

An Analysis of the Artistic Characteristics and Performance Forms of Manchu Shaman Music

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Keywords: Manchu, Shaman Music, Artistic Characteristics, Form of Performance

Abstract: This Paper Mainly Introduces the Content of Manchu Shaman Music. by Studying the Artistic Characteristics of Manchu Shaman Music, It Analyzes the Performance Form of Manchu Shaman Music and Explores the Influence and Penetration of Manchu Shaman Music on Han Music. in Order to Fully Understand the Cultural Connotation of Manchu Shaman Music, Master the Artistic Characteristics of Shaman Music, Effectively Inherit the Manchu Shaman Music Art, Clarify the Importance of Manchu Shaman Music Art, and Show the Value and Charm of Intangible Cultural Heritage. Thereby Promoting the Modern Development of Manchu Shaman Music, So That It Can Continue to Pass on.

1. Introduction

China is a multi-ethnic country, and each ethnic group has its own unique artistic charm. Manchu is a part of 56 nationalities. In the baptism of the long history, Manchu has left deep cultural details and formed its unique artistic style, such as Shaman music art. Shaman music is a special form in the Manchu music system. It not only shows the unique form of Manchu music, but also fully reflects the Manchu cultural customs. It is of great significance and must be highly valued and cannot be ignored. To strengthen the study of Manchu shaman music, not only because it is a non-material cultural project, but also in order to pass on this unique national music form and keep its precious cultural connotation so as to prevent this music culture from disappearing. Through understanding the artistic characteristics and performance forms of Manchu shaman music, we can protect Manchu national culture and truly experience the cultural flavor of Manchu shaman music.

2. Related Contents of Manchu Shaman Music

2.1 The Origin and Development of Manchu Shaman Music

According to records, it is believed that the ancestors of Manchu people were Sushen people, who had been located in the northeast of China for more than 3000 years. It is the descendant of Tungusic group and the religion of belief is Shamanism. Shamanism is a kind of primitive religion, also known as “Wu”. Even after a long history of development, the Manchu people still maintain their belief in Shamanism and regard it as a national religion. Shaman worships totem, nature and ancestors, whose main form is to offer songs and dances to gods, which forms the shaman music now. Shaman music mainly appears in the ritual ceremony, with a long history of development, with a mysterious color [1]. The shaman activities handed down from generation to generation have not changed much in shaman music, and still retain the primitive simplicity. It is also true that Shaman music has gradually become a special form of Manchu music and has gradually changed with the cultural integration and changes of the times.

Shamans in the early years of the Republic of China often chose places in Shan Ye to hold ceremonies when carrying out sacrificial activities. This is because it used hunting as its life style at that time. With the change of life style to farming, the place where the sacrificial ceremony was held also changed. Sacrifice was started in the house, and the sacrificial procedure was gradually improved, which was somewhat more complicated than the original sacrificial procedure. Many Manchu people set up sacred poles in their own courts when offering sacrifices, but some still

maintain the form of sacrifice in Shan Ye.

The development of Manchu shaman music is influenced by many factors, and there are some contradictions in the development of Manchu. Under such circumstances, the development speed of Manchu shaman music was not fast, and even stagnated for a while, but its artistic value could not be erased. It still affected the music development in the northeast region, became an important system in the northern music culture, and also provided an effective basis for the study of shaman culture.

2.2 Belief in Manchu Shaman Music Culture

The belief in the music culture of Manchu Shaman is mainly manifested in three aspects: First, belief totem. It is said that the Manchu people regard the willow as a sacred tree and worship it very much. Many household props are made of willow, aiming to restrain and control their descendants and think that willow can protect them. At the same time, he also revered crows and regarded them as divine birds, all of which originated from the worship of totem. The second is to worship and believe in ancestors. Generally known as God's ancestor in Manchu, it must be the leader of the family, who has made great contributions. Ancestor deity is divided into male and female. Female deity comes from matriarchal society and has high prestige. The male deity comes from the patriarchal society, and the male status can be improved. The third is to believe in animals and plants in nature. The Manchu nationality has a rich variety of animals and plants, and there are still half human beings and half animals. Animals and plants are regarded as gods and have good and evil points, and they are endowed with the ability to control the fate of human beings [2]. Shaman music advocates nature and regards the wind, moon, sun and stars in nature as gods.

3. Artistic Characteristics of Manchu Shaman Music

Most of the Manchu people are located in the northeast of China. Although they have gradually become the same as the Han people, they are also deeply influenced by the culture and education of the Han people. However, the Manchu customs and religious beliefs handed down from the ancient times are consistent and have not been changed. In this case, the Manchu shaman music has been keeping the traditional style, still maintaining the characteristics of the past, including rich cultural heritage, simple and primitive. Compared with the past, the ritual procedure and Shaman music have not changed. Manchu shaman music has a certain colloquialism, often speaking, singing, singing, rhythm, and no strong rhythm change, and in the performance process, clothing and musical instruments are also very important, full of their unique charm and Features [3]. Manchu shaman music can be preserved to this day and become an intangible cultural heritage, partly because it stems from folk rituals. This is a serious matter and has strict requirements in inheritance.

3.1 The Functional Features of Manchu Shaman Music

Shamanism ceremony has procedural characteristics. Different nationalities have different sacrificial procedures, especially in the performance of music. In the Manchu shaman music, after the sacrificial ceremony is opened, people worship the gods in the form of music, ask for and invite the gods by singing, and inform the gods of their inner wishes and thoughts. No matter in the form of shaman music singing or in the aspect of leading singing, there are strict requirements. Almost all the lyrics of Manchu shaman music show their functionality, which is mainly used to express the reverence of the worshipers and the wishes of the gods. The content of the lyrics changes according to the singer's wishes. Different wishes will make the content of Manchu Shaman music different. This kind of difference is mainly manifested in the different gods, people's different wishes to the gods and different sacrificial offerings.

3.2 The Basic Style of Manchu Shaman Music Features

In the development of Manchu shaman music, musical instruments are also very important, and the most frequently used musical instrument is drum. In many sacrificial activities, drums are used for speaking and performing. It should be noted that not all ethnic shaman drums are the same, and

their manual skills and drumbeat use are different. For example, Manchu shaman drums are drummed on a single point basis, with three times in one period, commonly known as “Lao San Dian”. With the development of Manchu shaman music, there are also five and seven points in the use of drums. In addition, the uniqueness of Manchu shaman music is also shown in its tunes and lyrics. According to different tunes, Manchu shaman music can be divided into different types, such as Mende, Zhela and other Manchu shaman music styles.

3.3 Singing Features of Manchu Shaman Music

The singing of Manchu shaman music has its unique features. Before choosing a suitable singing form, a comprehensive consideration is needed. It is mainly manifested in the following aspects: First, the singing form of Shaman music, which can enhance the sacrificial atmosphere, needs to choose the singing content according to the sacrificial needs, and needs Manchu sacrificial activities through effective singing skills. The second is to infect the audience through Manchu shaman music and stimulate the emotional resonance of the audience. Third, Manchu shaman singers have very unique voices and unique singing skills. They can give full play to the advantages of their voices and avoid the disadvantages of their voices so as to show the best singing state of Manchu shaman music [4].

3.4 The Form of Manchu Shaman Music Characteristics

The Manchu shaman music form has commonness, and its musical structure is relatively single, mostly formed by the combination of two and four musical sentences, and each musical sentence is symmetrical and relatively complete, even for the musical form with story. The basic scales of Manchu shaman music are Gong, Shang, Jiao, Zheng and Yu, of which only the scale of jiao is not commonly used, and its beat is also characteristic, most of which are four or four beats, two or four beats and three or eight beats, with few mixed beats.

4. The Performance Form of Manchu Shaman Music

Shaman music originates from the sacrificial activities. When performing the sacrificial ceremony, the shaman usually adopts the form of skipping gods, which is completed by the cooperation of the leader and the Zhu Shenren. The shaman who performs the ritual of skipping gods is very unified in clothing and holds musical instruments and drums. They played drums, sang and danced at the same time to complete every step according to the ritual procedure. The complete shaman music, in addition to song, music and dance, even contains the sound of the waist bell on Shaman's clothing.

Shaman's God jumping ceremony has its fixed procedures, and gradually has a certain scale, such as spring, autumn to carry out a large-scale God jumping ceremony, it is very spectacular. The performance forms of Manchu shaman music in this ceremony are as follows: first, shaman needs to burn incense at home to pray, and then ask God to come. The second is to set off the sacrificial atmosphere by hitting musical instruments and drums. After the prayer ceremony is completed, many young people can turn around the house three times and beat drums and rattle the bell. Third, the shaman should wear good clothes, bring good sacrificial artifacts, and pray again by singing. Fourth, the shaman began to dance with the music [5].

The performance form of Shaman music is special in that it is not limited to singing or dancing, but includes the sound emitted in the whole sacrificial process into the category of Shaman music for a broad interpretation. Although these voices in Manchu shaman sacrifice did not form a complete system music, which was not as formal as Buddhist music and did not belong to French instrumental music, they still had their unique performance form. It should be noted that shaman music has a certain religious color and is the embodiment of national belief. It only exists in shaman sacrificial ceremony and cannot sing on weekdays.

5. The Influence and Infiltration of Manchu Shaman Music on Han Nationality Music

In ancient times, the fusion of Manchu and Han cultures had a certain influence on each other. The infiltration of Manchu shaman music into Han music is mainly shown in the following aspects: the northeast Han people's sacrificial activities are mainly based on the "Flag incense" ceremony, but influenced by the shaman sacrificial ceremony, shaman music is also incorporated into the "Flag incense" as a form of singing and dancing, and the same people as shaman also appear in the "Flag incense" sacrificial ceremony. They wore vestments during the sacrificial ceremony, singing and dancing. The difference is that their musical instrument is not a shaman's drum, but a single drum. When Manchu culture and Han culture are completely integrated, the form of "Flag incense" song and dance sacrifice is basically fixed, which retains Han culture in content but embodies Shaman music culture in sacrifice form [6].

6. Conclusion

Manchu shaman music originated from folk sacrifice and has a long history. As we all know, Manchu once occupied the central plains and ruled a dynasty, and this kind of sacrificial activity was finally fixed in the palace. Although Manchu and Han cultures have gradually merged, the custom of shaman sacrifice remains today. Different from palace shaman sacrifice, the procedure of folk shaman sacrifice is not so complicated and there are some differences, but shaman music runs through all the time. Shaman is a kind of folk belief. The production of Shaman music reflects people's real life and also contains the social phenomenon at that time. It integrates songs, dances and music, with a certain religious color, and shows the folk customs of Manchu people. The most impressive is the behavior of "dancing, drinking and drinking". However, if we study the artistic characteristics and performing forms of Manchu shaman music, we will have different experience, and can effectively tap out its artistic charm and cultural connotation, which has practical value.

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