

Study on the Sinicization of the Hu Music of the Western Regions in "Record of Shie Drum"

Jiaying Liu^{1,2,*} Menghu Wang²

¹School of Liberal Arts, Northwest Minzu University, Lanzhou, Gansu 730070, China

²Lanzhou City University, Lanzhou, Gansu 730070, China

*Corresponding author. Email:784575834@qq.com

ABSTRACT

Shie drum was popular in the Tang Dynasty, and its shape, performance, and tune style have obvious Hu nationality characteristics. "Record of Shie Drum" is the only book on musical instruments of the Western Regions so far. It records the development and changes of Shie drum in detail, and it is also an important work on the study of Hu-Han music communication in the prosperous Tang Dynasty. This article takes the names and origins of the Shie drum songs in the appendix of the book as the research scope, and aims to elaborate on the musical art, court life, social atmosphere and multi-ethnic cultural exchanges in the Tang Dynasty. Combining with previous studies to analyze this historical fact of the song name change of "Thirteen Years of Tianbao", it is believed that about the influence of Hu style from the Western Regions on the music culture of the Central Plains, "Record of Shie Drum" can provide evidence.

Keywords: "Record of Shie Drum", the Western Regions, song name, sinicization

I. INTRODUCTION

"Record of Shie Drum" can be found in Volume 113 of "Chinese Local Records" and "Music category" in "Tang Shu · Art and Literature Records". According to the record, the author is Nan Zhuo of Tang Dynasty. However, Nan Zhuo's life has nowhere to check. Miscellaneous history: "Nan Zhuo's style name is Zhaosi, served as an observer of Qiannan in the years of Dazhong." Ji Yougong's "Chronicle of Tang Poetry" stated that "When Nan Zhuo became a Shiyi at the beginning, because he submitted an expostulation, he was demoted as Songzi Ling. In the years of Dazhong, he attended as Observer of Qiannan, and became Luoyang Ling in the first year of Huichang." The "Left Literature of Tang"(Vol. 29) contains more than the two books: "南卓，字昭嗣。大和二年，贤良方正直言极谏科及第，官至拾遗。因为谏言，贬为松滋令。大中朝，历黔南观察使。撰有文一卷、《唐朝纲领图》一卷、《羯鼓录》一卷。(Nan Zhuo, style name Zhaosi. In the second year of Dahe, because of his talents, virtue, rightness, and speaking directly for expostulation, he passed the imperial examination and became a Shiyi. Because of his expostulation, he was demoted as Songzi Ling. In the years of Dazhong, he became the Observer of Qiannan. He wrote a volume of article, a volume of 'Tang Dynasty Programme Map', and a volume of 'Record of Shie Drum'.)" The only remaining "Record of Shie Drum" by Nan Zhuo is a notebook, divided into two recordings. The first was recorded in the second year of

Dazhong (848 AD), and the latter was recorded in the fourth year of Dazhong (850 AD). It records in detail the use of Shie drum in the ten music of the Tang Dynasty and related repertoire.

According to research, the current editions of "Record of Shie Drum" were mainly included in Wanwei Shantang's "Shuofu", "Baichuan Xuehai (Addition)", "Baoyantang Cheats", "Mohai Jinhu", and "Complete Works of Chinese Classics". After being written, "Record of Shie Drum" was mostly handed down in manuscripts during the Tang and Song dynasties. Today's popular editions are mainly preserved in the Ming and Qing dynasties. The collection and revision of "Shou Shan'ge Series" by Qian Xizuo in the Qing Dynasty is the best. This volume combines the quotations from the Song Dynasty and is collated and recorded in "Taiping Yulan", "Taiping Guangji", "Tang Yulin" and other books. In 1922, Shanghai Bo Gu Zhai copied its volume and in 1935, it was included in the "First Compilation of Collection of Books".

There is no dispute about the time when the Shie drum was introduced into the Central Plains. The academic circles believe that it was roughly when Lv Guang defeated Qiuci in 382 AD and captured the musical craftsmen and instruments, and then the Qiuci music entered the Central Plains. Regarding the source of Shie drum, there are two types: the Western Regions theory and the Tianzhu theory. The scholars holding the "Western Regions theory" are Kishibe Shigeo, Zhao

Shiqian, and the main holder of the "Tianzhu Theory" is the Japanese scholar Hayashi Maeyama. In the records of "Book of Sui", "Book of Tang" and "New Book of Tang", Shie drum is mostly used to play Hu music of the Western Regions, such as the three music of Qiuci, Gaochang and Shule. Referring to the records of Tianzhu Music using Jiegu, it was not until the "Sifang Music" Vol. 146 of "Tongdian" that Jiegu appeared in Tianzhu Music. Judging from the early and late use of each music, the Shie drum appeared obviously earlier in the music of the Western Regions, and it is still controversial that whether it came from India. In view of this, this article is more inclined to the theory that Shie drum originated from the Western Regions, agreeing that the previous studies of Shie drum were made by the Qiuci Hu people in the Western Regions, and were introduced to the Central Plains as trophies

following the military defeat of the Hu nationality in the Western Regions. (see "Fig. 1", "Fig. 2".)



Fig. 1. Bili-Shie drum (Middle Tang) in the Murals of Cave 358 in Mogao Grottoes of Dunhuang.



Fig. 2. The development of Shie drum from the Western Regions to the Central Plains.

^a From top to bottom, the brick carvings of Shie drum performances come from: North Pagoda of Yunju Temple in Beijing, White Pagoda of Dule Temple in Tianjin, and Liao Pagoda of Yuanjue Temple in Hunyuan, Shanxi.

The development of Hu music entering the Central Plains is a long process of evolution. It can be traced back to the Western Han Dynasty Zhang Qian's visiting to the Western Regions, and the song "Mahadule" was passed into the Han Dynasty drum horn horizontal blowing music. Until the Wei and Jin Dynasties, it continued. The Hu music of the Western Regions inherited the Hu style of Luoyang in the Northern Wei Dynasty. It flourished at the end of the Northern Qi Dynasty and lasted until the Tang Dynasty. Since emperors, nobles, scholars, and musicians are all familiar with Hu music, they have repeatedly created new sounds of Hu music. The lineup of performances has expanded with the continuous blending of Hu popular music from the seven-part performers in the early Sui Dynasty, the nine-part performers in the Middle of Daye to the ten-part performers in the early Tang Dynasty. The Western Regions performed from three parts (Tianzhu, Anguo, and Qiuci) at the beginning of its establishment to six parts in the Tang Dynasty, and it has always occupied an important proportion in the court music and dance, forming a juxtaposition of Hu music and popular music. As a result, the established new popular music (Yan music) became an important pillar of court music in the Tang Dynasty. The book "Record of Shie Drum" was completed against the background of national cultural exchanges.

The beginning of "Record of Shie Drum" mentioned that "羯鼓出自外夷，以戎羯羊皮为鼓，故称之羯鼓。其音主太簇一均，龟兹部、高昌部、疏勒部、天竺部四乐皆用之，在都县鼓、答腊鼓之下，鸡娄鼓之上。如漆桶，下面以小牙床承之。(The Shie drum came from a foreign barbarian, and Rongjie sheepskin was used as the drum, so it was called Shie drum. Its sound is harsh and average. It was used in four music of Qiuci, Gaochang, Shule, and Tianzhu. It ranks lower than Dutan drum and Dala drum, but higher than Jilou drum. It looks like a paint bucket, with a small gum holding it.)" In Song Dynasty, Chen Yang mentioned in "Book of Music" Volume 127 "On Music Figures": "昔日符坚攻破龟兹国，获得羯鼓、揩鼓、腰鼓，汉魏时仍用之。大者瓦、小者木，皆头大而腹部纤细。(When Fu Jian defeated Qiuci in the past, the army got Shie drum, Kai drum, and Waist drum, which were still used in Han and Wei dynasties. The big ones use tiles and the small ones use wood, which are all in shape of big head and slim waist.)" "Tong Dian" Vol. 144 also has the record as: "羯鼓，正如漆桶，两头俱击。出羯中，谓之两杖鼓。(Shie drum, like a paint bucket, can be beaten at both ends. When visiting the middle of Shie, it is called as Liangzhang drum.)" The above music book has a detailed introduction to the origin, form, type of music used for performance, and placement of the Shie drum. The difference is the specific way of playing Shie drum.

"Record of Shie Drum" also records the musical deeds of emperors, nobles, bureaucrats and close ministers to musicians and actors. The most are the anecdotes of Xuanzong's love and playing of Shie drum. Tang Xuanzong was "junior in nature", "familiar with rhythm", "able to make various songs, and ready to play at anytime". He was especially fond of Shie drum and jade flute, with very high musical talent and appreciation ability. Both "Book of Music" and "New Book of Tang" Vol. 22 "Records on Rites and Music" record that "The Emperor Ming of Tang often said 'Shie drum, is the leader of the eight tones, and all music cannot be matched.' It was originally Shie army's music." On the contrary, Xuanzong didn't like the representative of traditional culture's musical instrument — the qin. He once reprimanded the qin player to stop playing, and asked the eunuch to summon Li Jin quickly to "Bring the Shie drum to get rid of the filth!" Behind it is hidden that the ruler's origin is of Hu nationality. Hu music being something presentable and acceptable means the rise of becoming Hu and the integration of sinicization in politics and culture.

Emperor Ming's love for Shie drum is also reflected in the works of poets in the Tang Dynasty, such as Zhang Hu's "Four Poems of Huaqing Palace":

风树离离月稍明，九天龙气在华清。

宫门深锁无人觉，半夜云中羯鼓声。

(Meaning: The wind is breezing, making the trees rustling, and the moon is just starting to shine. The emperor is at Huaqing Palace. Nobody can notice because of the closed palace gate that the sound of Shie drum is soaring to the cloud.)

In addition, Wen Tingyun's "Twenty-two Rhymes of Passing Huaqing Palace" in the late Tang Dynasty:

忆昔开元日，承平事胜游。

贵妃专宠幸，天子富春秋。

月白霓裳殿，风干羯鼓楼。

斗鸡花蔽膝，骑马玉搔头。

(Meaning: When remembering the days in Kaiyuan period, they were even more peaceful than the days in hunting tour. Yang Yuhuan was the only love of the emperor, and the emperor was good at poems. When the moon was at Nishang Palace, the wind was breezing the Shie drum pavilion. The life in the palaces were enjoyable that the concubine was accompanied with the emperor whether he was playing the gamecock or riding a horse.)

In the poet's record, the prosperity of Shie drum was accompanied by the glory of Kaiyuan's flourishing age. The old news contained in "Record of Shie Drum" reflects the unique position of Shie drum in the music

of the Tang Dynasty. Shie drum is listed as "the first of eight sounds". In addition to the favor of emperors, its actual role in playing music is to fix the tone — that is, to dominate the mode of court music. It is also the basic gong tune of the four parts of Qiuci, Gaochang, Shule, and Tianzhu in the Tang Dynasty. The Shie drum leads the entire band, which has the nature of "Timpani". As a percussion instrument, it presents the effects of "fiercing killing sound" and "breaking through the air", which can promote music to a climax. The prosperity of Tang Dynasty Hu music cannot be separated from its open and convective spread way. Compared with previous generations of music, it has a magnificent splendid atomosphere and vigorous vitality. Wang Xiaodun pointed out in "Two Questions about Poetry and Music in Tang Dynasty" that "Western Region music was introduced into China through four main channels: The first is through military and diplomacy, that is, imported as trophies or tributes; The second is through Buddhism, that is, imported as Buddhism praise or Buddhist festival singing and dancing; The third is through commercial trade, that is, following the import of 'western merchants'; The fourth is through the migration of ethnic minorities, that is, when ethnic minorities established the Central Plains country." The introduction of music from Shule, Qiuci, Turkic and other places into the Central Plains is no exception. Military and diplomacy are the most important channels. After the foreign music culture along the Silk Road was introduced to the Central Plains, it blended with the original Central Plains music, and the court Yan music formed in the Sui and Tang dynasties is undoubtedly the result of the fusion of the two, which fully demonstrates the unification of the dynasty and the tolerance of foreign music culture and the high confidence of own culture.

The Anshi Rebellion brought the Tang Dynasty into a period of decline, and the subsequent social turmoil and economic decline had an adverse effect on the development of culture and art. On the one hand, the development of Shie drum was at a sluggish stage due to reflection on Hu music. On the other hand, it brought the essence of music-court music into the folk, and generally improved the performance level of folk music in the Tang Dynasty. After the Tang Dynasty, the frequency of using Shiedrum in court music clubs has been greatly reduced. In the Song Dynasty, court Jiegu fell from solo to the subordinate status of accompaniment, leaving more of the cultural image of "羯鼓打梁州 (The army of Tang Dynasty beat Liangzhou)" in Song poems. Shie drum has gone through the process from the court to the folk, from the band to the subordinate accompaniment, and to fade out of the historical stage. After the Song Dynasty, it is rarely seen in the history of Chinese music. Historically, China has had a lot of cultural exchanges with North Korea, Japan and other countries, which

made Shie drum spread to the East Asian countries. Among them, only Japan still preserves the ancient Shie drum. "Shie drum introduced to Japan and it came with Tang music during the Nara period (710-794)." (see "Fig. 3")



Fig. 3. Japanese Karma drum cultural relic 1700-1893.

^a. Overall length 31.4cm. Drum head diameter 18cm. Leipzig University Musical Instrument Museum.

II. THE VARIOUS KINDS OF HU MUSIC CONTAINED IN "RECORD OF SHIE DRUM" AND THEIR STATUS AT THAT TIME

At the end of the volume of "Record of Shie Drum" are the names of the various palaces that Shie drum participated in, totaling: 23 tunes of Taicu "Gong", 50 tunes of "Shang", 14 tunes of "Jiao", and there is no record of "Zheng" and "Yu". It also records the ten tunes of Buddhist music and the thirty-two tunes of food. Most of the tunes are named in Sanskrit.

The names of Hu music recorded in "Record of Shie Drum" can be roughly divided into:

A. Xuanzong of Tang Dynasty himself compiled the songs

Xuanzong is known as the "originator of the operatic circle" as the emperor. He is not only good at playing Shie drum, flute and other instruments, but also personally participated in the creation and adaptation of the Tang Dynasty music. There are a total of 132 songs recorded in "Record of Shie Drum", of which 92 Shie drum songs, such as "Se Ju Teng", "Qi Po Suo", and "Yao Ri Guang" are all related to Xuanzong. "Record of Shie Drum" records:

二月初，沐浴梳洗结束，时当雨喉初晴，景色明媚。小殿内庭，柳杏吐芽芳菲，玄宗目睹此景致说道：“对着此景，岂不能做点什么？”左右侍从备酒，命令高力士遣去取来羯鼓。唐玄宗随性击鼓，该曲名《春光好》，他指着笑对嫔妃说：“此一事不应该唤我作天公吗？”嫔御侍官皆呼万岁。又制其曲绝妙入神，都是如此。曲《秋风高》，每至秋空迥彻，云翳遍处，即奏之。远风徐来，庭前落叶纷纷而下。

(Meaning: At the beginning of February, the shower and freshening were over, when the rain throat first cleared, the scenery was bright. In the inner courtyard of the small hall, Liu Xing spit out buds, and Xuanzong saw this scene and said, "How can we not do something in front of this scene?" The waiters on the left and right prepared wine and ordered Gao Lishi to send for the Shie drum. Tang Xuanzong played the drum casually. The title of the song was "Good Spring". He pointed and smiled and said to his concubines: "Should I be called to be the god of heaven in this matter?" The concubines and the waiters all called "long live". He also produced the song "Autumn Wind Is High", which was played every time the autumn sky was clear and clouds were everywhere. The far wind came slowly, and the leaves fell in front of the court. The songs were so wonderful and all like this.)

Such as "Nishang Yuyi Qu", "Ziyi" and so on, all of them are famous for later generations, demonstrating Xuanzong's superb talent in music creation.

B. *Traditional Hu music Yi songs*

"Record of Shie Drum" records 88 Hu music in Western Regions, accounting for 66% of all Shie drum music. It proves that Shie drum is the product of "Hu music entering China". Most of these Hu music came from the music of the Qiuqi series and the Tianzhu series. Relevant introductions are shown in the content of the original story research.

C. *Court Yan music*

Yan music is a popular new popular music in the Sui and Tang dynasties. It is represented by the two court music, Jiaofang music and Fa music. According to statistics, there are 42 pieces of Yan music in "Record of Shie Drum", "Yuefu Poetry Collection" Volume 79 "Modern Songs": "凡燕乐诸曲，始于武德、贞观，盛于开元、天宝。(All the Yan music songs were originating from the period of Wude and Zhenguan, and became flourishing in the period of Kaiyuan and Tianbao.)" Among them, "Wan Sui Music" and "Zang Gou Music" belong to the Sui Dynasty Fa music, "Wu Geng Zhuan" and "Huang Ying Zhuan" belong to the Qing Dynasty Shang music, and "Da Jie Xi" and "Ban Du Liang" belong to soft dance music. "Da Da Mo Zhi" is a kind of dance music, and "Jiu Xian Dao Music" and "Yu Zhi San Yuan Music" belong to Tao music.

Combining the "Tang Hui Yao" and "Jiao Fang Ji" recorded in the Tianbao period Jiao Fang worship music, this period is the key to the transformation of Hu music into new popular music. The two together with "Record of Shie Drum" can examine the coexistence of three kinds of music of Ya, Su, and Hu, as well as the signs of the fusion of Hu and Su music, and give a glimpse of the rise and fall of Hu songs. After Su music and Western music entered the court, the character of the music changed. The former, under the impact of Hu music and the influence of Ya music, formed the two tricks of popular music and the fusion of Hu and Su, presenting a trend of three music in the music structure. The various music and dances with Husu'er music as the core have become the most influential force among the ten parts of performers, playing an important role in court music.

III. THE NAME CHANGES AND ORIGINAL STORIES IN "RECORD OF SHIE DRUM"

The 13th year of Tianbao was an extremely important year in the development of music in the Tang Dynasty. The two music of Hu and Su were still the mainstay of the palace feast. Due to Xuanzong's preference for Hu music, musical instruments, music and dance and other arts development vigorously, in addition, the border Jiedu officials frequently contributed to the Central Plains Daqu of the Western Regions, which continued to ferment the influence of Hu music in court music and dance, reaching its peak during the Kaiyuan and Tianbao years. According to the Volume 22 of "New Book of Tang: Records of Rites and Music": In the twenty-fourth year of Kaiyuan, Hu songs were used in the court, and the music during the Tianbao period was mostly named after the frontier such as Liangzhou, Ganzhou, Yizhou and so on. In the thirteenth year of Tianbao, an important edict was issued later: "There is another emperor's order saying that Tao and Fa music and Hu music blend and become new music." Its proposal pushed the fusion of Hu and Su to the peak of history. The previous document shows that the "胡部新声 (new music of Hu music)" under the blend of Hu and Su represents the mainstream of court music in the prosperous Tang Dynasty. The latter one refers to the "new Su music" with multiple music fusion characteristics, which represents the secularization of court music in the prosperous Tang Dynasty. Two powerful cultural forces intersect in the 13th year of Tianbao, and the popularization of Hu Le (sinicization) has a new momentum. □

Combined with "Tang Hui Yao" "Music Class · All the Music" records "In the July 10th of the 13th year of Tianbao, the Taiyue Department enshrined the name of the song and changes the name of the music." It is roughly as follows:

- "Taicu Gong" Shihao Shatuo tune: Related to the records of "Record of Shie Drum": "Qiuci Buddhist Songs" changed to "Jinhua Dongzhen" and "Feng Zen Yao Riguang", "Yinduyu" changed to "Gui Sheng Qu", "Chengtian", "Shuntian", and "Jingyun", "Julunpu" changed to "Baolunguang", "Se Ju Teng" changed to "Zi Yun Teng", and "Su Mo Zhe" changed to "Wan Yu Qing".
- "Taicu Shang" Shihao Dashi tune: Related to the records of "Record of Shie Drum": "Pozhen Yue", "Yingxiong Yue", "Huangcong Die", etc. have not changed, but "Ye Po Se Ji" changed to "Si Chen Bao Ji".
- "Taicu Jiao": "Jiequ Shayu" changed to "Yuequan Yu", "Ju Lun Lang" changed to "Ri Chong Lun", and "Su La Ye" changed to "Weiyang Nian".

It is worthy of scrutiny that the song names of "Taicu Yu" contained in "Tang Hui Yao" and "Taicu Jiao" in "Record of Shie Drum" are mostly overlapped. Previous scholars have verified the suspected errors in "Record of Shie Drum" from the textual research of music attributes. Let's keep it here.

The most famous here is the old song "Poluo Men" presented by Yang Jinshu, the governor of Xiliang, which is the predecessor of "Nishang Yuyi Qu". According to "Biji Manzhi" quoted by Tang Zhengwei's "Jinzhumen Poetry Note", it is rumored that the song was written by Emperor Xuanzong of the Tang Dynasty after he returned to the palace based on his imagination of Nv'er Mountain after he visited Sanxiang and overlook the Nv'er Mountain. Song and Po has absorbed the tune of Tianzhu's "Poluo Men" and has been renovated.

"Tang Hui Yao" records: "(Tianbao 13th year July 14th) Taiyue Department is responsible for enshrining the names of songs, and changing the names of all music", and published a stone announcement. The first category is "Taiyue Department enshrines the names of music", that is, the repertoire played or sung by the Tang Dynasty music institution — Taiyue Department. The other is "changing the names of all music", that is, a group of songs in the Taiyue Department were renamed at that time, and the latter was part of the former. In the thirteenth year of Tianbao, as the music enshrined in Taiyue, there were traditional music, music and dance for offering sacrifices to the ancestors of heaven and earth, ninth and tenth part of Yan music, as well as a considerable number of foreign tunes: including the Shie drum tunes loved by emperor Xuanzong of the Tang Dynasty. The 13th year of Tianbao is a key point in the integration of Hu and Su music. The Taiyue Department changed the name of music on a large scale. This move promoted the

comprehensive integration of Hu music, Su music, Tao music, and Buddhist music. That's why "Record of Shie Drum" records the changes in the name of the song.

A original story research on the typical names of Hu music in "Record of Shie Drum" In the third and third volume of "Tang Hui Yao", the Qiuci music "Yepo Seji" was changed to Tang Jiaofang's consecrated song, which was later renamed "Sichen Baoji", and it existed in both two tunes of "Taicu Shang" and "Zhonglu Shang". The third volume of "Song Monk Biography" "Qiuci Country Lotus Temple Lotus Essence Biography" records: "In Anxi, there is a Qianjian mountain, and there are Yinglan under the mountain. The water drops and the sound is clear and gratifying. Every year, the people there gather styles and compose tunes. The name is 'Yepo Seji', and it was made in the name of 'Shie drum music' in Kaiyuan. It is the hardest for musicians to understand the technique of 'sticking up'. This type of record is also mentioned in "Record of Shie Drum". It is shown as follows:

"During the Guangde period, Li Wan in the former Shuangliu County heard the sound of Shie drum at night, and the music was quite exquisite... He said to the drummer who played, 'Did you play the song "Yepo Seji"?' Although it is very exquisite, why no end?' The musician was surprised and said: 'You are familiar with music. I am a musician from Taichang Temple. My grandfather passed on this art to me, especially playing the Shie drum music.... Later, the music was lost. Now there is no ending with the old music book, so I look for it every day.' Li Wan said: 'The tune has no ending. You can end it with other tunes. "Yepo Seji" can be finished with "Tuo Ji Bian".' The musicians said: 'It is really harmonious.'"

This record shows that the song was spread to the folk with the court musicians, and part of the tune was lost. Originally the whole original song was the first, the interpretation and then, the interpretation of "Yepo Seji" was called "Dug Tuo Ji Bian". It can be understood as a typical example of the combination of Hu music and other tunes.

In the Tang Dynasty music classics, most of the names named after the word "盐 (yan)" are Hu songs from the Western Regions. Although there are only 4 yan songs in "Record of Shie Drum", they are typical. Lin Qiansan's "Music Songs and Instruments of the Qiuci Division" also said: "The music of the Tang Dynasty is mostly accompanied by the word '盐', and this 'Sule Yan' is its pioneer." "Sule Yan" refers to the yan songs that spread in the Shule area. "Turkic Yan", as the name suggests, is the exclusive music of the Turkic nomads in the Western Regions. "Chaoye Jianzai" said: "People sang since Longshuo, named "Turkic Yan". By extension, it can be seen that in the "Record of Shie Drum" there is "要杀盐 (Yaosha Yan)"

in Taicu Gong, and "Yaosha" is also a word from Hu language. Guan Yewei's "Study on the 'Score of Five Strings'" stated that: "According to the name of the song 'Xixi Yan', the Qiczi language (formerly known as Western Tucharo... the original language of 'yan' is yakne, or written as ykne (name), which means tune), therefore, the song should be translated as 'secular song tune', that is, folk songs or song and dance music." Yan music is mainly used for dance music and interpretation. Song and dance music is a combination of vocal music and dance. The interpretation is mostly fast, quick, enthusiastic, and unrestrained. It also conforms to the characteristics of Yan music, which uses Shie drum as the main accompaniment instrument." Its sound is violent, especially to promote the rapid breaking of the song", which promotes the tune performance to a more magnificent state.

It can be seen that the names of the drum songs are all related to the cultural exchanges between the Hu and Han ethnic groups. Either the object image and the intention are parallel, or it is derived from the translation of Hu language. Here are a few examples to prove it.

"Suhe Xiang" Sheng Tang Jiaofang music, it is a kind of soft dance music. It belongs to Taicu Gong (according to "Record of Shie Drum"). It is originally from Tianzhu Music, "Tai Ping Yu Lan" quoted "Han Shu" in 1982: "Ancient Rome was also called Daqin, producing various spices, which were fried in juice, called Suhe."

"Dharma Zhi", Jiaofang Jian Dance music, the origin is unknown. "Dharma Zhi" is a foreign language transliteration, one saying is that it is from the Turkic language, which means that the pronunciation is from the official; the other saying is that it is from Sanskrit, which means Dharma wheel. In "Record of Shie Drum", there is "Da Damo Zhi", which belongs to Taicu Jiao; "Tang Hui Yao" records that renamed songs in Tianbao years contain "Damo Zhi", belonging to Taicu Yu, which is changed to "Fanlan Cong".

"Chunying Zhuan", soft dance music of Jiaofang in the prosperous Tang Dynasty. It belongs to Taicu Shang tune ("Record of Shie Drum"), Huang Zhong Shang tune ("Tang Hui Yao"). "Yuefu Poetry Collection" 80 quotes from "Yue Yuan": "Da Chunying Zhuan" is written by Yu Shinan and Cai Liang in the Tang Dynasty. There is also the song 'Xiao Chunying Zhuan', and it is a Shang tune. "Jiaofang Record" does not have "Chunying Zhuan" in the name of the big song, but after the forty-six names of the big song, there is the original story of "Chunying Zhuan". It is said that this song was written by Bai Mingda, a musician who was ordered by Gaozu.

"Paoqiu Yue", the Jiaofang song in the prosperous Tang Dynasty, was popular in the middle and late Tang

Dynasty. "Record of Shie Drum" contains the title of "Daqiu Yue", that is, this song, which belongs to Taicu Gong. "Music Root Record": "Daqiu Yue", the tunes of when people on the horses in Hu. This tune would be played when people are touring on the horses."

IV. THE INFERENCE OF SINICIZATION OF HU'S MUSIC NAME

First of all, the connection of the Silk Road provided a way for Hu music to spread eastward and also provided a direction for the export of culture. As a result, the civilization of the Central Plains, which "broadcast" to the west before the Tang Dynasty, was "returned" to the Tang Dynasty. Secondly, since the five Hu entered China, the migration of ethnic groups has provided northern China with a broad Hu cultural foundation. This kind of culture was centered on the masculine and vigorous spirit, and the spread of Hu music in the Tang Dynasty was rooted in this soil. Thirdly, before reaching the Central Plains, the foreign Hu music has gone through centuries of fusion in the distant West Asia, Central Asia and northern South Asia. This kind of precious crystallization of multi-country and multi-regional cultural exchanges itself has the charm of absorbing and embodying cultural integration.

Hu music is a variety of music from the Western Regions. It records and confirms the civilized exchanges between China and its neighbors and even the world. On the one hand, it has a universal form of music and art that is integrated with dance, singing, music, and performance; on the other hand, the unique geographical location and cultural characteristics of the Western Regions make Hu music have a characteristic different from traditional Chinese music. Music from different cultural ecological environments is added to the Central Plains culture, so that Sui and Tang music forms an open structure in horizontal space. Vertically, the connotation of Hu music has continued to this day in the cultural genes of the Central Plains, and the unique open structure of Chinese music has been promoted through the development of culture in various times. Under this two-way construction, the spread of Hu music presents a complex and diverse historical outlook. For example, the culture of the Tang Dynasty has multiple attributes. The artistic inspiration of the collision between Hu music and Chinese music (the traditional music of the Central Plains) is reflected in the ritual music system, religious beliefs and social life at that time, and both Hu style and Chinese style are coexisted in it.

"New Book of Tang: Records of Rites and " Volume 22: "In the twenty-fourth year of Kaiyuan, Hu songs were used in the court. The Tianbao music was named after the frontier places, such as 'Liangzhou', 'Yizhou', 'Ganzhou' and so on. Later, the emperor

blended Dao tunes, Fa songs and new tunes of Hu." The "New Tunes Cooperation" incident and the "change of all the music name" are extremely closely related. In the more than ten years in this period, Hu music became popular, old (ancient popular) music (Taoist Fa music) merged into new music, and court folk music appeared a new historical pattern. The blending between Hu and Su has broken through the traditional single pattern, presenting a diversified situation, and has been realized in the title, tune, instrument and even music pattern.

Why in the Tianbao period of the Tang Dynasty, many tunes including Hu songs of the Western Regions were renamed and published in stone. This is a key step in the official completion of Hu song's sinicization, and what are the reasons? People can get a glimpse from the following historical records. The commentary of "New Book of Tang · Original Record of Xuanzong" is:

"It is praised as ... In the Kaiyuan era, the world was peaceful, how prosperous! Until the emperor had extravagant thoughts, exhausting the world's desires are not enough to make him happy, and he indulged in what he loves, forgot what he should be wary of, and lost the country without regret. Examining their consistent similarities and differences, their habits are so far apart. People have to be vigilant."

The historian's remarks on behalf of the dynasty and later generations believed that Emperor Xuanzong's governance gradually became lax after Tianbao period, and his personal preferences expanded freely. His indulgence of Li Linfu and Yang Guozhong has made the government increasingly corrupt. Potential ethnic contradictions, class contradictions, and various social contradictions have gradually grown and deepened. Music, singing and dancing is a typical example of Tang Xuanzong's personal preferences, and it can even be said that it is the main way of Tang Xuanzong's coveting pleasure.

Shen Kuo said in "Mengxi Bi Tan" Volume 5: "Since the thirteenth year of Tianbao in Tang Dynasty (754AD), Fa songs and Hu songs have played together, and the Yuefu lost its ancient method. The music of the ancestors is the elegant music, the new voices of the past life are the pure music, and those which blend the Hu music are the feast music." The paralleling situation of Ya, Su, and Hu music formed in the late Sui and early Tang has collapsed. From the early Tang to the middle Tang Dynasty, it ushered in a new music pattern combining Hu and Su (banquet music). Tang Xuanzong's love and obsession with Hu music, as well as his indifference and derogation towards "Qin music", which represents the style of Chinese scholars, were related to the Hu people's blood flowing in the Li Tang royal family. "Shie drum resolving the filth" is quoted in "Taiping Yulan", "Taiping Guangji", "Shuo Fu" and so on. It has become a testament to why Xuanzong

"became so confused and obsessed" (Northern Song He Yuan "Chunzhu Jiwen"). Tang Xuanzong's advocacy of Hu music and degrading Ya music, in the opinion of those who adhere to Confucian doctrine, not only could not "resolve the filth", but there was the possibility of "being filthy". Confucianism has always attached importance to the educational function of music, and at the same time, it also regards music as a reflection of the gains and losses of politics and religion. The sound of the Qin has always been regarded by Confucians as "graceful music", "the Qin, is the sign of being forbidden. Therefore, licentiousness is forbidden, and people's minds are righteous." "Therefore, the Qin is regarded as being forbidden, Ya is regarded as the righteousness, and the gentleman keeps righteousness to restrain himself." The sound of Shie drum, as mentioned above, is clearly opposed to the sound of Qin. "Resolving filth" with Shie drum, then in the eyes of Confucianists, it is extremely likely that national affairs will be ruined, which violates Confucianism. The critic said: "Oh! Shie drum, the music of border ethnic minorities. Qin, the music that governs the world. Regarding the governance of the world as filthy, and wanting to replace it with barbarous and obscene performances, why can Emperor Ming Huang be so confused and obsessed. It is just as abandoning the words of the loyal, good and virtuous ministers, and his favor An Lushan's flattering to him. The disaster of Tianbao, the country can be rebuilt, which is really lucky."

Whether Hu name's change to Chinese is also based on the consideration of quelling such remarks, in order to balance the Hu-Han culture, the researchers can place it in the relevant records of previous generations and subsequent generations to measure longitudinally.

"The Book of Music" volume 128 says: "The Emperor Ling of Han has always enjoyed this music. As a monarch, he liked the music of ethnic minorities and his officials followed. How can China not be foreignized? Tang Minghuang is good at playing Shie drum, but there is a misfortune of Hu revolting China. So, don't future monarchs take Han and Tang as a warning? Jiaofang in later generations also have to be cautious." "Northern History · Qi Original Record" Yun Gaoyang "sometimes personally inspired, singing and dancing from morning to night, day and night. Or he exposes the body, dresses make-ups, and hangs the hair and wears Hu clothing...or plays Hu drum music." The emperor Gao Wei only likes Hu music and can create a new sound of Hu music. "Book of Sui · Music History" says: "The emperor only appreciates Hu army music, and he is indulged. So this kind of obsessive voice is everywhere, so Cao Miaoda, An Weiwei, and An Maju are favored. When they built their one house and became lords, they liked to dress up as actors. The emperor can also compose and play the instrument himself, tirelessly, and sing on the strings. He created

the new sound "Wuchou Qu". The sound rhyme is sorrowful and expressive, so that the Hu and the eunuchs and others can sing in unison, and when the song ends, they cry. Although traveling on the road, and sometimes playing on the horse, the music is very sad, and the country is ruined because of this."

V. CONCLUSION

In summary, the Shie drum anecdotes contained in the "Record of Shie Drum" and the name of Hu music in the appendix preserve the historical evidence that Hu music from the Western Regions entered China at that time. And the enlightenment attitude involved in the "Hu music sinicization" in the Tianbao period of the Tang Dynasty, in addition to the meaning of auspicious and Ruiqing, whether it implicitly corrected the ruler's excessive preference for Hu music or prevented the result of "jesters intervening in politics" again, is only a possible inference. As the only remaining monograph on drum music in the Western Regions, "Record of Shie Drum" provides an excellent reference example for people to understand the cultural integration and development of ethnic groups in the flourishing Tang Dynasty.

References

- [1] (Tang Dynasty) Nan Zhuo, Record of Shie Drum [M]. Shanghai: Classical Literature Publishing House, 1957. (in Chinese)
- [2] (Qing Dynasty) Four Kinds of Classics of the Imperial Library (Vol. 839) [M]. Taipei: Taiwan Commercial Press, 1986. (in Chinese)
- [3] (Later Jin Dynasty) Liu Xu, etc, Book of Tang [M]. Beijing: Zhonghua Book Company, 1975. (in Chinese)
- [4] (Northern Song Dynasty) Ouyang Xiu, Song Qi, New Book of Tang [M]. Beijing: Zhonghua Book Company, 1975. (in Chinese)
- [5] (Qing Dynasty) Dong Gao, Xu Song, etc. Entire Donovan (Vol. 780) [M]. Shanghai: Shanghai Classics Publishing House, 1990. (in Chinese)
- [6] (Northern Song Dynasty) Qian Yi, Southern New Book [M]. Beijing: Zhonghua Book Company, 2002. (in Chinese)
- [7] (Tang Dynasty) Bai Juyi, Collection of Bai Juyi [M]. Changsha: Yuelu Press, 1992. (in Chinese)
- [8] (Southern Song Dynasty) Ji Yougong, Chronicle of Tang Poetry [M]. Shanghai: Shanghai Classics Publishing House, 1987. (in Chinese)
- [9] (Qing Dynasty) Peng Dingqiu, etc. Complete Poetry of the Tang [M]. Shanghai: Shanghai Classics Publishing House, 1986. (in Chinese)
- [10] (Qing Dynasty) Aisin Gioro Yongrong, Ji Yun, Chinese Local Records [M]. Beijing: Zhonghua Book Company, 1965. (in Chinese)
- [11] (Tang Dynasty) Du You, General Code [M]. Beijing: Zhonghua Book Company, 1988. (in Chinese)