Qing, and the Republic of China, today, Confucian culture, as an orthodox culture inherited from China for more than two thousand years, has had a huge impact on the traditional culture of the Yao

society. Confucianism has gradually integrated into the Yao in a subtle way. The secular notion of the Chinese people, even if they migrated and drifted across the ocean, the Yao people persisted in taking it as an important part of the national culture. Since the Ming Dynasty, the central dynasty has learned to crown, mourn, and marry through the establishment of Confucianism in Yao District. Rituals, and other etiquettes, and the establishment of a cultural system of the Mongolian Pavilion to study the eight-legged essays, etc., not only to achieve the political, social, and cultural control of the Yao District, but also to further promote the process of cultivation of the traditional Yao culture.

#### **4. Conclusion**

In the life rituals of Chinese ethnic minorities, the cultural and artistic connotations of the wedding music of the Yao nationality are extremely rich, and they show distinctive regional and cross-regional characteristics. They are both different and connected with each other. These are the cultural products of the interaction, blending and borrowing of traditional cultures of different branches of the Yao nationality and the traditions and modernization of the surrounding ethnic groups. Secondly, the wedding ceremony of the Yao nationality contains not only rich instrumental music, And there are a large number of folk songs of Yao nationality; thirdly, the sitting-song section of the wedding ceremony has a positive significance for building a harmonious social relationship among the Yao people, cultivating the awareness of the Yao ethnic group, and realizing and strengthening its ethnic cultural identity. However, it is precisely due to the multiple influences of excessive commercialization, modernization, popular culture and other factors of the current society that the Yao people's marriage customs are gradually disappearing, so it is urgent to step up their rescue protection.

#### **Acknowledgement**

Fund: National Social Science Fund Project “Study on the Music Cultural Form and Ethnicity Identity of Yao People in Nanling Corridor” (Project approval number: 18BMZ091)

#### **References**

- [1] Zhou Xiaohui. The unique marriage custom of Yao nationality. *Nan Guo Today: Theoretical Innovation Edition*, no. 9, pp. 149~ 151, 2008.
- [2] Xu Wenqing. *Guangdong Yao Ethnic Marriage Customs*. Guangdong Shizhi, vol. 11, no. 4, pp. 68-71, 2014.
- [3] Huang Zhaoju, Li Huimei, Luo Qing, et al. Research on the marriage custom of Yao nationality in Jinxiu Dayaoshan. *Changjiang Series*, vol. 6, no.17, pp.41-41, 2016.
- [4] Lan Jianming. Feel the Yao Wedding Marriage Lan Jianming Guan Xianglin *Folk Art China Tour*. Forum for Nationalities, no.8, pp. 19-20, 2007.

- [5] Anonymous. A Cross-border Comparative Study of the Wedding Music of the Yao Nationality-Introduction to the Project Host Zhao Shufeng, Project of the Middle and Old Yao Nationalities. *Ethnic Art*, vol.127, no. 6, pp. 171, 2015.