

On the Court Mongolian Music in Qing Dynasty

Xin Liushisan

Institute of Social Sciences, Northwest University for Nationalities, Lanzhou, Gansu, 730030, China

Inner Mongolia University for Nationalities, Inner Mongolia, Tongliao City, China

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Abstract: Mongolian Music, as the Main Type of Music in Qing Court, Had Its Important Reasons. in 1741, Emperor Qianlong Did Not Follow the Group System and Ordered the Revision of Later Edition of Justice by Lu Lu. among Them, Mongolian Lin Danhan's Court Music Ensemble Was Included with the Jia Blow Movement, and Became the Main Content of Qing Dynasty's Court Mongolian Music. This Precious Music Type Has Been Handed Down to This Day and Needs to Be Further Studied and Protected in the Future.

1. Introduction

During the Kangxi Years, the Protection of Court Music Was Strengthened and Ritual Music Began to Be Reorganized. among Them, the Revision of Justice of Lu Lu Was Ordered to Have the Greatest Impact on Mongolian Music. in the Six Years of Qianlong, Later Edition of Justice by Lu Lu Included the Ensemble and the Blow Movement in Later Edition of Justice by Lu Lu. in the Qing Dynasty Huidian, the Fanbu Ensemble and the Bankuai Movement Were Translated into Manchu. These Two Parts Are the Combination of Chinese, Mongolian and Manchu in the Later Edition of Lu Zhengyi. Moreover, These Mongolian Music Also Became the Important Repertoire to Be Played At the Large-Scale Palace Banquet in the Qing Dynasty. in Addition, for the Banquet Set Up by the Mongolian Princes, the Court Mongolian Repertoire of the Qing Dynasty Will Also Be Played out of Respect for the Mongolian Nation.

2. The Appearance of Mongolian Music in Mongolian Court

Mongolian culture has a history of 1,000 years. Genghis Khan unified various ministries of Mongolia in 1206 and established an empire spanning Eurasia. In Genghis Khan's era, there was "Music of sweat account", a form similar to common music. It is mainly custom etiquette music, mostly Khan hymns and prayer songs. From these songs, we can find that Mongolian music culture is preserved. With the expansion of Mongolia's territory, the content and elements of "Music of sweat account" have also begun to diversify, absorbing the music cultures of Central Asia, West Asia and Europe. Entering Kublai Khan's era, Mongolian nationality developed again and prospered. With this, court music culture began to prevail. The court music of the Yuan Dynasty was rich in talents. It not only absorbed the court music of the Southern Song Dynasty, but also the music styles of Xixia, Yunnan Dali and Huihui, and finally formed the court music culture of the Yuan Dynasty with unique artistic charm [1].

In the Yuan Dynasty, there were special music organizations in the palace, and there were many kinds of work, such as "Yunhe office", "Tianle office", "Anhe office" and "Taichang etiquette Institute", among which the number of musicians was as large as 500. In Yuan Dynasty, Huo Bu Si, Hu Qin and Mongolian Zheng were all musical instruments with Mongolian characteristics and showed great vitality in court music. In the form of expression, it is very rich, including playing methods such as blowing, pulling and playing, and the court music style of the Yuan Dynasty is also very atmospheric. In the specific new style, there are ritual music, as well as drama music arts such as zaju, dada opera, song Baixi and so on. After conquering Dadu in the Ming Dynasty, in 1635, Huang taiji of the Qing dynasty obtained complete palace musical instruments in the palace. Huang taiji paid close attention to these instruments and strengthened the protection, which is the

key factor for its retention to this day [2].

3. Mongolian Music of Court Music in Qing Dynasty

During the reign of Kangxi, the protection of court music was strengthened, and the ritual music was reorganized, among which the most influential one was to order the revision of justice of Lu Lu. In the six years of Qianlong, the later edition of justice by Lu Lu recorded the polyphonic ensemble and the eggplant playing movement into later edition of justice by Lu Lu. In Qing Huidian, the Chinese ensemble and the eggplant blow movement were translated into Manchu. These two parts are a combination of Chinese, Mongolian and Manchu in Later edition of justice by Lu Lu, and these Mongolian music also became an important repertoire to be played at large court banquets in the Qing Dynasty. In addition, Mongolian royal banquets also played Mongolian repertoire in the Qing Dynasty out of respect for the Mongolian nation.

Both the Jia blow movement and the fan ensemble are Mongolian court ritual music types, so they are generally used in festivals, ancestor worship, ritual and religious activities. From the rhythm of the music, a soothing feeling can be found. The palace and the minor are the main modes, some are solemn and solemn, some are gentle and elegant, but they also make people feel simple, monotonous and too inflexible. Therefore, the rhythm, melody, style and tone of the Jia blow movement and the fan ensemble are similar to those of Mongolian music today, and the overall style is relatively conservative. For example, the style of some music is very similar to that of shaman music. Most of the Jia blow movement has the nature of recitation, and some has the rhythm characteristic of shaman dance step. In the appreciation, we can also find that the auxiliary words and interjections such as “nahe” and “hello” have also been widely used, which is similar to shaman dance music. From this, we can find that the songs of “jiachui” movement all retain the style of shaman music, and at the same time, they also have some other national music characteristics and western music styles [3].

4. On Fan Ensemble and Jia Blow Movement

The two written works, Fan Bu Ensemble and Jia Quan Zhang, are representatives of Mongolian court music culture and have an important influence on the study of Mongolian culture and the development of minority music culture in China. At the same time, these two excellent works have important reference significance for studying Mongolian ancient famous songs, music and music style. From the perspective of Jia blow movement, its composition is mainly 66 songs, involving palace banquets, praising Khan, religious activities, etc. Jia blow movement is a kind of court music in Ligdan Khan. During the Northern Yuan Dynasty, this kind of music mainly served the ruling period of the Mongols. The main content of the songs was to praise Khan, such as “Zhichun Ci”, “Trojan Horse Song” and “Jiazhao”. These songs have a strong feudal culture color and reflect the thoughts of the ruling stage. Therefore, in the process of developing ancient music culture, we should “take the essence and discard the dross”. However, on the whole, all the songs are very healthy, showing respect for nature, paying attention to the kindness of parents, advocating pure relationships between men and women, etc. Representative works include “Boromir Citation”, “Mo Popularity”, “Euphemistic Words” and “City Sense Words”. Many of them are homesick songs of the 17th century. From this perspective, these songs are precious cultural heritage of our country and the essence of Mongolian songs. These cultures need to be inherited. What needs to be pointed out is that among the 66 songs, there are no songs about labor and love, and the use of musical instruments is relatively simple, requiring one musician each for harmonica, Hu Qin, Hu Jia and Zheng [4].

On the whole, the number of pieces and musical forms of the fan ensemble are more than that of the Jia blow movement. strictly speaking, the fan ensemble is court Yan music, mainly composed of 31 pieces and an intro, of which 25 pieces are instrumental pieces, while 6 songs, such as dahe ge, yazheng ci and ran si qu, are other forms of expressing love for you. Fanbu Ensemble covers a wide range of musical themes, not only lively in rhythm, but also beautiful in rhythm. Fan Bu Ensemble

can divide the music into the following types according to the different themes. One is the early folk dance music of Mongolia, which was gradually introduced to the Mongolian court. Many of these music pieces have not been touched up, basically preserving the original appearance of the music. For example, Da Fanqu, Xiao Fanqu, dance Ci, you Yi Qu, Cheng Sao Shi, etc. At the same time, there is a contradiction between content and name in Mongolian folk dance music, but this kind of music does not belong to religious music itself, but only makes popular topics elegant, such as “qingshengshi” and “Jiudu Ci”. There are also folk songs that reflect the life or nomadic life of Ancient Mongolian fishermen. Through the use of different musical instruments, we can restore the lovely images of some wild animals or livestock, such as “Xidi Qu”, “hongque Ci”, “white camel song”, “White Deer Ci”, etc. These songs can show different tracks after using different musical instruments, with strong descriptive characteristics and molding. For example, “White Deer Ci” can show the millennium of mechanism. In the song of the white camel, there is a clumsy camel, and in the song of the hong magpie, there is a lively magpie. In addition, there are flying butterflies and flying swans, which are vividly depicted in these court songs. At the same time, we can also find that the ancient Mongolians love nature, cherish the wild resources and protect the ecological environment, and show the harmony between man and nature through various forms. In addition, some of the songs played by the fan bu ensemble were written by literati or court musicians, from which we can find Mongolia's ruling class's interest in enjoying music. In the songs, we can find that the melody is very beautiful and the emotion is very delicate, such as “madam ci”, “qianqiu ci”, “Qing jun Hou” and so on [5].

5. Comparison between “Mongolian Music” and Folk Music in Qing Dynasty Palace Music

It is generally believed that folk music and court music are two different fields, and court music is regarded as “spring snow” and a form of music divorced from people's life. As a matter of fact, court music does not exist alone. Through the artistic observation of court music, we can find that this part is closely related to folk music. Court music has strong artistic vitality and will eventually spread to the people, thus becoming a virtuous circle of music. In the Mongolian Khanate, we can find some musical elements of the music and even the whole melody, just as language is circulated in the court and among the people. At the same time, this phenomenon of music culture is very obvious in Mongolian court banquets. Specifically: First, Mongolian folk songs play an obvious role in lyrics such as sermons and beautiful melodies. Second, the rhythm of the lyrics of palace banquet songs and folk banquet songs is also very similar [6].

First of all, look at the relationship between proverbs, proverbs, folk songs and the song “Jia Blow Movement”. “Seven Treasures Saddle”, “Full Moon” and “Good Horse” are all folk proverbs and proverbs. In fact, proverbs and aphorisms folk songs are normal as part of Mongolian court music. This court music culture has been preserved until the Northern Yuan Dynasty, so proverbs, aphorisms and folk songs account for a large proportion in the Jia blow movement [7].

Secondly, the homesickness songs in “Jia Blowing Movement” come from folk homesickness songs. “Wandering Songs” in “Jia Blowing Movement” is mainly a palace song that misses hometown and relatives. Compared with other songs, the melody of this song is slightly beautiful and euphemistic. The main contents of the folk style of “You Zi Yin” are as follows: I think of my hometown when I climb high; Standing by the door, I think of my parents. Climbing the mountain rock reminds me of my hometown. Walking to the door, I remembered my parents. “You Zi Yin” has a very high historical status and is also widely circulated among the people and the court. During the Mongolian Yuan Dynasty, “You Zi Yin” has a wide influence as a song of homesickness and homesickness. However, at present, the music score of “You Zi Yin” has not been found. It is only in a folk style, but it can also reflect that this “You Zi Yin” was once popular among the folk, and then court music began to be selected [8].

6. Conclusion

To sum up, in our country's Qing court Mongolian music, there are many contents that will have

a profound impact on the development of our country's national music, such as providing rare opportunities for literature, language, music and other research fields. Therefore, it is necessary for relevant scholars to conduct more in-depth research on the fanbu ensemble and eggplant wind music, so as to enable our national music and culture to develop well.

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