

Analysis of Manchu Shaman Music Cultural Form from the Perspective of Art

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Keywords: Artistic; Manchu Shaman; Musical Culture

Abstract: Shaman song is one of the main carriers of Manchu traditional music, which retains more of the traditional music style. Its emergence and development are closely related to human social life, and closely related to the history, culture, customs and religion of a nation. Through music, modern people understand the history of Manchu. Due to the influence of ecological environment and language and lifestyle, it has better preserved many primitive forms with ethnic and regional characteristics, understanding the prosperity and prosperity of Manchu development, and embodying Manchu. While the people live and survive, they also incorporate the aesthetics of art. Studies have shown that Shaman music culture emerges from the background of artistic vision, and it is believed that the religious culture of shaman music is a relatively unique cultural heritage of shaman music.

1. Introduction

The artistic horizon is a kind of special artistic creation activities, and therefore follows the general law of artistic creation. Shamanism, as a primitive religion, is a "cultural relic" in the development of human society and history, and its influence is almost universal in the world. In all kinds of sacrificial rituals and folk activities, Shamans included many early spiritual and cultural forms of human beings [1]. In content, it includes worship of nature (wind, rain, thunder, God of electricity, etc.), totem worship (tiger, eagle, deer god, etc.), ancestor worship (mother god: mother of Buddha) [2]. "Shaman", originally a Tungusic language, means people who are agitated and crazy, is called the intermediary of communication and communication between man and God [3]. The main sacred (shaman) is regarded as a supernatural person with supernatural power. The acolyte (helping the gods) is called the planting power or the family shaman. The ritual ceremony is often in the spring and autumn farming season. There are many historical documents on the scenes, procedures and methods of Manchu shaman rituals [4]. When the shaman is performing sacrifices, most of them use the family as the basic unit. Dance and music have been passed down from generation to generation within the family, retaining the cultural form of early human music [5]. When playing, shaking the drum body will make a "squeaky" sound, dressed in shaman costumes, and dance while singing. According to the needs of witchcraft and sacrifice, the shaman combines poetry and dance while singing, and flexibly Performance. So that the current development of music has a lot of elements of Manchu music. Manchu shaman music not only has a mainstream influence on the development of music in China, but also plays a very important role in the development of music in other countries [6].

2. The Formation of Manchu Shaman Music

Shaman belief is owned by the nomadic fishing and hunting nationalities in Heilongjiang Province. The existence form, types and procedures of various sacrificial activities of Shaman belief are basically the same, but there are also different places. Shaman music is the use of religious feelings to convey different spiritual messages, rendering different religious atmosphere. Its form is to adjust the melody, rhythm change and drum rhythm. It is an important part of Manchu music culture. The shamanic rituals are mainly "jumping the gods" and "jumping the gods". The sacrificial rituals include the gods, the gods, and the gods. The rituals are held in the mandala and the shrine. As the gods, the shaman wears specific costumes, dances and dances, and conveys the feelings of

the shaman to the gods through the singing, drums, and other forms and expressions to the people who participate in the sacrifice.

The lyrics of Shaman's divine songs have high aesthetic value. They come from the oral creation of the Manchu ancestors. Although they have certain religious color, they express the hearts and feelings of ordinary people. Most of the songs of divine songs are folk songs and prose-like poems. The language form is not rigid, often blurting out, natural and fluent, rhythmic and not very strict. Sometimes moving drums and music, singing and dancing, or forward, or backward, or leap to both sides, both feet keep beating, the body keeps shaking. When excited, the rhythm is more intense, dancing and dancing, like a drunk, the shaman's feelings on the worship of the objects (the gods). The corresponding form of artistic vision will follow, which is one of the characteristics of the history of the entire art development. The function of the shaman god song makes the shaman see it as a more mysterious thing, not just a language tool. For a long time, the shaman ritual has gradually formed a unique primitive religious form after being passed down from generation to generation.

The drum in Shaman music culture can communicate with human beings and gods and act as a language medium. By this way, Shaman realizes the dialogue between human beings and gods, and naturally becomes the mysterious expression of Shaman, creating a unique system for believing in Shaman. Become the thinking mode needed to deduce the Shaman ritual and well known by the masses. Shaman believed that Imchin was extremely powerful and was an important instrument in Shaman sacrifice. Shaman uses the different language of drums to create a god's world and context, and to gain endless supernatural power. In the multi-tone tunes, the key tones, tonals, and other backbone sounds are often scattered and evenly placed to support the orderly operation of the melody. Make the music relatively stable. When a small number of shamans deal with long lyrics, they also use the method of tone and tonal transformation to enhance the tune vitality, overcome the monotony of the tune, and improve the musical expression.

3. The Development of Manchu Shaman Music

The tunes of Shaman music still have some influence, such as the Northeast Drum, which is formed by the combination of Zidi Shu and the popular stringed calligraphy tunes in Northeast China. As a primitive and ancient religious form, Shamanism has a very simple and mysterious understanding of sound. It also shows obvious utilitarian purposes, so it has the symbolic effect of utilitarianism in the specific sacrificial activities background of Shaman. The symbolic meaning of the shaman music symbol is the result of the long-term effect of the psychological concept, showing the shaman and the believer's desire to acquire supernatural power. Rich and diverse symbolic meaning, showing the artistic charm of shaman music. The noise conditions and singing skills of each shaman are different. They are very aware of their strengths and weaknesses, so they can do their best to avoid weaknesses. In the past history, the Manchus had several famous shamans who sang shaman songs like Temu Day.

Shaman music plays many functions in Shaman ritual activities, such as conveying information, expressing feelings and rendering atmosphere. We should be guided by the principle that the study of art science should be extended to all ethnic groups, and that special attention should be paid to the study of ethnic folk art among the most neglected ethnic groups in the past. It is the basis of teaching artistic creation; finally, it has aesthetic ability and creative thinking, which is the fundamental charm of teaching artistic creation. The shaman uses the alternation of the songs of the gods, the transformation of the drum rhythm and the adjustment of the tone, expressing different religious feelings, conveying different information of the gods, and rendering different religious atmospheres. The diversity of shaman music tunes, combined with the beautiful and beautiful, laid a solid foundation for the development of Manchu art. At the same time, shamanism, as a mysterious religion of the Manchus, has a different understanding of the voice. Shaman music has different forms of melody, which is mainly due to the constraints of Manchu language and harmonics.

Some long narrative passages are also repeated or changed by a single passage. Shaman songs are basically composed of five tone scales: Gong, Shang, Jiao, Zheng and Yu. The other four tones

are very common except for the few ones. It embodies the result of cultural inheritance. At the same time, Shaman music is rich in content and diversified in form. The shaman uses the family name as the basic unit in the sacrifice. Whether it is music or dance, it has been passed down from generation to generation, retaining many original features, and is a typical example of the original ecological music culture. With the deepening of the sacrificial activities such as "Shentang", "Drumming", "Welcome to God", "God possessed", "Send God", the drum sound also produced changes in speed, height and tone. This change of drums and drums is a special language for people to communicate and communicate with God. It is a concentrated expression of the spirit of the shaman. The standards of physical and psychological needs of modern people are reflected in the art of music, which is another high-level aesthetic activity. The huge gap between these two demand standards is the long and tortuous historical itinerary of human art from ancient times to modern times.

4. Conclusion

From the perspective of art, this paper studies the cultural form of Manchu Shaman music. In terms of understanding the thinking form of human primitive art, discovering the law of human early music culture, and discussing the aesthetic concept of Manchu music, etc. The artistic characteristics of Manchu Shaman music culture mainly embodies the comprehensive art of deductive dance, song and music, and shows the combination of art and religious culture. Shaman songs of all nationalities have their own unique and representative common linings which are different from those of other nationalities. It also displays unique melody tunes and scales, with a strong symbolic meaning and a high musical and artistic value. One day we will uncover the whole mystery of the shamanic world of ceremonies and musical instruments, the combination of spells and music, the combination of entertainment and entertainment, and the unity of art and religion.

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