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Knowledge of the Historical Development of Chinese Xiansuo Folk Music in Qinghai Province's Hehuang District

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Abstract

The qualitative method was used in this study to examine the historical development of Xiansuo folk music in Hehuang district, Qinghai province, China. Based on the field investigation method, field study method, questionnaire survey method, and recording method Using humanities theory, sociology theory, and historical musicology theory, the study results are as follows: Including its creation process and classifying it according to topic materials Xiansuo folk music is a type of music performance that combines literature, singing, and musical instrument accompaniment. It is widely performed in Haidong City, Qinghai. Xiansuo is not only a unique art form in the Hehuang area, but it is also the result of cultural fusion. It is an aesthetic result of the collective will, thoughts, and emotions, as well as the individual characteristics and aesthetic taste of the Qinghai people, and it has significant scientific value. It is a significant part of the propagation and promotion of traditional music culture and the Qinghai national spirit, as well as a meaningful type of Xiansuo folk music that is distinct from other ethnic musics. Examining Xiansuo music and showing the distinctive creative worth of Xiansuo in contemporary art is critical for encouraging social diversity and conserving traditional folk art. The qualities, musical elements, dissemination, and music have all been explored and researched, and any gaps will need to be filled by future research.

Keywords: Knowledge, Xiansuo Folk Music, Chinese Folk Music, Qinghai Province, Hehuang District, China

1. Introduction

Xiansuo folk music Folk music is a professional term, and its full name is "Qinghai Hehuang Xiansuo Folk Music." Xiansuo Folk Music is an intangible cultural heritage of China's Qinghai Province, and Hehuang refers to the area along Qinghai's Huangshui River coast (Qiang & Lin, 2003). Xiansuo folk music is a form of Quyi. During major festivals such as the Chinese New Year, the 15th of the first month, and the 6th of June, the local people in Qinghai will use "Xiansuo folk music" to sing or play musical instruments to express the joy in their hearts (Thrasher, 1988; Witzleben, 1995; Jones, 2003; Thrasher, 2008; Xiaoqian et al., 2021).

Xiansuo folk music is a kind of traditional music, folk instrument playing, and sitting-singing art in Qinghai province. The singing form of Xiansuo folk music in Qinghai is mainly composed of one person banging on a porcelain disc and singing in third-person narration (Zhang & Zhang, 2015; Zheng & Zheng, 2021). Pipa, Sanxian, sinusoidal banhu, anti-banhu, Yueqin, yangqin, Qu di, Yue'er, and other instruments were used as accompaniment. The founding ceremony of the People's Republic of China was accompanied by erhu, cello, and sometimes only Sanxian. In order to keep the characteristics and flavor of flat-string music and adapt to the needs of male and female sub-cavity, the board and Sanxian were reformed, the banhu shell was enlarged, the Sanxian bar was shortened, and the timbre was more harmonious. At that time, there were no professional artists in Xiansuo folk music. Most of them were played and sung by their friends. They sang and sang in teahouses or at home during their vacations and spare time. They were also invited to celebrate weddings, birthdays, funerals, and so on. As a result, the scope of activities was relatively wide (Kuo-Huang & Gray, 1979; Beng, 2000; Jiang, 2004; Du, 2020).

Regarding the origin of Quyi Qinghai Xiansuo, it is said that it originated in the Song Dynasty and was introduced from the northern region of my country during the Jiajing and Longqing years (1522–1572) of the Ming Dynasty (Cheng, 2005). According to the introduction of local old artists, the earliest known Qinghai Xiansuo artist is Liang Shouwa, nicknamed Liang Foye, who was born around 1850. Later, Li Hanqing and Chen Houzhai (both born around 1890) were influential in teaching apprenticeship and singing. This type of music became popular at the latest during the Qing Dynasty's Tongzhi period (1862-1874), according to this calculation. Most of its repertoires are selected from classical novels and music such as "Records of the Eastern Zhou Dynasty," "The Legend of the White Snake," "Romance of the Three Kingdoms," "Water Margin," and "The Story of the West Chamber." Judging from the structure of the flat strings and the composition of its words and songs, its origin comes from various channels. The names of Pingxian tunes are more common in "Nishang Xuepu," published in the 60th year of Qianlong's reign (1795), and "Bai Xue's Remaining Sound," published in the 8th year of Daoguang (1828). Most of its tunes and melodies are the same as those of Beijing and Tianjin, and some are like those of Jiangsu and Zhejiang. Among the local folk arts on the mainland, the most influential genres of Xiansuo in Qinghai are the "Lanzhou Guzi" in Gansu and the "Octagonal Drum" in Beijing. The musical tunes of "Lanzhou Guzi" also belong to the qupai combination structure, among which there are tunes such as "Giving tune," "Luojiang's grievances against Yinnusi," "Taipingnian," etc. They are very similar to the tunes of the same name in Qinghai's "Xiansuo folk music," even with the same name. Their joint structure is also quite consistent. Lanzhou Guzi is generally composed of three parts: the introduction (guzi head), the loop, and the ending (guzi tail). The accompaniment instruments are mainly sanxian, but other instruments are also the same, and they all use chopsticks to tap the moon (a four-inch porcelain plate) to master the rhythm and pay attention to the singing of the music. The rich ethnic characteristics contain high artistic and ornamental values, which are of great significance for the study of the Hehuang culture in Qinghai (Luo, 1988; Liu & Yang, 2017; Su & He, 2017; Dai et al., 2020; Punzengruber, 2020; Attanayake, 2021).

2. Method

The research methods of this article are as follows: 1) Documentary data method: through collecting, sorting out, and identifying existing documents and forming a scientific method of understanding by studying these data. 2) Field investigation method: Field investigation is the basic method to obtain first-hand information. 3) Qualitative research method: Explain the collected data (Oun & Bach, 2014).

2.1 Research site

This study selects Haidong City (Hehuang area) of Qinghai Province, that is, the Huangshui River Basin is the main place where Xiansuo folk music music is sung as the research object. The author selects key insiders as research clues, so the following process is adopted.



Figure 1: Map of Qinghai Province

Source: <https://chinafolio.com/provinces/guangxi-province>, & <https://paintmaps.com>, (2023)

People on one side of the water, water on the other. In fact, the "intermediary" between soil, water, and people is culture. In 2019, Hehuang culture will be promoted as a national strategy, and Hehuang Xiansuo folk music culture will be vigorously developed throughout Haidong City: Minhe Hui and Tu Autonomous County will strengthen exploration of cultural tourism resources such as history and culture, ethnic customs and folk customs, and Linjin ancient times. Ferry, Lajia Village in Lajia National Archaeological Site Park, Lajia Folk Village, and other projects will be the focus of construction. The large-scale historical and cultural reality drama "Silk Road Dream," filmed by Gu Yi Ping An, takes important historical nodes and important historical events as the context, digs out the historical stories of Ping An, and tells the development and changes of Ping An. In the history of Ping An, Ledu District digs deep into Xiangbeiyun Hehuang cultural features such as drums, the river yellow art lantern array, and Shehuo to provide a rich cultural feast for the masses. based on Mongolian folk culture, religious culture, natural ecological culture, farming culture, and highland barley wine culture, to inherit and protect the intangible cultural heritage and traditional handicrafts of Huzhu Tu Autonomous County. Cultural talents from the three districts were distributed to 17 townships in the county, focusing on collecting outstanding traditional folk handicrafts from each township and conducting a comprehensive cultural survey and mapping census. Xunhua Salar Autonomous County dug deep into sheepskin rafts, and Salaman sailors "Giovanni" kept following the footsteps of the first people.

2.2 Key informants

Mr. Liu Yantai, director of the Haidong Cultural Center and chairman of the Musicians Association The criteria for selecting key informants are Mr. Liu Yantai is the inheritor of Xiansuo music. He grew up in Qinghai and is the chairman of the Haidong Musicians Association. Learn about the development of Haidong culture in Qinghai Province. He has been involved in cultural grass-roots work for more than 40 years and has published numerous books on Hehuang culture.



Figure 2: Mr. Liu Yantai, curator of Haidong Culture Center and Chairman of Musicians Association.

Source: Gang Chen, (2021)

Based on the above selection criteria, I chose Mr. Liu Yantai as my informant. When he was in junior high school, Mr. Liu accidentally found that the Ledu District Cultural and Art Troupe was looking for staff, so he applied for the job. Quite artistically gifted, he successfully entered the art troupe and began his artistic career. He has been committed to this path, both on stage and behind the scenes, in the land of Haidong, the land of his dreams. In the art troupe, Liu Yantai has been exposed to more musical instruments. His favorites are sanxian, banhu, etc., almost to the point of obsession. Every day, in addition to tasks, if he takes a break, he picks up sanxian to practice, and sometimes he can play for several hours a day. He always carries his instrument with him and starts practicing whenever he has time. Today, he can skillfully play 16 or 17 kinds of instruments, such as the sanxian, erhu, dulcimer, banhu, and bamboo flute. In addition to creating music works such as Banhu Solo's "Auntie of the Tu Nationality Going to the Mountain," Liu Yantai's dance works such as "Spring Poem," "Grape Ripe," and "Happy Pastoral Song" have also won awards for provincial and district-level songs and music, respectively. song," "Hudong Love," "Western Love Boundless," and more than 30 other songs. He has trained many bands and coached many programs for Jiangdong Sheep Farm, Haidong People's Bank, Post and Telecommunications Bureau, Qinghai Cotton Mill, Ping'an County Education Bureau, and other units. In 1984, he choreographed the duet "Farewell" and performed the oboe solo "Pastoral Song," which won the Provincial Workers' Outstanding Artistic Performance Award and Performance Award; in 1991 and 2000, he won Lanzhou with the sanxian solo "Gu on the Mountain" and the banhu duet "Gu on the Mountain" Best Performance Award. In 2001, the dance song "Foot Brother" won the first prize in the First People's Cadre Skills Competition in Qinghai Province; in 2003, the instrumental song "Jiang Jing" won the special prize for various instruments in the Second Provincial People's Cadre Skills Competition Performance Award; and in November 2007, in the 4th Provincial Qunwen Skills Competition, he created the erhu solo "Ancient Yellow Capriccio" and performed the second prize.

2.3 Data collecting

Data were collected through literature analysis and field investigation. To conduct further research, the researchers will mainly conduct analysis and research at the Municipal Cultural Center and the network platform. The researchers will conduct field work in Haidong, Qinghai Province, China. The researchers will follow the leadership of the Cultural Center, and by means of an on-the-spot interview and audio and video recording, this paper will record the inheritance and protection of Xiansuo folk music in the Hehuang area of Qinghai Province.

2.4 Data analysis

The author will document data from field research and data analysis; and Mr. Liu Yantai, the second author and informant, will conduct field study sampling analysis, research, and interview informants on the ground.

3. Results

Through many documents and interviews with informants, the development of Xiansuo folk music was documented. Through the above schedule, we can see that "string" music was not officially developed until the

founding of New China in 1949. We look at the process of the development of "string" music through this timetable.

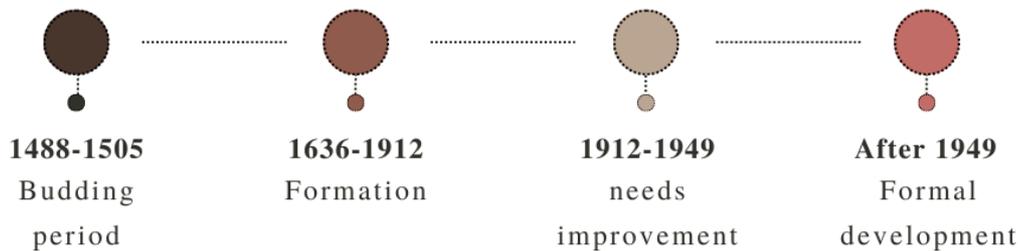


Figure 3: Timeline of Xiansuo folk music development

Source: Gang Chen, (2021)

3.1 The Historical Development of Xiansuo folk Music

Xiansuo folk music, the Sprout of Music, Qinghai, has been one of the birthplaces of ancient Chinese civilization since ancient times. It has a long, splendid, and unique history and culture. The people of Qinghai have created a rich cultural heritage, with Qinghai local folk art being one of its many charms. From Tang Dynasty poet Zhang Qiao's "Hehuang Old Death," Du Mu's "Hehuang," and other poems, we can see that "Bianqu" is a melancholy song that circulated among the people around Hehuang, like Xiansuo's early activities of music singing.

In the early years of Hongzhi (1488–1505), Ke Zhong, the chief inspector of the Xining Army, founded a "sanatorium" in Xining, where he took in the aged, the sick, the disabled, the widowed, and the lonely, gave them food and clothing, and taught them how to play and sing. At this time, with the development of folk *quyi* in Qinghai, the Xiansuo folk music instruments and plucked instruments used in accompaniment gradually flourished, while the bells, percussion instruments, Fou, and so on gradually decreased with the neglect of large-scale ceremonial music. More and more Sanxian, Yangqin, PIPA, Banhu, Erhu, bamboo flutes, Zhan'er, Bangzi, bells, and other musical instruments were made, and Qupai got richer. The talent pool is growing, and folk music is growing like never before. Not Just Ensemble: Some instruments, such as those in Xiansuo folk music, the bamboo flute, the banhu, and so on, began to appear solo. Therefore, this period became an important historical period for the great development of folk music.

3.2 The period in which the development of Xiansuo folk music took shape.

The late Ming and early Qing dynasties were the stages of formation or maturation of various ethnic groups' folk art, and the formation and maturation of local folk art in Qinghai were roughly at this stage as well. At the beginning of the Ming Dynasty, the policy of immigration to the frontier and reclamation was implemented, and a large number of Han people from Jiangsu and Zhejiang moved westward to Qinghai, which created conditions for the spread of rap from Jiangsu and Zhejiang in Qinghai. In the process of spreading, they have been combined with Qinghai folk songs, minor and ditty songs, and have gradually become one of the factors that breed new types of songs. In the early years of Hongzhi (1488–1505), Xining Army Chief Inspector Ke Zhong founded a "sanatorium" in Xining to take in the old, sick, disabled, widowed, and lonely, giving them food, clothing, and education. They play the piano and sing. At this time, with the development of Qinghai folk art, stringed and plucked instruments for accompaniment gradually flourished, while bells, percussion instruments, talismans, and other instruments gradually decreased, ignoring large-scale ritual music. Sanxian, Yangqin, Pipa, Banhu, Erhu, Bamboo Flute, Zhan'er, Bangzi, Bell, and other musical instruments appeared in large numbers, and the music cards gradually became more abundant. The talent pool is growing, and folk music is growing like never before. Not only the ensemble, but some instruments also began to appear solo, such as strings, bamboo flute, banhu, and so on. Therefore, this period became an important historical period for the great development of folk music.

(1636-1912) In the Qing Dynasty, it was in the Qing Dynasty. Xiansuo's musical development period During the Qianlong period of the Qing Dynasty, Xining Yang Yingju and the prefect Shen Mengxi donated money to build a sanatorium, which was still used to teach folk music such as Fu Zi and Xianxiao when Guangxu was rebuilt. In addition to Sanxian Banhu, there are also bamboo flutes, erhu, and so on. After the middle of the Qing Dynasty, Qin music and Meihu music were introduced into Qinghai. The repertoire is more abundant, and the structure of the repertoire is more complete. At the end of the Republic of China, the local Xiansuo folk music had a certain scale in its singing and performance. By the 1930s, folk music had become quite popular, the scale of instrumental music was quite large, and the artistic level was also very high.

3.3 The musical development of Xianshuo folk music after the founding of New China in 1949

3.3.1 Budding period 4 In the 1980s, various forms of folk art were restored and developed, and not only were there an unprecedented number of complete sets of folk instrumental music, but there were frequent performances; a new generation of musically minded young people is emerging in the ranks of entertainers, and musical instruments are being completely updated. Some small bands now have cello electronic organs, and their playing level has improved.

3.3.2 Entering the new century, the socialist market economy has brought a new vision of prosperity to socialism with Chinese characteristics. As my country's economic construction has entered the fast lane, some excellent traditional cultures have begun to fall behind in the face of the thriving socialist market economy. The inheritance and development of Qinghai Xiansuo Quyi are in a very difficult predicament. Objectively speaking, economic globalization has generally accelerated the pace of people's lives. Most people's values are fixed on the pursuit of material wealth, and they basically have no time to pay attention to those traditional cultures that cannot bring economic benefits and productivity to people. From the perspective of culture and entertainment, most contemporary young people are more interested in chasing cultural fast food that is fashionable and entertaining. Those excellent traditional cultures with profound cultural connotations appear to be out of sync with today's fast-paced, new wave. With the continuous acceleration of urbanization, the function of dialects is weakening, and many audiences of traditional art and culture have been aging, which makes traditional ethnic folk art unconsciously interrupt the inheritance chain. Qinghai's Xiansuo quyi is obvious in this respect. Now, compared with the past, Qinghai's Xiansuo quyi has not only not expanded but has shrunk. Nowadays, the singers and listeners of Qinghai Pingxian Quyi are mostly middle-aged and elderly people. Few of the younger generation like Qinghai's Xiansuo folk music, or Quyi. Qinghai Xiansuo Quyi has lost its glory days when famous artists came out in large numbers and audiences flocked to it. In addition, from a subjective point of view, there are also many problems in the development of Qinghai Xiansuo Quyi because it is a spontaneous folk art; in terms of fund raising and investment; in the form and management of art singing; and in terms of dissemination channels, it cannot keep up with the times. pace of. Especially in the creation of Qinghai Pingxian Quyi, there were also many problems. Due to the lack of inheritance, the number of cultural people participating in the singing and creation of Qinghai Xiansuo folk music Quyi is reduced, and it is difficult to create excellent works of Qinghai Xiansuo folk music. Quyi, especially the works that reflect real-life themes, are often works that fit the situation, making the audience feel that Qinghai Pingxian Music is still the same old style. It can be said that the failure of excellent works also seriously restricts the development of Qinghai Pingxian music. As the country attaches great importance to these intangible cultural heritages in recent years, Xiansuo folk music has begun to improve.

3.4 The current situation of Xiansuo folk music performers

After on-the-spot interviews and investigations, most of the musicians who play Xiansuo folk music are middle-aged and elderly people. They all learn music through oral and heart-taught methods. can play one musical instrument, and some can play several kinds of musical instruments. For example, all the musical instruments he uses for Xiansuo folk music, according to Mr. Liu Yantai, the informant I interviewed, can be played and sung. Artists usually choose outdoor squares for rehearsal. The music and musicians they choose each time they participate in a large-scale event performance are from pre-rehearsed repertoires. Each performance is basically fixed, and sometimes some repertoires are added. The music is generally designed by old people with musical foundations. The tunes are previous recordings by professionals and some newly written tunes. Most of the

performance venues are indoor theaters. Musicians generally must prepare their own costumes and musical instruments in advance. Originally, they bought the musical instruments themselves through the piano store. Now the national government advocates the protection of intangible cultural heritage, and the state will also distribute part of it to the artists for free. Artists do not get paid for rehearsal, and only when there are major performances, such as grand festivals, Chinese New Year, and the fifteenth day of the first lunar month, will the government. Pay, but not much.

3.5 The author conducted field trips and took photographs of the artist's rehearsal scenes, as well as photographs of the instruments used and photographs of the scores.



Figure 4: Rehearsalstills: Artist Mr. Qi zhijin is singing Xiansuo folk music play
Source: Gang Chen, (2021)



Figure 5: Pipa (Chinese folk music instruments)
Source: Gang Chen, (2022)



Figure 6: Zhongruan (Chinese folk music instruments)

Source: Gang Chen, (2022)



Figure 3: Dong "Da Ge" music informants teaching

Source: Wu Hengbin, (2021)

3.6 The Creation and innovation of Xiansuo folk music

In the past ten years of the development of Qinghai Xiansuo folk music, the inheritor and director of the Haidong Cultural Center led Qinghai Xiansuo folk music people to live up to their mission and work tenaciously to create "Xiao zhi ge" and "Xiao shuang qin." Excellent repertoires such as "Zhong xiao liang quan" have worked hard to continue the development of local dramas in Qinghai. Through the creation and performance of this period, Qinghai's Xiansuo folk music has fully matured. An important sign of mature local music is the singing and chanting of music. Qinghai's Xiansuo folk music was born out of Pingxian music, but it is still very flawed to use Pingxian music as stage music to express Pingxian music. For the tea-picking music in the southern region, the flat-string music is used, and it is enough to enrich it a little. However, in order for Xiansuo folk music to truly become a big drama, a complete set of singing systems suitable for Xiansuo drama must be created according to the conflict of the plot, characters, music performance program, stage performance, etc. It forms a comprehensive musical body that combines the perfect combination of the couplet and the board cavity. However, regardless of how music evolves, "Fuziqiang" is the main 18-chamber piece, and "24-qiang" should be the main melody of Qinghai's Xiansuo folk music. Regarding "Nian Bai," the first three generations of actors in Xiansuo have always adhered to the development of the old "Haidong Mandarin," which is undoubtedly correct. However, the language also moves forward with the times. Haidong City is an immigrant city, and the language changes rapidly. Whether the "Nianbai" of Qinghai's Xiansuo folk music should be 100% old "Xining Mandarin" or just speak the Xining dialect, it is worthwhile. Discuss.

3.7 The Modern development ideas

At present, the inheritance and development of Qinghai Pingxian Music and Qinghai Xiansuo Folk Music are facing certain difficulties. But opportunities and challenges coexist, as do difficulties, and hopes. After the 19th

National Congress of the Communist Party of China, the state has issued a series of policies to protect the excellent traditional folk art and music, which have injected vitality and brought hope into the development of Qinghai Xiansuo folk art and Qinghai Pingxian music. The vast number of cultural, literary, and art workers and people of insight who are keen to carry forward the excellent traditional local culture should maintain cultural confidence, take advantage of the situation, and make suggestions for the revitalization, inheritance, and development of Qinghai Xiansuo folk music and Qinghai Xiansuo folk music. How to inherit and develop Qinghai Xiansuo folk music and Qinghai Xiansuo folk music, the author believes that: First, the government's and leaders' attention is critical. The state has made great efforts to protect intangible cultural heritage. The State Council has issued several opinions on supporting the development of Chinese music. service system, the state has issued policies, and relevant cultural functional departments should take effective measures as soon as possible to implement the policies in place and provide policy and mechanism guarantees for the inheritance and development of Qinghai Pingxian Music and Qinghai Xiansuo Folk Music. Second, most literary and art workers should also exert their subjective initiative. It is necessary to make use of the advantages of Qinghai Xiansuo folk music and Qinghai Xiansuo folk music to promote the excellent local traditional culture of Qinghai, serve the people through art forms, and publicize the major policies of the party and the country. Qinghai Pingxian Music and Qinghai Pingxian Art should become two cultural business cards for the promotion of "Great Beauty Qinghai" and should be deeply implemented in Qinghai. Artistic charm, infecting, inspiring, and educating the people with vivid and lively works of art It is also necessary to let this excellent traditional culture take the road of integration of culture and tourism to serve foreign tourists. Third, intangible cultural heritage protection units at all levels and the Qinghai Pingxian Music Troupe should undertake the functions of protecting, inheriting, and developing Qinghai's Xiansuo folk music and Qinghai Xiansuo folk music, and encourage literary and artistic workers to create works that are both down-to-earth and unique. excellent works that are ideological, artistic, and ornamental. Improving the quality of creation is an important path to revitalizing Qinghai's Xiansuo folk music. Fourth, the inheritance and development of Qinghai's Xiansuo folk music and Qinghai's Xiansuo folk music also require relevant government departments, literary circles, and art circles. People and the public work together to create an atmosphere and increase publicity efforts. The media in Haidong City, Qinghai, should also be propagandists of local culture. Even if the TV media in Haidong City, Qinghai, cannot set up fixed local music and music channels, they should also consider running a long-term or regular column to promote Qinghai Xiansuo Quyi and Qinghai Xiansuo folk music. Qinghai's online media should also strengthen the dissemination of excellent local traditional culture. Finally, Qinghai Xiansuo Quyi and Qinghai Xiansuo Xiansuo folk music belong to the noble culture and learning them is extremely beneficial to improving the literary level of children. As a result, allowing Qinghai Pingxian music and Qinghai Pingxian music to enter the campus without children is more practical. Inheriting and developing Qinghai Pingxian Quyi and Qinghai Pingxian Music is a long-term, arduous, and systematic project. Only through the unremitting efforts of generations is it possible to make these two brilliant and colorful artistic works blooms forever in the garden of Chinese art treasures.

As the ancient poem lines go, "We worship our ancestors with music of qin, se, and drum to pray for rain for the crops to stimulate our morale." Gong-and-drum music, like drumbeat music, has a long history and is popular throughout the country. It is a popular folk art on occasions such as festivals and celebrations and has taken deep root in local life. They are full of local flavors and cultural aesthetic meanings, among which the most famous ones are Jiangzhou gong-and-drum music of Shanxi; Shehuo gong-and-drum music of Qinghai; Zhoushan gong-and-drum of Zhejiang; Daliuzi of the Tujia ethnic group of Hunan; and Chaozhou dalluogu of Guangdong. There are immeasurable cultural and artistic values in its music structure, colorful rhythms, moving expressive forms, and deep musical meanings.

As the ancient poem lines go, "Xiansuo folk music and bamboos can make melodious music." Sizhu music or Xiansuo folk music is popular practically all over the country and is characterized by its special characters and lasting taste. In the north, there is errentai paiziqu from Shanxi and Inner Mongolia; Xiansuo folk music shisantao from Beijing; pengbaban from Shandong; and bantouqu from Henan; and in the south, sizhu music such as Guangdong music, Jiangnan sizhu, and Fujian nanyin has become a unique pastime.

From the study, the researchers made synthetic conclusions about the history and development of Chinese folk music culture. It is believed that Chinese classical music is related to and has the same roots as Confucianism. It

uses recordings of how instruments are played and the process of playing them, rather than describing music theory or notes in detail. This is because, prior to Buddhism, Confucianism ruled that music could be used to teach religion. While this type of musical recording system cannot tell you how to perform exhaustively, it does not imply that it is an incomplete system. The Chinese wanted to record only music. The instruction must be coupled with oral transmission. And in instrumentation, it is considered the individual talent of a musician. It is the musician who determines the shortness of the note. The music player determines the mood of the song and conveys the meaning of the song based on personal abilities without having to look at the subtle notes. Therefore, musicians who play from finger notes are highly talented and require a lot of rehearsals, as well as being cognizant and able to convey the music properly and correctly.

4. Discussion

Through interviews with informants as well as current discussions with folk artists in the Hehuang area of Haidong City, Qinghai Province, and listening to them sing music such as "Honoring Your Parents," "Loyalty and Filial Piety Son," and "Filial Songs," I can find in my research that "Fairy Lock" has not changed in some ways but in some ways. For example, the origin of the music of Xiansuo is consistent with the research results of Li Qiang's 2003 edition of "National Music." The melody patterns of the songs written by the composer are all Chinese national patterns. All four or four is the rhythm. The content of the lyrics is to be positive and to educate future generations to be filial. Parents' loyalty, country's loyalty. This is consistent with Cang Haiping's (2003) version of "Music Exploration."

According to historical musicology, music archaeology, etc., we found that "Xianshuo" music in the Hehuang area of Haidong City, Qinghai, has a history of about 700 years in China. However, in the evolution of time, other aspects of the music of Xiansuo have changed, such as the language, and the performance has also changed. This is the research of scholar Ni Zhongzhi (2005). It was only used as a dialect at the time, and later it was slowly sung in Qinghai dialect and Mandarin, which is different from the performance of a specific form of performance studied by Qin Yongzhang (2005). Instead, play different types of music in the right venue.

The reasons for these changes are manifold. In the process of long-term changes and historical development, Xiansuo folk music artists have always maintained a free artistic concept, integrated various elements of local culture, music, and art, and created various literary arts such as musical instrument performances, folk music singing, and dance. Comprehensive form. Overall, this study produced different results from previous studies due to different research perspectives and time periods. It could also be due to different study locations, the fact that the data collection time in the field was too short, or the fact that there were not enough interviews. Therefore, the results of this study are validated and at the same time different from previous studies. In future research, the research method needs to be further improved, and further research is needed.

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