

A study on the Music of plug Silk Road from the Ecological Perspective

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ABSTRACT: *The ancient Silk Road is a trade channel from Changan to Gansu, Qinghai, Xinjiang to Central Asia and Mediterranean. It is also an important way to communicate economic, trade and cultural exchanges between Asia, Africa and Europe. In this paper, the comparative study of Silk Road music of different nationalities is carried out from different regional horizons. Through the analysis of the development history and performance characteristics of different Silk Road music, the construction of music ecology of silk road can be completed.*

KEYWORDS: *Ecological vision; Plug on Silk Road Music; Comparison; Study.*

1. Introduction

At present, the main forms of music in Silk Road area, including "Youth", "Flower", "Liquor Song", "trumpet" and "minor", are the forms of folk songs created by the ancient Huns in the Western regions. After that, it was introduced into the Central Plains through the Silk Road and further adapted. Through the study of music in different regions along the Silk Road, the relationship among Uygur, Tu, Hui, Mongolian, Yugur and other ethnic music can be obtained, so as to strengthen the collision and blending of music culture of various ethnic groups.

2. The cultural origin and exotic customs of Silk Road music

2.1 Tracing back to the Origin and Communication process of Silk Road Music Culture

Since Zhang Qian was sent to the western region in Han Dynasty, pipa, flute, Lusheng, harp, hobus, piper long and other musical instruments have been introduced into China in turn, and the music forms in Shaanxi, Gansu, Qinghai, Xinjiang and other areas of China have been reformed and developed in a variety of

ways. According to the Musical Records of the Sui Book: "Qu pipa, vertical Shengmo is the western musical instrument, is not an old Chinese instrument". These musical instruments introduced into China from the western region are called "Hu Qin", Hu Qin, Hu Di, Hu Sheng, Lusheng, harp and other musical instruments, such as "Hu Qin", Hu Qin, Hu Sheng, Lusheng, harp and so on. It became the favorite music of the ruling class from Han Dynasty to Tang Dynasty, and influenced the music form and artistic expression of different nationalities in our country. "Young", "Flower", "Drum" The music forms adapted from Hu Le along the Silk Road reflect the musical culture and aesthetic connotation of different nationalities along the Silk Road.

2.2 Foreign amorous feelings and Music characteristics of Silk Road Music Culture

The Silk Road Music Research pointed out: "the root of silk road music culture is the ancient Huns folk song music. Since the Hungarian people moved to Europe in the 4th century AD, the ancient Huns folk songs have been gradually introduced into China through the Silk Road." Based on the analysis of orchestra instruments in ancient Palestine, Kazakhstan, Kyrgyzstan and other regions, as well as the music of Uygur, Tu, Hui, Mongolian, Yugurs, Kazakh, Daur and other ethnic groups, it is found that, ancient Sanga, Bao Qin and other musical instruments are very similar to Chinese vertical hat models. Moreover, the rap, playing and religious music of Chinese ethnic minorities are very similar to the chords, rhythms and language expressions of ethnic music in Central Asia, and have unique exotic customs in music expression. For example, the tune, chord and variation of Yugurs folk songs are similar to Hungarian folk songs. The words like apples and beard in Yugurs have the same pronunciation and meaning as the Hungarian language "Alma" and "Saxel", the lining word "Beilai" in the song is the same as that of Hungarian folk music.

3. The study on the correlation and artistic expression of different plug Silk Road music from the ecological perspective.

3.1 The relationship between the Music of Silk Road in all regions and nationalities

The Sui and Tang dynasties were the heyday of the development of Silk Road economy and trade and cultural exchange activities. During this period, the western Hu clothing, Hu music was introduced into the Central Plains in large numbers, forming the situation of the integration of western music and Central Plains music. The music playing images of flying sky music and dance, rebound pipa and music-player in Dunhuang murals in Gansu Province vividly show the influence of western music culture on Chinese music. Taking "Hua Er", "The Chile Song" and other national music forms as examples, this paper discusses the relationship between silk road music and ethnic music in Central Asia and Western Asia in Shaanxi, Gansu, Qinghai, Xinjiang and other areas.

First of all, "Hua Er" is the national music of Ningxia, Gansu, Qinghai, Xinjiang and other regions. In the process of singing, there are specific personal pronouns, nouns and so on, which are used to express different language structures and meanings. "Hua Er", as the main music form of Ningxia Hui, Qinghai Yugurs and Xinjiang Uygur, usually places verbs in front of objects, suffixes after nouns, and needs to add "ha" and "people" "Lal" and "Laer" after nouns to denote a specific meaning or tone. For example: I, you (ha) when the person wipe a handful of sweat, you and I (ha) send a "flower", meaning that I when everyone's face to wipe you a sweat, you sing me a "Hua Er"; The Hua Er in my heart come, meaning that I am singing a Hua Er in my heart. Here "ha" is a mood verb, followed by a noun with "ha" for the object; "Man" for "sing", "Hua Er Man Lai" is the inversion of "Man Hua Er", similar to "I think of my big eyes (ha)" and other musical language expressions such as "I think of my big eyes (ha)" and other musical language expressions, such as "I think of my big eyes (ha)" and other musical expressions, such as "I think of my big eyes (ha)" and so on. This unique form of music expression has a great relationship with the color people in Central and Western Asia. During the Yuan Dynasty, the color people along the Silk Road brought the national music "Hua er" of Central Asia and Western Asia into Xinjiang and other regions. And after a long period of evolution into minority music.

Secondly, the Hui, Tujia, Yugurs and other ethnic groups in Gansu regard "Shao Nian" as their own folk music form. "Shao Nian" is earlier than "Hua Er" Silk Road music form, and its tune is similar to the "Xiao Ling" of Yuan qu. It mainly has the characteristics of wide range, great fluctuation of melody and so on. The "Ling" in "Shao Nian" is called class or Le, which means "category" in different segments, and it is a kind of figurative and symbolic musical expression. For example: Samar (bean) as a white soybean, let the road (water mill) grind away, Arrou (friend) Somma new friend, Chantu (hot Kang) Kang sit away. This musical expression form of "five Dan and seven tones" is similar to the content of music in the western region of Sui and Tang dynasties, so it can be confirmed that there is a close correlation between the music of different regions and different nationalities. A variety of Silk Road music together constitutes a complete national music ecology.

3.2 Artistic expression of Silk Road Music in different regions

In the Han Dynasty, Hu tune music was introduced in China. "Mo Ke Dou Le", "Hun Song" and "The Chile Song" were the main music contents that flowed into China in ancient times. According to the Book of Rites and Music in the Han Dynasty "Advocacy of Huang men playing for the Emperor, and the ministers enjoy the pleasure of musical instruments, short Xiao and Rao Song is a soldier's music.". Which shows that in the Han Dynasty, flute, short Xiao, Hu eggplant, Li mo and other Western instruments, as the accompaniment of string instruments, to carry out Hu tune music performance. After this, Shaanxi, Gansu, Xinjiang and other areas began to derive "Youngs", "Xintianyou" and other forms of music, through the use of five scales, five tones, and so on, to change the range of different segments. The number of times a phrase is repeated. As the music form of Xinjiang Uygur

nationality, Muqam absorbs the tonal expressions of ancient Shule song, Quici music and so on, and does not have the related poetry words to be affixed to show the national and regional characteristics of Silk Road music. In order to confirm the characteristics of the related attributes of Silk Road music in different regions.

4. Conclusion

The ancient Silk Road is the main platform for commercial trade and cultural exchange between the East and the West. This Silk Road covers a wide range of national cultures and music content from Hexi Corridor to Central Asia, West Asia and the Mediterranean. Silk Road music is a form of music that exists in Asia, North Africa and other regions, including folk song music, lullaby and other music forms of different nationalities. Through the research and analysis of Silk Road music in different areas and different regions from the whole music content of silk road, we can get the extensive relationship between silk road music, which provides convenience for the construction of silk road music ecology.

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