

Study on the Space-Time and Ethnicity Identity of Yao Ceremony Music in Nanling Corridor

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Abstract: This article studies the impact of contemporary social changes on Yao's traditional ritual music and ethnic characteristics. On the one hand, to pray for the year of the disaster, the Yao people adhered to taboos, continued to use traditional ritual music to worship their ancestors, and continued ethnicity in order; a form of dispelling witchcraft appears, and there is still an interactive relationship between the “reproduced” music and ethnic expression in this recreating context. The interpretation of the double change phenomenon is also a reflection on the “revival” of ethnic traditional music brought about by the protection of intangible cultural heritage.

1. Introduction

The Yao nationality is an ancient people. For a long time, they lived in the mountains and deep forests of Gui, Hunan, Yunnan, Guangdong and Qian provinces in southern China. In the Yao area, there are also rich religious culture and art. These cultures and arts are very valuable for us to study the history and culture of Yao nationality. In recent years, it has attracted the interest of some experts and scholars at home and abroad. The Yao people believe in Taoism, mainly for nature worship, ghost worship and totem worship of the ancestors. Among them, the totem worship of ancestors is still quite popular in real life. There are different branches in the inner part of the Yao nationality, so there are many religious ceremonies for the Yao nationality. Here we only briefly describe the four grand, traditional and mass religious ceremonies of the Yao nationality. These four rituals have a long history, and each of them has a wonderful and mythical story.

The “jumping king” (also known as the wish to return to the king) ceremony. It is mainly popular among the Yao people who call themselves “Mian” and “Golden Gate” everywhere, but the specific plot is different. According to legend, in the ancient times, a dozen or so ancestors of the Yao nationality, during a national migration, because of the drifting lake crossing the sea, unfortunately they were attacked by a strong wind and waves. The ship bowed to King Pan, begging him to send soldiers and horses to protect him. At that time, the Yao people made a wish to the Yao King. If they could stop the calm and calm waves, the descendants of the Yao people could reach the other shore safely, and they would repay the king Shenen with wine, meat and singing and dancing. Yun Yun. Coincidentally, Yao's voice just fell, the gusty wind stopped, and the bad waves stopped. So, the boat traveled to the shore, and the men and women traveled to the village. In order to realize the promise made in the ship, the Yaomin people set up the Panwang Great Temple and held a grand sacrifice. Since then, the descendants of the Yao people have prospered for humans and animals, and the grains are abundant. So, in the winter of three to five years, an event to worship the King of the Pan is held. This is the origin of the “Jumping King” ceremony.

“Song Getang” ceremony. Mainly popular in the Yao nationality in Liannan Yao Autonomous County, Guangdong Province, claiming to be “Invited Min”. According to legend, there was a Pangu Emperor in ancient times. He was a hero of the earth. In order to commemorate him, Yaomin held a “Singing Song Hall” activity every three or five years on the day of the birth of the Pangu Emperor (October 16th of the lunar calendar).

The “Danu Festival” ritual is mainly popular among the Yao people who call themselves “Bunu” in the west of Guangxi. According to legend, in ancient times there was a “Miluo Tuo”. She is a heroine god who created human beings. So the Yao people To commemorate her, every year on the day of the birth of “Milaotuo” (May 29th of the lunar calendar), a ritual event was held, which was

called “Danu Festival.” “.

The “Female Bo Gong Gong” ritual is mainly popular among the Yao people who call themselves “Lawangjia” in Jinxiu Yao Autonomous County of Guangxi. This ritual is mainly an activity of worshipping ancestors and gods. It is held every 12 years. Before, Yao people in various villages had to jointly build a bridge or pavilion. One was to welcome the ancestors and gods, and the other was to do a good thing for the villagers.

The above four religious ceremonies are held for three days and three nights each time. Among them, some ceremonies are excellent opportunities for men and women to freely sing songs, engage in intellectual competitions and talk about love in addition to reading scriptures and singing and dancing. The origin of the four major religious ceremonies above the Yao nationality is related to the ancient totem worship of the Yao nationality. Its purpose is two, one is to sacrifice the heroes and gods, and the other is to pin down the heroes and goddesses to expel all kinds of disasters for human beings, and to greet the feelings of happiness and nostalgia. These ceremonies reflect a form of recognition of the childhood of the Yao people. However, with the progress of society and the development of science, the Yao people's understanding of the world has been continuously improved. The ideological concept of trusting the heroic god to protect his own destiny has gradually been weakened, and the belief in man's victory is greatly enhanced. Therefore, the content and form of the above four religious ceremonies held by the Yao people today will inevitably gradually exceed the scope of religion, that is, not only the activities of sacrificing the ancestors, celebrating the harvest, but also the mass national cultural and entertainment activities, so it has spread to the present day.

2. National Identity and Persistence on Two Levels

The gods believed by Ao Yao in Guchen Village of Jinxiu County mainly include Pan Wang, Jia Xian, Gan Wang, and Liu Da Niang, etc., and there are corresponding sacrificial ceremonies. The worship of many gods, especially the ancestral beliefs, is reflected in various ancestral ceremonies. The clan view of the Yao nationality has been progressively advanced by “family-family-ethnicity”, forming the “jumping disciple” and “Jinggongtai”, “ghost festival”, “tomb sweeping”, “Chongyang Festival”, and “winter” Festivals and “New Year's Eve” and other sacrificial ceremonies. According to different places of sacrifice, they can be divided into family sacrifice, tomb sacrifice and temple sacrifice. Huang Nixian is the oldest and most representative music and dance of the Yao nationality, and is the core of the history of the ethnic group that the “jumping disciple” tells. The yellow mud encouragement in the ancestor sacrifice ceremony has two levels of practical significance: the first level is to pray for blessings, and seek the protection of the ancestors through drumming, in order to achieve the real purpose of “human beings, six animals prospering” and “five grains harvesting” The two hidden meanings are that it is the cultural symbol and cultural behavior of the Yao nationality identity and the activation of group consciousness, the cultural operating mechanism of the internally maintained ethnic community, and the Yao nationality 's absorption during the centuries of migration. At the same time as the Chinese culture, it can still adhere to the cultural mechanism of ethnic characteristics. Panhuang Temple is one of the venues for the “jumping disciple” ceremony, which itself is also a symbol of ethnic groups. It establishes a “cultural map” of the Ao Yao ethnic group with the corresponding sacrificial ritual “Jumping Plate Emperor”, which is the cultural boundary that divides the “My Clan” from the “Other Clan”. The East is regarded as the supreme position. The “Panhuang Temple” is usually located in the dense jungle of the east of the village, and the place where the water flows through is specially selected. There are 6 Panhuang Temples in Ao Yao in Jinxiu County, including 1 Guchen Village; 2 Luoyun Tun in Luoxiang Township; Bainiu Village, Longjun Tun and Dazhang Township There is one each in Yokota Village. In addition to temples, the design style of Ao Yao's traditional residences also reflects ancestral beliefs. The residence has two gates, called “yin and yang gates”, the door leaves are 5.8 feet high and 3.3 feet wide, with the “yin gate” on the left and the “yang gate” on the right. “Yinmen” is not used in daily life, people come in and out of “Yangmen”. The “Yin Men” were opened only when the sacrificial priests held three days and three nights. Drive away evil.

Nowadays, the new houses in Xiaguchen Village no longer have Yin and Yang Gates, and there is only one old house with Yin and Yang Gates in the village. This house has been abandoned and uninhabited, and it has become a landscape architecture in the village. Therefore, religious yellow mud drum music and dance can only be seen in the “jumping disciple” ceremony.

There are strict taboos for learning the “Dancing Disk Emperor” chanting and the yellow mud drum performance. There are only two times allowed to learn, from the twelfth lunar month to the second day of the first lunar month and the “Dancing Disk Emperor” ceremony. You cannot murmur or play yellow mud drums that have not been opened, so it often takes many years to master. The fifth to fifteenth day of the first month of each year is the time allowed to copy scriptures. On the day of learning the rituals, Master’s house was the most lively. The apprentice brought chicken and pork to the door, sang until late at night, had supper together, and went home to rest at about two in the morning. Pan Jixue, who served as the “Second Teacher” in the Xiagu Chencun Springboard Emperor Ceremony in 2011, has studied the Springboard Emperor's Dharma since the first month of 2005, and began to copy scriptures from the first month of 2008. Transcribe two hours late. Although he has been studying for six years, he is still unfamiliar. The successors of the provincial intangible cultural heritage inspired by Huang Ni are the two old people Panzhenqiu (Upper Ancient Chen Village) and Panzhensong (Lower Ancient Chen Village). In addition, there are 11 old artists from Huangni Drum in Liuxiang Township (3 from Lower Ancient Chen and 8 from Upper Ancient Chen), and more than 20 young artists. There are two types of young drummers. One is skilled and can be used as a “entertaining god” performance for the “jumping disciple” ceremony; the other is a stage performer who knows only a part of drum music and entertains people in cultural exhibitions.

“Slim waist double-sided drum” was popular in the period from Han Wei to Tang and Song Dynasties. Ao Yao yellow mud drum “male drum” and “mother drum” were paired into the music system, similar to the “Du Tan” used by China in the Sui and Tang Dynasties “Drum” and “Mao drum”, “Zheng drum” and “He drum” match the type. However, the Chinese waist drum has gradually disappeared in the Central Plains since the Song Dynasty. As one of the descendants, the Huangni Drum was constructed by the Yao as a relic of the “Pan Huang” of the ancestor. Utensils. This shows that the Yao nationality, as a sub-family of the Chinese nation, absorbs the Chinese culture while constructing a music culture according to the characteristics of the ethnic group, and thus reflects and adheres to the ethnicity. In other words, the Yao nationality is a “cultural assembly” that originated from a common ancestor. During the process of continuous migration, they interact with members of other ethnic groups. Although there is a certain degree of cultural integration, they are more reflected in the independence of the ethnic group. The “jumping disciple” ritual and its music, in fact, include the three variables of culture, religion and language in the “14 Variables Affecting Ethnic Identity” proposed by Ingle (J. Milton Yinger) for immigration countries. It is the cultural factor and source of strength that adheres to ethnic characteristics and maintains group cohesion. Therefore, they can use the ritual music culture to activate group consciousness and maintain the authenticity and internal order of the group during the migration process for centuries.

3. Conclusion

The popularization process of eliminating witchcraft required for Yao ritual music exhibition undoubtedly has the main purpose of attracting audiences. In fact, this is also the process of cultural transformation. The gender, number of performers, and the shape of musical instruments have undergone various degrees of “transformation” in order to suit the viewer's taste. The Huangni Drum is not only a sacred instrument that is said to be “remained in Pan Ming” in the book, but also a musical instrument for mass entertainment. The traditional “jumping disciple” ceremony and its music are the cultural factors and source of strength for the Yao nationality to adhere to the characteristics of the ethnic group and maintain the group cohesion. Although the “fragment” of ritual music performed in modern culture breaks away from the original religious context, it is also a “characteristic” symbol that expresses ethnic identity and strengthens group awareness. When the authenticity of the ancestral culture was “speaked” and experienced to varying degrees in

ceremonies and performances, the ethnic characteristics of the Yao people were also activated, strengthened and extended.

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