

Musical Instruments of "Mongolian Music" and the Reflections

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ABSTRACT

"Mongolian Music" refers to a part of the Mongolian court music and instrumental music preserved in the Qing Dynasty. It consists of two parts: "Jia Chui Yue Jiang" and "Fan Bu He Zou". Also, it is an important historical material mainly recorded in Mongolian, Chinese, Manchu and traditional Chinese musical notation. Based on the historical context and research overview of "Mongolian Music", this paper makes a philological analysis of the basic structure of musical instruments and the composition of their bands recorded in "Jia Chui Yue Jiang" and "Fan Bu He Zou" of "Code of Qing Dynasty", and then discusses the integrity, interdisciplinary and mutual verification research of "Mongolian music", trying to construct the research methods and ideas of musicology, literature, philology and linguistics as a whole.

Keywords: "Mongolian music", "Jia Chui Yue Jiang", "Fan Bu He Zou", mutual verification

I. INTRODUCTION

"Mongolian music" is a kind of historical material that records the court banquet songs and instrumental music since Yuan Dynasty in Mongolian, Chinese and Manchu. The rulers of the Qing Dynasty paid special attention to the arrangement of historical documents, and the Mongolian court music were also selected as the arrangement objects and recorded in the "Code of Qing Dynasty", "Code Pictures of Qing Dynasty", "The Lvlv Zhengyi Harmonics (Continued)", "The Si Ku Quan Shu", "The Imperial Sacrificial Vessel Pattern", "Local Chronicles of the Western Regions", "Nan Sheng Gong Yu Lu" and other important historical materials. According to the records of "The Lvlv Zhengyi Harmonics (Continued)" (vol. 47 and vol. 48), "Mongolian music" consists of two parts, namely, the Mongolian, Chinese and Manchu movement of "Jia Chui Yue Jiang" and the Mongolian, Chinese and Manchu movement of "Fan Bu He Zou". 68 banquet songs and 32 instrumental music were recorded in a traditional Chinese musical notation.

Jin Qicong, a famous scholar, is the first one to study from the fields of literature, history and linguistics. As early as 1978, "Mongolian music" translated in Chinese in Qing Dynasty opened the research prologue of this topic. This paper mainly uses the records of "Mongolian music" in the "Code of Qing

Dynasty" and the Chinese translation of 64 Mongolian music in Liang Zhangju's "Nan Sheng Gong Yu Lu" in the Jiaqing period of Qing Dynasty. Then Huang Runhua and Qu Liusheng wrote and published the "Discussion on Mongolian music", which pointed out that "the Mongolian original words of these songs still exist. The earliest Mongolian, Manchu and Chinese characters were recorded in the book "The Lvlv Zhengyi Harmonics (Continued)", which was written in the 11th year of Qianlong period, and then they were included in the literature such as the copy of "The Si Ku Quan Shu". And now they are stored in the library of the Palace Museum of Beijing." Since the beginning of this century, many scholars have paid attention to the study of "Mongolian music". Representatively, Gao Wa, Hexige Taoketao and other scholars have made in-depth analysis on the historical version and translation of "Mongolian music". Fan Ziyue has made in-depth research on the historical context, content and terminology of "Mongolian music".

In the field of musicology, as early as the 1990s, representative achievements have emerged. For example, Mendebayar's "Mongolian court music" (1990, published by the Inner Mongolia People's Publishing House), Wulanjie's "a brief review of Mongolian music in the Qing Dynasty" (music research, 1992, No.2), Huhejiletu's "history of Mongolian music" (1998, Liaoning People's Publishing House) made an in-depth analysis of the formation process, ideological content, classification, musical style and characteristics of "Mongolian music". In recent years, researchers such as Huhejiletu and Zhou

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Tegusi have made a lot of research and exploration on the restoration of ancient music of "Mongolian music" from the aspects of theory and practice.

II. THE BASIC STRUCTURE OF MUSICAL INSTRUMENT AND ITS BAND ORGANIZATION

A. The instrument of "Jia Chui Yue Jiang"

According to the records of "Code of Qing Dynasty·Vol. 528" and "Code pictures of Qing Dynasty· Vol. 39, Vol. 41, Vol. 42", "Jia Chui Yue Jiang" made a detailed record of the use and production of the instrument. In "Jia Chui Yue Jiang", it mainly used four kinds of musical instruments, i.e. Hujia, Zheng, Huqin and Harmonica. (see "Fig. 1", "Fig. 2", "Fig. 3" and "Fig. 4")

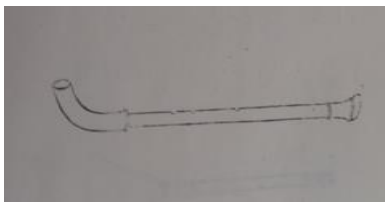


Fig. 1. Hujia.

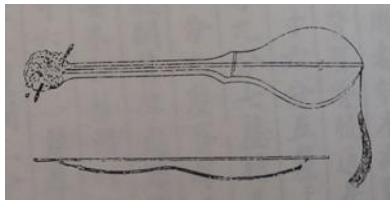


Fig. 2. Huqin.

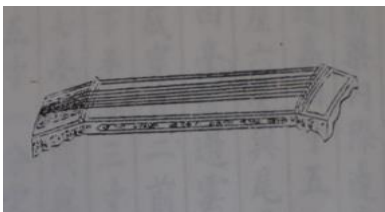


Fig. 3. Zheng.



Fig. 4. Harmonica.

B. Main instruments of "Fan Bu He Zou"

As for the musical instruments of "Fan Bu He Zou" and the compilation at that time, it is said in the volume 526 of "Code of Qing Dynasty". In "Fan Bu He Zou", "there are Zheng (1) (see "Fig. 10"), Pipa (1), Sanxian (1), qobuz (1), Fanhuqin (1), Sheng (1), Pipe (1), Flute (1), Xiao (1), Chinese gong chimes (1), Urheen (1), Yueqin (1), violin (1), Yazheng (1) (see "Fig. 9"), clapper (1), and each person plays one. As there is the banquet, all people will wear the officer suit with the python pattern. Yu stands next to his majesty. At that time, there will be a team of 20 people working together with four people playing Jia and one person in charge. They enter the hall together, bending a knee and playing Mongolian music."

According to the records, it can be determined that the use of musical instruments and the scale of band organization are relatively large, with 15 types of musical instruments.

- Plucked stringed instrument:

qobuz, pipa, Zheng, urheen, sanxian, Yueqin. (see "Fig. 5", "Fig. 6", "Fig. 7")

- Wind instruments:

Jia, Sheng, Guan, Xiao.

- Bowed string instruments:

Huqin, Violin (Sihu). (see "Fig. 8", "Fig. 11")

- Percussion instruments:

Chinese gong chimes and clappers.

In this paper, seven representative musical instruments are selected and their basic structures are presented.

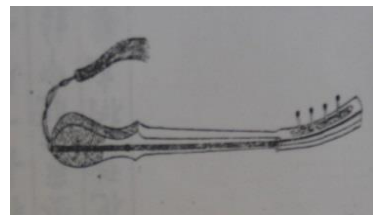


Fig. 5. Qobuz.

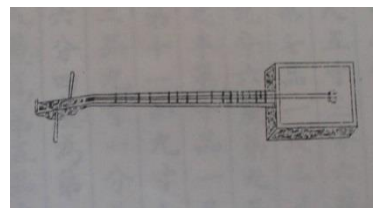


Fig. 6. Urheen.

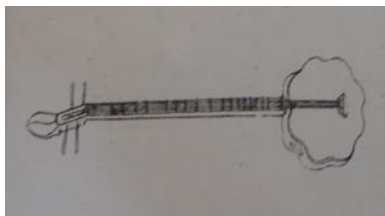


Fig. 7. Yueqin.

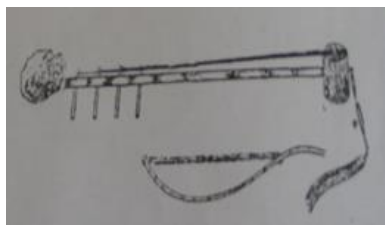


Fig. 8. Violin family.

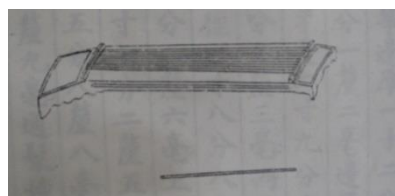


Fig. 9. Yazheng.

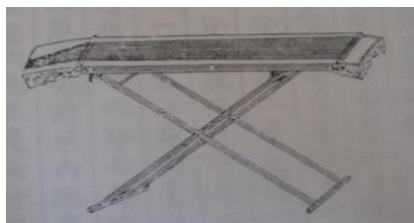


Fig. 10. Zheng.

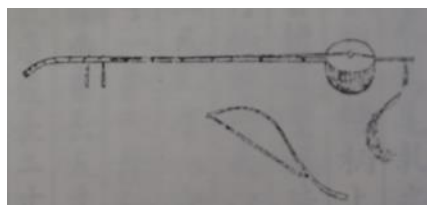


Fig. 11. Huqin.

Among the bands of "Fan Bu He Zou", there are not only Mongolian's own national and folk musical instruments, such as Hujia, qobuz, Huqin, harmonica and so on, but also many Han musical instruments in the Central Plains, such as Sheng, Xiao, Zheng and so on. Wu Lanjie, a famous Mongolian musicologist, once analyzed that "it should be said that such a practical

middle-sized band with national characteristics is relatively rare among the court bands since the Tang and Song dynasties."¹ This fully shows that Mongolian musical instrument art has reached a high level as early as the 17th century, and also shows the maturity and creativity of Mongolian court music art.

C. The diachronic and synchronic observation of band organization

From a diachronic perspective, there are 22 pieces of musical instruments in the court banquets in the "History of Yuan Dynasty· Rites and Music"². Among them, there are six stringed instruments, six plucked instruments, seven wind instruments and nine percussion instruments. Comparing the musical instruments of "Mongolian music" and the banquet musical instruments of Yuan Dynasty, it is found that the eleven main musical instruments of the two are the same. They are as the follows: Huqin, qobuz, Zheng, Guazheng, Pipa, Sheng, Flute, Xiao, Guan, Chinese gong chimes (Yunluo), clapping. This fully shows that the musical instruments and band organization of "Mongolian music" in the court music of Qing Dynasty has inherited the court banquet system since the era of Ligdan Khan. Although it follows the common music legacy of Yuan Dynasty, the musical instrument and band organization of Mongolian music in Qing Dynasty has its own characteristics. The number of musical instruments and the use of Sanxian and the violin fully prove the difference from the banquet band of the Yuan Dynasty.

From a synchronic perspective, a certain number of Mongolian court musical instruments (some of them are imitations made and recovered according to records) are currently preserved in the "Wangyefu" Museum in Chifeng City, Inner Mongolia. The author has actually investigated and found that there are 13 musical instruments that have been preserved in "Wangyefu". They are Hujia, Flute, Bili, Xinaganhur, Horse head string instrument (Chor), qobuz, Nomentu qobuz, Shuangqing, Sixian (Sihu), Sanxian, Tong 13-sound gong, Zheng, Mongolian Pipa, etc., which basically have the basic functions of playing musical instruments. There is a point of view about the origin of the band in the royal mansion. In 1692, the fifth daughter of emperor Xuanye married the Wulianghai family in the Right Banner of Kalaqin, Zhuosotutu League, and carried a large number of craftsmen and bands when they married. There are many theories about the origin of the band, and it is certain that the band of Kelaqin's mansion band is inextricably linked with the band of Mongolian music.

¹ Quoted from the "Code cases of Qing Dynasty • Volume 226· Music".

² Wu Lanjie, "A Brief Review of Mongolian Music in the Qing Dynasty", Music Research, No. 2, 1992.

The author thinks that the band of Wangyefu is smaller than that of Mongolian music in Qing Dynasty, but it has its own characteristics. First of all, it inherited part of the court music and absorbed the most popular folk songs in the local area. Secondly, in the use of musical instruments, the Wangyefu adopted the popular folk musical instrument in Khorchin area, namely, horse head string instrument. Also, it integrated the characteristics of "Jia Chui Yue Jiang" and "Fan Bu He Zou", which fully showed that the band of Wangyefu had more folk artistic characteristics than that of the Mongolian court band in Qing Dynasty. And this kind of folk transformation was also developed on the basis of Mongolian court band in Qing Dynasty. Therefore, the musical instruments and the organization of Wangyefu band provide the living musical and cultural information for the study on the organization and the musical instruments of Mongolian music from a synchronic perspective.

III. THE OVERALL FRAMEWORK AND CORE ISSUES OF "MUTUAL VERIFICATION"

The research on the historical materials of ethnic music is an integral part of the research on the history of Chinese music, so the research on this subject will expand the research field of Chinese music history on another level. "Mongolian music" contains the historical records of music and information of Han, Mongolian, Manchu and other nationalities, but the research on musicology, linguistics, literature and history has not formed a whole, so the in-depth study on it has far-reaching significance for the comparative study of national cultural historical data. "Mongolian music" contains three kinds of historical materials, musical images, and ancient Chinese musical notation,

which is of great academic significance for the comparison and comparative study among different characters, lyrics and ancient music. The restored performance form of "Mongolian music" has been included in the category of music intangible cultural heritage, but it still needs the mutual proof research between historical materials and oral (oral) materials to support the restoration of ancient music. Therefore, through this research, it can provide some useful results and methods for the restoration of ancient music.

For this reason, the study of Mongolian music is mainly from the perspective of linguistics. It carefully combs, proofreads and compares this subject in Mongolian, Chinese and Manchu, and then provides a reliable basis for the accurate correspondence between the words and the music scores of banquet songs. Secondly, it can find the relevant evidence by studying the music philology of the score. Music score system can be established. For example, the basic framework of the traditional Chinese musical notation, the form of singing, the use of musical instruments, the structure of musical instruments and the organization of the band and other relevant information will be presented. Third, through the comparative research, the paper analyzes the music score system and the musical form of the instrument, such as tune, phoneme, pitch, rhythm, beat and so on. In the author's opinion, the core issues of mutual verification are summarized as follows: (1) How to decode the meaning of the traditional Chinese musical notation? (2) What is the relationship between the three characters and the traditional Chinese musical notation? (3) How to explain musical instruments and band organization? (4) What is the form and structure of music? (5) How to reproduce ancient music from the perspective of intangible cultural heritage?

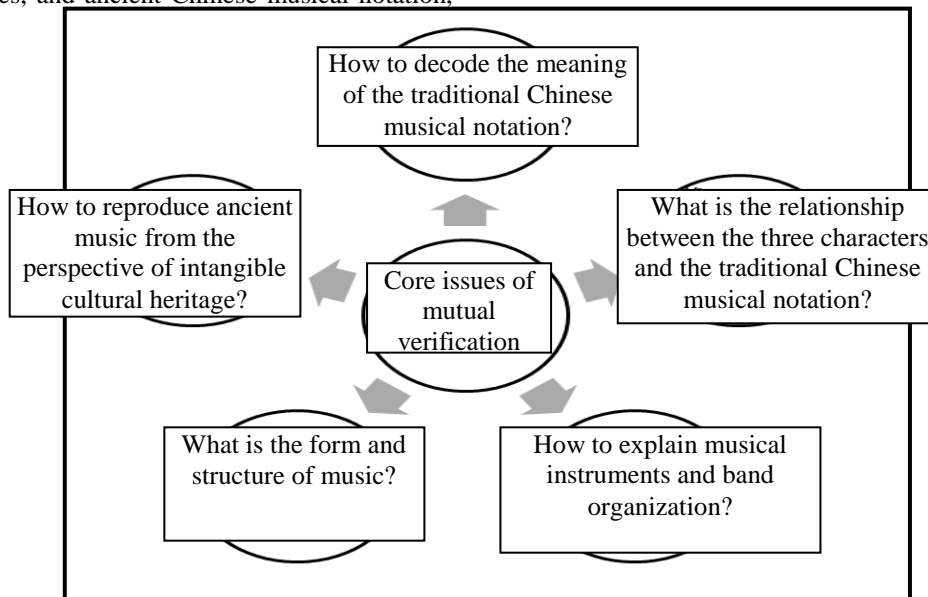


Fig. 12. Core issues of Mongolian music.

IV. CONCLUSION

The restoration or reconstruction of ancient cultural memory cannot be entirely based on subjective speculation, but on solid and detailed literature, and the integration of music experience and related theoretical and practical processes should be the basis of academic work. It should be convinced that it is the duty of the Mongolian traditional music learners and researchers to show the ancient music heritage and its cultural value.³ Therefore, this paper studies the integrity of "Mongolian music", aiming to analyze the historical data of ancient music from the perspectives of phonetics, music history, music temperament and musical instrument science. On the restoration of Mongolian music, the author has been exploring the methods of music experience and the mutual verification of ancient music score and oral data. The proposal and conception of the core issues and the mutual verification of three languages and ancient music score all provide new research ideas and methods for the research of music historical data. The study of "Mongolian music" belongs to the field of minority music. However, it has certain theoretical significance to broaden the study of ancient Chinese music history, provides a new research paradigm for music research, and has strong theoretical and practical significance for the study of music communication history.

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³ [Ming Dynasty] Song Lian, et al. "History of the Yuan Dynasty", Vol. 67, Zhi XVIII, Beijing: Zhonghua Book Company, 1976. In "History of the Yuan Dynasty • Rites and music" — Banquet Musical Instruments (Vol. 5), the instruments recorded from page 1-page 72 include more than 20 musical instruments, such as Sheng, Pipa, Zheng, qobuz, Huqin, Fang Xiang, Dragon flute, Cephalic tube, Konghou, Chinese gong chimes, Xiao, Xizhu, Drum, Jangu, Zhagu, Hegu, Qin, Qiang Flute, Clapper, Shuizhan.