



A STUDY OF MUSICAL IDENTITY AND CULTURE
OF XIANING PEOPLE IN HUBEI PROVINCE



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2023

การศึกษาอัตลักษณ์ทางดนตรีและวัฒนธรรมของชาวเขินหนึ่งในมณฑลหูเป่ย์



ปริญญาานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ศิลปศาสตรดุษฎีบัณฑิต สาขาวิชาดุริยางคศาสตร์ไทยและเอเชีย
คณะศิลปกรรมศาสตร์ มหาวิทยาลัยศรีนครินทรวิโรฒ

ปีการศึกษา 2566

ลิขสิทธิ์ของมหาวิทยาลัยศรีนครินทรวิโรฒ

A STUDY OF MUSICAL IDENTITY AND CULTURE
OF XIANING PEOPLE IN HUBEI PROVINCE



A Dissertation Submitted in Partial Fulfillment of the Requirements
for the Degree of DOCTOR OF ARTS
(D.A. (Thai and Asian Music))

Faculty of Fine Arts, Srinakharinwirot University

2023

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THE DISSERTATION TITLED
A STUDY OF MUSICAL IDENTITY AND CULTURE
OF XIANING PEOPLE IN HUBEI PROVINCE

BY
FEIYAN WANG

HAS BEEN APPROVED BY THE GRADUATE SCHOOL IN PARTIAL FULFILLMENT
OF THE REQUIREMENTS FOR THE DOCTOR OF ARTS
IN D.A. (THAI AND ASIAN MUSIC) AT SRINAKHARINWIROT UNIVERSITY

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Degree	DOCTOR OF ARTS
Academic Year	2023
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This dissertation explores the ethnography contexts of the Xianning people in Hubei, focusing on the creation and evolution of their musical identity. The unique terrain of Xianning, characterized by hilly areas and isolated by mountains, has fostered a rich but marginalized musical culture, reflecting a blend of diverse regional influences. Through methods including a literature review, a field investigation, and interviews, the research examines the distribution, types, and artistic characteristics of folk music in southern Hubei, along with the current state of its cultural inheritance and development. The folk music of Xianning is deeply rooted in traditional Han agricultural civilization, demonstrates a strong connection between musical creation and the local way of life. This study highlights how the traditional lifestyle, influenced by material production modes, has shaped and transformed folk music over time. The research underscores the significance of intangible cultural heritage, emphasizing that the role of inheritors is crucial for the survival and development of folk music. In the modern context, this study identifies the challenges posed by urbanization and globalization, which have led to a decline in the transmission of folk music traditions among younger generations. Despite government efforts to protect and promote intangible cultural heritage, the study suggests that sustainable preservation requires active involvement from social groups and educational institutions. To revitalize and sustain folk music, the research proposes integrating folk music into school curricula, enhancing public awareness through media, and developing the folk music industry. The study concludes that while the folk music of Xianning faced significant challenges, it held immense cultural value and potential for revival through strategic preservation and innovative development efforts. By protecting and promoting this musical heritage, Xianning can enrich its cultural identity and ensure the continued vitality of its folk music traditions.

Keyword : Musical Identity, Xianning people, Xianning folk music

ACKNOWLEDGEMENTS

Four years of doctoral life fleeting, recall the past years, the heart feel full. When the paper was almost finished, I had a lot of thanks in my heart.

First of all, I would like to thank my supervisor, Asst. Prof. Dr. Metee Punvaratorn, for his great efforts and sweat in the process of paper design, data collection and finalization of the paper. With his rigorous academic attitude, generous and kind mind, positive and optimistic attitude towards life, I set an example for my study. His teaching and encouragement will inspire me to make greater efforts in my future work.

Thanks for my second advisor Asst. Prof. Dr. Tepika Rodsakan, Thanks for Assoc. Prof. Dr. Veera Phansue. During the four years of doctoral study, you have all shown a very high teaching level and a rigorous work style, which is worth my learning. Thank you to all the teachers in the office.

I would like to thank Asst. Prof. Dr. Surasak Jamnongsarn, for my careful guidance in the process of opening, paper design and later revision, and my encouragement and care when I am confused and sad. You can always help me every time I encounter problems.

Thanks to the leaders and colleagues of my work unit, thanks to you to help me undertake a lot of work.

Thank you, Prof. Li Jianwei, Zhao Jun, Zhao Wanli, Jin Dingtiao, Fang Dixing, Cai Xia, Chen Ying, Yu Lihua, Ding Fusheng and so on, for your help to me in the data collection of this paper.

Thanks to my Ph.D. classmates Zhang Pu, Yang Xiaolin, Yuan Wenwen, Shuai Haibo, Dai Le, Cai Siying, and Zhang Na. Thank you for your help and concern. We are walking together on the way forward.

Finally, I want to give this paper to my beloved family and Hubei University of Science and Technology, whose strong support behind me is the motivation for me to move forward.

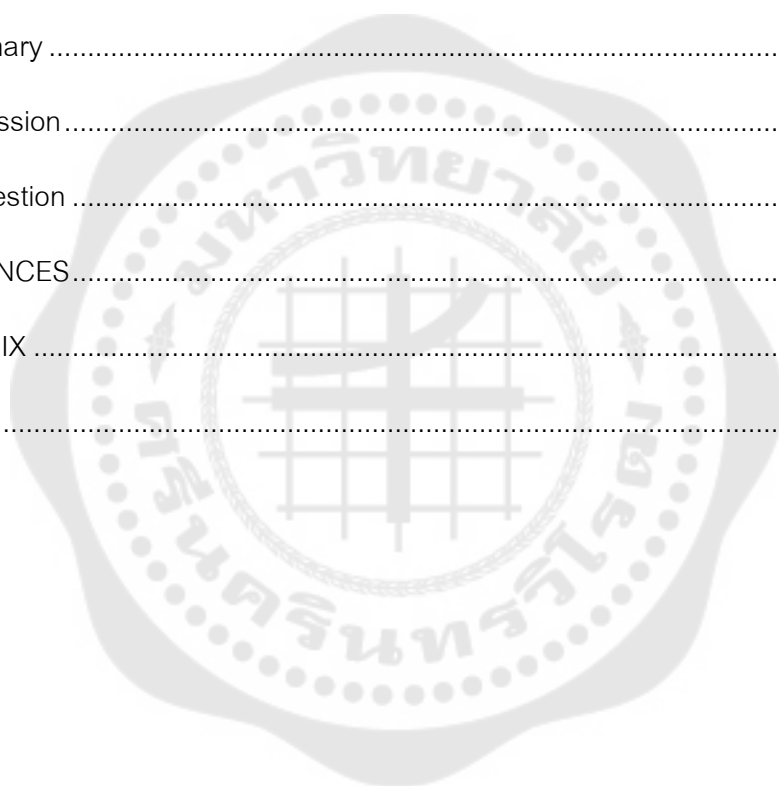
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CHAPTER 1

INTRODUCTION

Background

The essence of music lies in its embodiment of cultural connotation and the sublimation of cultural expression. The renowned American music anthropologist Merriam introduced the concept of "music in culture," sparking controversy among scholars at the time. Xiong Xiaohui reflects on this debate: "Music research within culture, treating music research as an exploration within the context of culture, music as an intrinsic part of culture, and examining sound-concept behavior are all research models within the field of music anthropology (Xiong, 2010)."

Later, Hu De sought Merriam's opinion, arguing that every folk musicologist should not only be familiar with folk music but also possess the ability to sing and play folk music compositions. It is believed that only with these skills can one be qualified to study such music. Merriam's approach leans towards studying music through the lens of anthropology. However, as society progresses, these scholars' perspectives have evolved and merged. There is now a prevalent approach to explore music from a cultural standpoint, interpreting and understanding music within its own musical context.

This shift in focus suggests that Merriam aimed to investigate the characteristics of the subject, particularly highlighting the profound connection between music and culture. Subsequently, Merriam's student Franz Fordemier utilized a sound spectrum tester to analyze the acoustic properties of music. This marked the first instance of combining music anthropology with natural science research methods, advancing music anthropology into a more objective and in-depth direction.

Merriam's discussions on music and culture were approached from a dual perspective, ultimately enriching scholarly understanding and insight into music culture. Through theoretical development and research, scholars further enhanced people's understanding and appreciation of music culture. Today, music anthropology continues to evolve and develop continuously.

In the current era of globalization, our human society has become increasingly interconnected. Regional organizations and international alliances collaborate to form a global community, fostering close exchanges in politics, economics, culture, and more, resulting in a rapid and dynamic landscape. The multi-polarization of politics, economic globalization, and cultural diversification has reached unprecedented levels of depth and breadth. Each nation, and even smaller communities within nations, has its distinct sense of cultural identity, contributing to the progression towards a more civilized society.

Within the context of national integration, the phenomenon of cultural differences is increasingly pronounced. The cultural development of various countries has been impacted by globalization, as people's aesthetic concepts and values shift. This has led to the challenge of preserving national cultures, particularly in the realm of music. Many exceptional national music traditions are gradually fading away.

Today, the phenomena of "spiritual colonization" and "cultural colonization" are expanding worldwide. If folk music and national culture are not properly preserved and inherited, there is a risk of losing the rich musical heritage that belongs to each nation. Recognizing this, there is a growing awareness of the importance of protecting national cultures. Governments around the world, including China, have enacted a series of laws and regulations to safeguard precious traditional art resources. In this landscape, the protection of national music culture has become a focal point for music culture workers everywhere.

China is a multi-ethnic country, with each ethnic group boasting its distinctive music culture. It is an opportunity to delve into the historical development and cultural characteristics of each group, to feel the unique cultural charm expressed through their music, and to comprehend how ethnic music intertwines closely with people's daily lives. Guided by music anthropology as a theoretical framework, the exploration involves various methods to delve into the historical origins of music, the distinctive characteristics of main instruments, traditional techniques, primary folk melodies, and cultural perspectives on music.

This approach not only imparts knowledge about the diverse nationalities and regions but also seeks to convey the experience and essence of each national music culture. The goal is to uncover both the common threads and distinctive traits, mining the cultural roots to expand our cultural horizons. Through this process, we undertake the responsibility of preserving and passing on the rich tapestry of national music cultures.

As the era of global music education emerges, there has been a notable transition in the perception of music knowledge. Previously, national, folk, and local music were often regarded as unscientific, vulgar, and backward forms of music culture and art. However, with the transformation of music knowledge in the postmodern era, these genres are being reevaluated and their cultural value and significance are gradually being recognized.

Renowned music anthropologist Netel once emphasized the importance of "adhering to the music system of each nation itself, to reflect and express the basic values and cultural structure of its society (Guan , 2010)." This perspective highlights the significance of national, folk, and local music in conveying the essence and cultural richness of a society.

As music education embraces this new understanding, there is a growing appreciation for the diverse musical traditions that reflect the unique identities and cultural landscapes of different regions and ethnicity. These forms of music are not seen as inferior or outdated, but rather as valuable expressions of cultural heritage and identity. Through this shift in perspective, music educators and enthusiasts are actively exploring and preserving these traditions, recognizing their intrinsic cultural value and profound contributions to the global musical tapestry.

Guided by the theoretical perspective of music anthropology, we can effectively shape our practical teaching methods in folk music education. This approach aligns with the curriculum concept of promoting folk music and understanding the diversity of Music Culture. Music education is a primary avenue for implementing aesthetic education,

recognizing that music is not only an integral part of culture but also a precious heritage of human spirit and culture.

From the viewpoints of "music in culture" and "culture in music," we understand that all human musical activities and creations reflect the ideological inspirations and cultural ideas of their creators and performers. They serve as displays of national character and spirit worldwide, embodying profound humanistic connotations. This perspective informs our teaching approach, allowing us to impart not just musical skills but also a deep appreciation for the cultural richness and diversity present in folk music traditions.

Music anthropology, as a field, focuses on three key aspects of humanity: the music of various cultures, the differences among these cultures, and the equality that music can bring. Viewing folk music education through the lens of music anthropology allows us to break away from traditional theoretical frameworks and enhances the practice of music education research. This perspective strengthens the theoretical foundation of folk music teaching research.

Studying folk music education from a music anthropological perspective serves multiple purposes. It not only preserves and advances our folk music traditions but also allows students to experience and understand the profound cultural significance embedded within folk music. This approach enhances students' comprehension and tolerance of cultural diversity, fostering a sense of unity and prosperity within the nation.

Moreover, it is essential to consider the cultural connotations within music and the cultural implications behind it. This understanding aligns with the principles of music anthropology, which emphasize the importance of exploring the cultural significance of music. By integrating these perspectives into folk music education, we not only nurture an appreciation for our musical heritage but also promote a deeper understanding of the broader cultural contexts in which music exists. This holistic approach enriches the educational experience and contributes to a more harmonious and culturally aware society.

Le Ji's commentary highlights the profound connection between music and the specific geographical environment from which it originates. Our ancestors long recognized the deep interplay among "sound — earth — people." Music geography, as a theoretical framework, views "music (sound) - ground (reason)" relationships as its basis. It delves into various music phenomena, especially focusing on the exploration of traditional music's spatial distribution, changes, diffusion, and the formation and development of human music activities and regional structures. This perspective offers a new theoretical lens for understanding the reasons and flow of local traditional music.

Drawing from cultural geography and cultural ecology, we understand that the emergence of a culture is intricately linked to both specific natural geographical factors (such as terrain, climate, vegetation) and human geographical elements (language, economy, customs, religion). When studying local music culture, it is beneficial to integrate insights from both music geography and music anthropology. By combining these disciplines, we can use music geography methods to explore regional music culture and utilize music anthropology methods to study the behaviors of the people involved.

This integrated approach shifts the focus from mere examination of musical forms to a more holistic investigation spanning multiple social disciplines. It enables us to better understand, utilize, and cultivate local music culture. By recognizing the dynamic interplay between music and its geographical context, we gain deeper insights into the rich tapestry of traditions and expressions that make up our diverse musical heritage.

Music geography delves into the intricate relationship between music and its surrounding natural and human environments. It explores the connections between "music-landform" and human culture, providing a framework to study the "music region." Scholars in this discipline analyze the evolution and regional diffusion of music, shedding light on the characteristics of regional culture. Just as the relationship between "people" and "music" shapes the attributes of music itself, geographical factors influence human living environments, impacting physical characteristics and personalities, which in turn directly affect the stylistic characteristics of music.

The interplay of "landform" and "human" actions determines the essence of music. While there are overlapping aspects in the study of music between music geography and music anthropology, their research perspectives differ. Traditionally, music geography has primarily focused on the qualitative aspects of music forms (such as rhythm, structure) with less emphasis on the geographical elements in the formation of musical styles. On the other hand, music anthropology delves into the ideas and behaviors of "humans."

By combining these disciplines, researchers can complementary fill gaps in the study of local folk music culture. Music geography emphasizes the study of regional music culture, while music anthropology focuses on human concepts and behaviors. Their collaboration creates a new mode of postmodern folk music research, enriching our understanding of music's multifaceted nature.

To advance music research into a deeper knowledge framework, music scholars need a broad range of humanistic knowledge and insight. They must adeptly capture the essence of music culture, understanding the complex relationships between "person" and "region," "concept" and "behavior." These disciplines are intertwined and indispensable, like lips and teeth, working in tandem to illuminate the richness of musical traditions and cultural heritage.

Folk music serves as a poignant reflection of the distinctive way of life within a region, offering a genuine portrayal of local communities. The development of folk music culture is not solely influenced by the natural environment, but also shaped by historical traditions and the historical necessity of cultural exchanges between regions. The phenomenon of folk music's survival edge is common not only in China but also globally.

This study focuses on the unique folk music of the Han region, specifically the Jiangnan region of Hubei along the Yangtze River, as a case study. Drawing from the theories and methods of music geography and music anthropology, it seeks to understand the interaction between regional folk music, geography, culture, and the cultural ecology that shapes regional identity. Regional music, particularly within China, holds a significant place within the broader landscape of Chinese music.

In the contemporary context, efforts to interpret traditional Chinese music should not overly prioritize a grand narrative style or superficial systematization. Instead, this study aims to present a nuanced understanding of folk music through regional studies, individual case analyses, and specific musical events. By delving into these detailed and specific aspects of folk music, we can gain a deeper appreciation for the richness and complexity of regional musical traditions, contributing to a more holistic understanding of Chinese music culture.

Objective of the study

- 1.To study the ethnographical and musical context of Xianning people in Hubei Province.
- 2.To investigate the musical and culture dimension of creation identity process of Xianning people in Hubei province.

Research questions

How do field investigation, artist reputation, and literature records, combined with insights from cultural anthropology and cultural geography, contribute to the study of Xianning music in Hubei? Drawing from these interdisciplinary approaches and considering the specific cultural background, this research aims to address two main questions:

What are the origins of Xianning music in Hubei, and how have folk music ontology, cultural patterns, and characteristics evolved over time? Additionally, what insights can be offered regarding the development trajectory of folk music in southern Hubei?

What theoretical insights can be gleaned from examining the relationships between people and music, music and geography, music and folk customs, as well as culture and regional identity within the context of folk music development?"

Significance of the study

The research on Hubei folk music falls within the realm of regional folk music studies. It is grounded in the theories and methodologies of ethnic musicology, drawing insights from related humanities research. This study follows a path of field investigation and literature research to describe and explain the living spaces and regional distribution patterns of Hubei folk music. It aims to delve into the historical cultural phenomena of spatial distribution, the characteristics of cultural areas, and the underlying mechanisms that shape the geographical and cultural distribution of music.

Throughout history, China has been characterized as a nation dominated by farming culture. The folk music that flourishes within China, much like folk music in other countries and nations, is continually influenced and shaped by the specific natural, geographical, social, and cultural environments. Folk music within a particular ethnic region and across different regions often exhibit diverse types and styles. This folk music serves as a marker of regional culture, reflecting the unique characteristics of each region.

This paper seeks to provide a clear depiction of Chinese traditional music, particularly folk music, to contribute to the construction of contemporary Chinese ethnic musicology as an academic discipline. It defines specific regional scopes and explores the varieties and characteristics of music horizontally, while also tracing related music vertically. Though these musical forms are complex, they offer a comprehensive understanding of Chinese folk music. This genre not only represents the core of Chinese music culture but is also deeply intertwined with the development of Chinese history and culture.

Through this research, we can gain insights into various aspects: the connections between population flow and migration in relevant areas and the regional cultural characteristics, the cultural interactions between core cultural areas and peripheral regions, and the diversity of music types and varieties. This study aims to contribute valuable material for the study of Chinese traditional music, providing a deeper understanding of the rich tapestry of regional music cultures within China.

Scope of the Study

The research focus of this paper is meticulously crafted around three primary dimensions: geographical area, music genre, and participant selection.

1. Geographical Area: The study exclusively centers on the musical heritage of Xianning in Hubei Province.

2. Participants and Key Informants: Data collection will primarily involve artists, musicians, and educators with expertise in Xianning's musical traditions within Hubei Province.

3. Scope of Music Study: The investigation will primarily delve into Xianning's most emblematic musical genres, including but not limited to Xianning folk songs (such as Work song, Folk song, field songs, Canzonet, custom song, Lantern Song, as well as Nursery Song), Chongyang Tiqin Opera music, Tongshan drum, Chibi foot basin drum and Jiayu Wudu.

Regional extent of the study

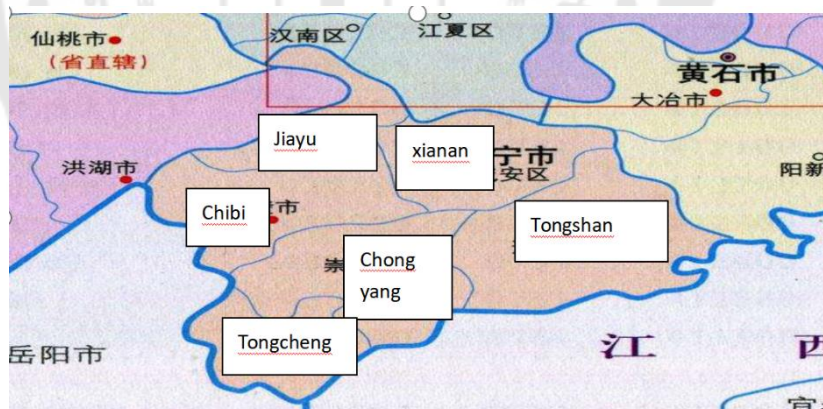


Figure 1 Xianning administrative division map, Hubei province

Source: https://p6.itc.cn/q_70/images03/20210816/0a4ee5c0e7954f3f90855bc0

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Definition of terms

The following main concepts are involved in this study:

1.Musical Identity

Music identity refers to an individual's emotional belonging and self-identity to a certain music type, style, or specific work. This identity is based on the individual's cultural background, growing environment or personal experience. It is not only a way for individuals to express themselves and seek a sense of belonging, but also can be associated with greater cultural identity. It is that ethnic or regional music can become a part of ethnic and regional identity.

2.Xianning people

Refers to the people born, growing up or living in Xianning, Hubei province. In a broader cultural and sociological sense, it is closely related to the cultural characteristics, customs, customs, dialects, and historical traditions of the region. Therefore, "Xianning people" is not only a geographical identification, it also reflects the common social and cultural characteristics of the residents in the area: unique festival celebrations, traditional crafts, food culture and so on are a part of the concept of "Xianning people".

3.Xianning folk music

Produced and spread in the Xianning folk, reflecting the Xianning local labor production, living habits, language, customs and food and other culture of various music genres. Including Xianning folk songs, Xianning folk musical instruments, Xianning folk dance music, Xianning folk opera music and Xianning folk rap music.

CHAPTER 2

LITERATURE REVIEW

From the perspective of the research content, research perspective and research direction involved in this paper, it mainly includes the following four aspects: academic Context in research works of Hubei folk music, the Chinese and foreign research of music anthropology, the research of music geography, and the research of identity. This chapter describes these four aspects.

2.1 Academic Context in research works of Hubei folk music

The research background of Hubei folk music can be developed from Chinese folk songs, Hubei folk songs, Xianning folk music and the following aspects.

2.1.1 Research status of Chinese folk songs

There are many studies of Chinese folk songs in music works, mainly focusing on the study of musical form and structure. These studies provide valuable value to folk songs. Many works are even used as folk songs courses of senior colleges and elective courses of ordinary universities, making folk songs shine in the land of China. Combined with the literature content, system analysis, explore folk thesis has a lot of, including the study of music ontology, singing style, and compare Chinese folk songs and other forms of study or regional comparison of folk songs, the inheritance of Chinese folk songs also has special research.

There is a lot of research in the music works on the music phenomenon of Chinese folk songs, mainly focusing on the form and structure of music. For example, "Chinese Folk Songs "by Zhou Qingqing includes the main theoretical courses offered by Chinese and foreign music history, musical aesthetic theory and folk music theory, which have both theoretical depth and easy to read. In the process of discussion, the book pays attention to introduce the different arguments of each school, and at the same time, tries to clarify the author's own views. Its purpose is hoping to inspire the reader's thinking, multi-angle, multi-level to consider the problem (Zhou, 1993).

Wang Yaohua editor of "Chinese folk music", the book follow the spirit of "outline", the Chinese folk music subdivided into sixteen music culture area, according to different geographical environment, a comprehensive introduction of Chinese 56 ethnic music, at the same time pay attention to the three big music and the analysis of the ethnic music characteristics. Economic and cultural interaction in adjacent areas (Wang, 2008).

Such as Zhou Yubo study of Ming dynasty folk songs, with its natural pure and fresh charm directly affected the literary theory and creative practice, mainly in the literati attaches great importance to the personal experience level, began to absorb the nutrition of folk songs, attaches great importance to temperament, for all kinds of formalism against gradually completed, opened the late Ming literary innovation trend of humanism enlightenment significance, greatly enrich and enrich the connotation of folk songs (Zhou, 2004).

Fan Xiujian's Aesthetic Anthropology Study of Black Yi Zhuang Folk Songs, the paper includes the marginal and auditory minority art in the aesthetic research, breaking through the traditional aesthetic research of the mainstream, classical and visual art, but thinks from the metaphysical perspective, and summarizes the tradition of aesthetic principles. The study of the black Yi Zhuang folk songs constructs the "ethnic aesthetics" of the Zhuang nation and deepens the overall understanding of the Zhuang culture (Fan, 2006).

Xu Shanshan paper "study of northern Shaanxi folk music characteristics", the structure of the northern Shaanxi folk song form and characteristics are discussed, compared the national characteristics of the structure and the square structure characteristics, through the specific classification analysis of folk songs, combined with the basic structure principles of northern Shaanxi folk song and western structure principle, highlights the rich local characteristics of music culture of unique temperament (Xu, 2013).

2.1.2 Research status of Hubei Folk songs

The research on Hubei folk songs mainly includes the research on music ontology, singing art and stage art, the post-integration research under interdisciplinary disciplines, and the research on the inheritance and protection of Hubei folk songs.

In Hubei folk music, systematic and comprehensive to the theory of Hubei folk music works for the study, the book, a total of five chapters, the Hubei folk songs, Hubei folk music, Hubei opera music is outlined, the publication of the book greatly enriched the Hubei folk music theory, to fill the blank of the previous (Liu, 2002).

To the text of Hubei Tian song music form and geographical distribution research, chose a popular folk labor songs as the research object, on the basis of summarizing previous research, through the master of 1267 Hubei Tian song analysis induction and comparison, first discusses the regional traditional folk music characteristics (Xiang, 2014). Liu Xiaoguang in the master's thesis "Hubei song music research", on the basis of the Hubei song source, in the main vocal south, for example, the predecessors' perceptual knowledge and possible comparison and confirmation, in different historical period of the music melody, structure, singing style to explore (Liu, 2006).

There are also a lot of literature on the inheritance and protection of Hubei folk songs. Kong ling of Hubei music track in music education cultural inheritance meaning and idea, the article before the analysis, the rise of Hubei song track, history, present situation is summarized, and the future development, inheritance, innovation, for the specific problems in the modern music teaching is analyzed (Kong, 2014). Zhou Yucheng of the folk music of Hubei province intangible cultural heritage protection and inheritance research, the structure of society and economy, the change of life style and aesthetic consciousness for the Hubei province folk music culture has brought great challenges, single content, inheritance people fault crisis directly affect its survival and development, the survival and development of the folk music of intangible cultural heritage, the protection and inheritance of multi-angle exploration (Zhou, 2015).

Xian Wenjing's paper "Research on the Musical Characteristics and Singing Art of Changyang Tujia Folk Songs in Hubei Province", according to the first-hand data obtained by the author's collection and visits, the musical art characteristics of Changyang Tujia folk songs were analyzed from the categories, tone, structure, rhythm and rhythm, singing methods, dialect characteristics and accent characteristics, and suggestions were put forward for the inheritance mode and inheritance status (Xian, 2014). The research on Hubei folk song singing art and stage art is reflected in many papers. Jiao ShuangHong "Hubei Shishou area jump three drum singing art research, from ethnic musicology and vocal art, field work and vocal music teaching, singing theory and singing art practice, combing the history of the folk song genre and singing characteristics, focusing on its language characteristics and singing characteristics, summarizes its unique singing method (Jiao, 2006).

In addition, there is the "Collection of Chinese folk songs into Hubei Volume" is a collection of Hubei folk songs collected by the cultural department.

2.1.3 Research status of Xianning folk music

Liu Zhengwei published the Analysis of the Characteristics of Hubei Folk Songs in Huang Zhong, Journal of Wuhan Conservatory of Music, and analyzed the exquisite and unique expression of Hubei folk songs for characters, thoughts and emotions and local flavor. According to the cultural conditions such as labor production, living customs, crowd temperament and language attributes, Hubei is divided into several language subordinate regions of different sizes: "Central Plains mandarin area"; "Chu dialect area"; "Jiangxi dialect area"; "Southwest mandarin area". The folk music in Xianning City and its surrounding areas in Hubei Province to be studied in this paper belongs to the "Jiangxi dialect area" from the northeast of Mufu Mountain to the south bank of the Yangtze River in southeast Hubei province (Liu, 2016).

The study of Xianning folk songs. From the early 1980s to the century, the Chinese government implemented the key research project of art and science —— the top ten "Integration" projects of ethnic folk literature and art. Relying on the cultural center, social forces are organized to send people to collect folk stories, proverbs,

ballads, songs, instrumental music, dances, opera, quyi, fine arts, crafts and other literary projects across the country, and collect and sort out the rescue. By the beginning of the 21st century, a number of achievements had been published or written or compiled into books. Among them, "Hubei Folk Songs" compiled by Hubei Xianning Mass Art Museum includes a total of 462 folk songs collected by Xianning area, and the total number of books is 466 pages in 1987.

The study of Xianning opera. *Chongyang Violin Drama (1903-2014)* edited by Rao Haoliang is the most comprehensive record of the growth process of violin drama in Chongyang in time span. The book has more than 500,000 words divided into twelve volumes: The origin of Tiqin Opera, repertory, music, performance, stage art, opera troupe, performance place, Tiqin Opera development, protection, organization and management, characters. This book gives the author a preliminary understanding of the development process of the Tiqin Opera in different periods of Chongyang (Rao, 2015).

Based on the field investigation in the 1980s and the collection of cultural and historical data, Huang Zhongjun, Zhong Qingming and other scholars wrote the book *Tiqin Opera Music*. Among them, Huang Zhongjun made an in-depth analysis and study of the formation origin, changing factors, existence state and development trend of Tiqin Opera, and discussed the relationship between the inheritance, evolution of Tiqin Opera and cultural background, customs and aesthetic consciousness. Zhong Qingming analyzed the plate structure, vocal characteristics and singing methods of violin music. The book also recorded detailed records of violin music scores. The book *violin Music* not only has detailed and rich analysis of music itself, but also considers the music in the whole cultural context. It is a precious material that cannot be ignored in the study of violin music (Huang, 1987).

Wuhan institute of music Hu in its master's degree thesis music research with music ontology research and field investigation, the music play music ontology, origin, folk class club and inheritance and in the condition of the contemporary social

and cultural background made a comb, and at the end on the protection and inheritance of Tiqin Opera work put forward their own Suggestions (Hu, 2007).

In terms of the analysis of the origin of Tiqin Opera, Mr.Liu Zhengwei believed that Chongyang Tiqin Opera was changed by Sichuan Liangshan tune directly into Chongyang (Liu, 1983). Hu Jian and Cai Jizhou started from the analysis of the music of the positive cavity of the qin play and compared it with the qin cavity of the local Tian Ge and Yueyang drum play respectively and concluded that the positive cavity of the Tiqin Opera has a blood relationship with the Yueyang drum play.

Although the study of Xianning folk music has not stopped in the academic circle, the papers on Musical Instruments also include Journal paper "On the Two Tradition of Jiayu Wudu" (Li, 2020), the journal paper "The Art Form and Cultural Inheritance" (Zhao, 2020), master's thesis "Research on folk culture of Chibi feet and basin drum under the view area of broadcasting ceremony" (Wang, 2023), etc.

2.2 Current research status of music anthropology

As for the research status of this paper, the author mainly sorts out the relevant discussion articles and works of folk music from the international research status and Chinese research status and summarizes several representative views.

2.2.1 Current status of music anthropology

On the study of music anthropology, we can generally go back to the 80s and 90s of the 19th century, its predecessor is also known as "comparative musicology", its research on the United States and Germany, the aggressive expansion of colonialism, to a certain extent also promote the music culture exchanges between countries, coupled with the colonial music culture understanding, in the process of its aggression absorption, draw lessons from the excellent music culture achievements of colonial countries, promote the development of the European national music culture. Music anthropology has entered its infancy. In the late 30 s, the second world war began, led by Germany "Berlin school" and the us-led "American school" constantly blend, compare the theory of musicology theory practice in the process of blending of two schools of rich and expand, but also for the national musicology consolidate the

theoretical basis. Merriam, a famous American music anthropologist, once proposed in his book *Music Anthropology*: "Ethnomusicology can be discussed from the two disciplines of musicology and anthropology, and its ultimate goal is to blend the two." The publication of *Music Anthropology* also indicates the beginning of the prototype of music anthropology, and the research scholars represented by Merriam mostly used the name of "music anthropology" (Merriam, 2010).

International academic works in the field of music anthropology research is very rich, the meaning of the literature is much, the inside of the music anthropology research: 31 questions and concepts in the analysis and anatomy of the definition of the subject of music anthropology (inside, 2012). In his article "Music Ethnology and The Teaching of World Music", Merriam's discussion and interpretation of the field of music anthropology, abandoning the old research methods in the past, and should be defined as music in culture and music as culture (Nettl, 1995).

When scholars conduct the research of music anthropology, their research horizon also involves six aspects: social anthropology, culture science, psychology and aesthetics. The specific views are as follows: The first research field is called music material culture, which mainly refers to the investigators' sorting and studying of musical instruments according to the systematic general classification method. The second research field is to focus on the study of lyrics, which mainly includes the study of language behavior, the logical relationship between speech and music, and the content issues expressed by the lyrics, and uses the subject skills of modern linguistics and ethnomusicology to carry out a specific exploration mode. The third research area is the category study of music. The fourth area of research involves musicians, which is what we music anthropologists care about. What kind of person can become a musician? Is a musician born or acquired? The fifth field of research is the function of music and culture, which is deeply understood and understands the reason why music has become a common phenomenon in human society. The sixth field of research requires investigators to study music as a creative cultural activity, because music

anthropologists aim not only to understand the music of structural sound, but also to understand the music as human behavior.

2.2.2 Research status of music anthropology in China

The Chinese theory of music anthropology is a part of the theoretical system of world music anthropology, Has an important influence on the development of Chinese music, In the late 20th century, Music anthropological ideas in Western society, And gradually introduced to Asia and other countries, Has attracted much research interest from many Chinese scholars, Music anthropology has the two characteristics of intercultural and interdisciplinary, It permeates and integrates with multiple fields of music culture research, And on the theoretical basis of western musical anthropology, The focus include the Chinese traditional folk music, folk music, eastern and western comparative music and local folk music and other related aspects.

After the mutual reference and integration of Chinese folk music and foreign excellent music anthropology, there are a number of outstanding scholars and research achievements. On Folk Music by the famous British scholar Williams (translated by Shen Dun), the book contains the integrated proceedings of his speeches, Including the basic problems of folk music research, such as the origin of music, the attribution of music and so on (Williams,1957). The translation collection of Ethnomusicology, edited by Dong Weisong and Shen Cha (Dong and Shen,2014), includes articles on national art written by scholars from the Netherlands, the United States, Japan, Canada and other countries. It is all about the controversial issues related to the field of ethnomusicology. In the Development of Anthropological Theory of Music in North America and Its Practice in China, written by Yang Shengxing: Taking the research methods of Merriam, Rice and Cao Ben as an example, Cao Ben's "belief, ritual and voice " is compared. In addition, the theoretical basis of ontology research is developed in the important academic thought of Chinese traditional music research, and has enriched the theoretical system of the North American music anthropology discipline. This is also a successful localization practice of North American music anthropology theory in China (Yang, 2014).

In addition, there is also the Reflection and Development of Chinese Practice and Experience of Music anthropology (Upper and bottom) written by Luo Qin, which reviews the historical development of western music anthropology and analyzes the development of music anthropology in the nearly two decades of the late 20th century. He believes that in the 21st century, if music anthropology wants to achieve healthy development in China, it must take clear academic ideas as the core, the excellent talent team as the driving force and the perfect operation system as the guarantee, and vigorously carry out the practice and exploration with Chinese characteristics (Luo, 2009).

The achievements of music research include Liu Chenghua's book Humanistic Interpretation of Chinese Music, which provides a new perspective for the cultural value of folk music. The book is divided into three parts. The first part of the book describes the humanistic ideas of music interpretation, breeds music with culture, deepens the beauty in the cultural charm, historical origin and life rhythm, and integrates the diversified style characteristics (Liu, 2002). Wu Guodong book "traditional music in the field of ethnic music" selected 27 articles, mainly on the basis of ethnic musicology theory, to explore different ethnic music and instrumental music, research content about the study of ethnic music behavior phenomenon, the method of fieldwork discussion, the cultural characteristics of music education (Wu, 2002). Xiong Xiaohui wrote the music anthropology under the vision of the music symbol features: music anthropology of the particularity of music symbols, summarizes the expression of music symbols and expression, from the perspective of music anthropology to explore the music symbol, shows that the music symbol is a symbol, thinking and function characteristics (Xiong, 2010).

2.3 Research status of Music geography

At present, the study of Chinese music culture geography can be divided into two categories: one is the study of the theory of music geography; the other is the study of the geographical distribution of specific music and the study of music transmission in different regions.

2.3.1 Exploration of the theory of music geography.

Most of the known studies on music geography focus on musicology. Yang Kuangmin in 1962 designed the tone Characteristics of Hubei Folk Songs, which is the forerunner of the geography of Chinese traditional music culture. After that, began to divide the areas of folk songs into different color areas, and constantly improved and enriched the theory of color area. In 1980, Yang Kuangmin published the article "Introduction to the Local Tones of Hubei Folk Songs -- Exploration of the Local Characteristics of the Tones of Hubei Folk Songs", which divided the folk songs of Hubei province into five color areas, namely, southeast Hubei, northeast Hubei, central and southern Hubei, southwest Hubei and northwest Hubei. Later, he listed the special areas included in each characteristic area from the aspect of local scope, and introduced the types of three voice cavity in the areas of different characteristic areas (Yang,1980).

The concept of music geography was first put forward by Qiao Jianzhong in his Preliminary Concept on the Study of Regional Music Culture: According to the history of the cultural geography plate (regional culture), respectively, the history of traditional music context, geographical distribution, repertoire transmission, category characteristics, cultural change and the history, society, folk customs, religion, language factors such as human connection, namely "regional music culture research". According to the history of the cultural geography plate (regional culture), respectively, the history of traditional music context, geographical distribution, repertoire transmission, category characteristics, cultural change and the history, society, folk customs, religion, language factors such as human connection, namely "regional music culture research". The study of regional music culture is the intersection and integration of cultural geography and musicology, covering natural science, culture, folklore, linguistics, history, musicology and other disciplines; at a certain stage of development, it can be formally called music geography (Qiao, 2011).

In " On the Construction of Chinese Music Culture Geography, Shen Xiuying defined the research scope of music culture geography as follows: The geography of Chinese music culture should be studied based on the regional distribution law,

formation and evolution process and regional transmission characteristics of Chinese music. Focus on discussing the regional environmental elements in the process of music style formation, and grasp the mutual relationship between "people, sound and land". Therefore, music culture geography is the interdisciplinary research field of traditional historical and cultural geography and musicology, which studies the distribution law and regional transmission of music culture from the perspective of space (Shen, 2005).

Cai Jizhou discussed the basic theory and research methods of music geography and sorted out the basic research methods and context of music geography. Cai Jizhou's *Thoughts on the Research of Chinese Traditional Music Culture Geography* (Cai, 1999) and *Music Culture and Geographic Space -- Research on Regional Music Culture in the past 30 Years* (Cai, 2011) summarize the research achievements of music geography in recent years from the perspective of discipline construction. I ted some music geography and put forward some new questions and thinking directions.

2.3.2 Study on the regional discussion of folk music

An Introduction to Chinese Traditional Music, compiled by Wang Yaohua and Du Yaxiong, comprehensively introduces and combs from four parts: the origin of Chinese traditional music, the composition of traditional music, the musical system and branch of Chinese traditional music, and the artistic characteristics of Chinese traditional music. Especially in the musical system and branches of Chinese traditional music, Starting from the three major music departments (Chinese music system, European music system, Persian-Arab music system), Combining with the characteristics of Chinese regional culture, Summarize the twelve branches of the Chinese music system, Namely, the Qin and Jin branches, the northern grassland branch, Jingchu branch, Qilu, Yanzhao branch, Wuyue branch, Bashu branch, Qinghai-Tibet Plateau branch, Yunnan, Guangxi and Guizhou branch, Fujian and Taiwan branch, Guangdong branch, Hakka branch, Taiwan mountain branch; The two branches of the European music system, Namely, the eastern branch, the western branch; The three branches of the Persian-Arabic music system, That is, the Tarim branch, the Pamir branch, the river ground branch and so on have distinct regional style and regional characteristics. Starting from

the cultural background, a brief introduction to the regional culture, especially the development history of music, and then focus on the existing music varieties of selective, finally, based on the basis of the music form summary analysis, extract relatively representative tone system, for us to better learn and understand the history and development of Chinese traditional music provides the basis of the methodology (Wang and Du, 2004).

"Chinese Folk Music" is also a work with distinct regional characteristics of ethnomusicology. The book consists of three parts: Overview of Folk Music, China: Folk Music in the North, and Folk Music in the South. The above compilation includes ethnic and music, folk music artistic characteristics, folk music and regional culture, folk music and regional culture. The compilation includes ten chapters, introduce the forms of folk music in northern China. There are also ten chapters to introduce the folk music forms in southern China. This book is rich in content, not only the induction and summary of the music ontology of the cultural area, but also the introduction of the music events such as music folk customs and folk culture (Hu, 2005).

Chinese Folk Music, edited by Wang Yaohua, is a music textbook based on the perspective of regional culture. The book of Chinese music is divided into sixteen cultural areas, namely Qin Long music, Sanjin music, Guandong music, Qi Lu Yan Zhao music, Zhongzhou music, Jianghuai music, Wuyue music, Jingchu music, Bashu music, Dian Gui Qian music, Qinghai-Xizang plateau music, northern grassland music, Xinjiang plateau and oasis music, Lingnan music, Fujian and Taiwan music, Kejia music, etc, and then discusses and analysis of each regional music genre, summarizes the music culture characteristics of the region. This kind of absorbing the results of domestic regional culture research, taking music with both a macro cultural perspective and reflecting the regional characteristics of music, can be regarded as a new and beneficial research horizon (Wang, 2008).

In recent years, music geography and regional music culture research have become the main direction of academic research topics. Yang Lili of the regional difference study of southern Jiangsu folk song and Subei folk song points out that the

geographical environment, cultural background and language characteristics, can be divided into two areas, southern Jiangsu, from the perspective of regional culture, analysis of southern Jiangsu folk song and folk songs, summarizes their regional characteristics, and through the folk song genre, music characteristics, tone and dialect contrast using several aspects of contrast, study the north and the south difference of two regional folk song(Yang, 2015). In addition, there are also regional music culture research in other related music fields, such as music education, music creation, etc.

Throughout the expert papers and scholars' works in the field of music geography and regional music culture research, it is found that the achievements in this field are increasing year by year. Through the sorting and interpretation of relevant literature, the writing of this paper has played a role in the macro cultural background.

2.4 Research on identity

Theoretical research on identity so far is not counting the tens of thousands, or at least countless. In China, the research on identity mostly stays on some specific cultural identity, such as the identity of migrant workers, college students, etc, and less research on the identity of music cultural groups. The author chooses the data that have the impact on this paper and discusses its research situation according to the relevant degree.

2.4.1 Concept study of identity

"The dilemma of the identity" was written by Grosser Alfred of the French Institute of Politics. This book starts from political identity, talked about the "memory and influence", "body and spirit" and so on the influence of identity, and constantly from the legitimacy, social and economic relationship from ask our identity method, from the "individual" and "collective" memory, education, and media influence to ask us for the definition of identity, the accumulation and overlapping phenomenon. While talking about the self-identity, the author also does not forget to analyze the extent to which the self-identity "affects our judgment of the identity of others". In the interweaving of these factors, in the interaction of the self and the other, the complexity of identity is outlined, which is what the author regards as "the dilemma of identity". This book as the core of

the author, not only because its content is "identity" as the main line, more important is that it shows the identity in the multiple dimensions of modern society, and more instance analysis, and influence the factors of "identity" for the author in the study of minority music inheritance and identity provides a variety of ideas (Grosser, 2010).

Key sources for the identity category also include Samuel Huntington in his book *Who We Are — The Challenges of the American Country*, that " individuals have multiple identities, and to a smaller extent are groups. Identification includes belonging, regional, economic, cultural, political, social, and national identity. As time and circumstances change, so do the weight of these identities, which sometimes complement each other and sometimes conflict with each other. (Huntington, 2005)"

Qi Jinyu wrote the book *Group Identity and Multiple Identity: A Comparative Anthropological Study Based on Three Tu Communities*. Because the author studies the soil community also for minority regional object, the author borrowed from the minority group identity some research methods and theories, and the identity and music inheritance, in inspire the author also left a research space for the author (Qi, 2008).

Tao Jiajun elaborated the concept of "identity" in western culture research with concise language, summarized its basic meanings, sorted out three tendencies, and analyzed the four categories of identity and its broad meanings. The article also discusses "the ideological origin and development of identity", and briefly describes the views of Descartes, Kant, Foucault, and others on "identity". This introductory article enables the author to grasp the origin and development of the concept of identity in a relatively short time, which is of great help to the exploration of this topic (Tao, 2004).

2.4.2 Research on the combination of music and "identity"

Hu bin of the book of "cultural identity and modern representation-Shanghai Guqin culture change in one hundred years", mainly modern identity change, cultural representation in the vision of Guqin culture, the book discusses the Guqin player identity for cognitive change of Guqin , and the theory of "identity" adept use is worthy of learning (Hu, 2017). However, the identity of Guqin player is different from that of the Xianning people chosen by the author. The identity of Guqin player is mainly based on

social groups, while Xianning people are mainly directly related to the identity of ethnic groups .

Hu bin of the paper "cultural identity: music anthropology research important theoretical perspective" the concept of identity and music anthropology, the article not only combed the concept of "identity" change, development, more important is the "identity" and music culture, put forward "the relationship between the music and culture, music culture group transformation of identity" and the music research. By discussing the combination of "identification" with Rice and Merriam models, he puts forward that " 'concept' directly connects to 'identification', 'voice' corresponds to the 'representation product' of identification, and 'behavior' corresponds to the 'representation process' of identification", which directly affects the author's establishment of the writing outline. Although the core information about "identity" plays a key role in the formulation of the author's paper, it mostly stays at the level of identity. Cultural identity: music the important theoretical perspective of anthropology, although combines the music culture, but still based on theory, no interpretation of specific identity related to music, for the transformation of music culture group identity and the relationship between music heritage more no detail, so leave larger space for the author's research (Hu, 2010).

2.4.3 Research on Cultural Identity

Cultural identity has always been the main research direction of scholars at home and abroad. Yang Xifan proposed in his book "The Cultural Identity of Music - The Exploration of Ethnomusicology Taking the " Zang-Yi Corridor "as an example": Why study the cultural identity of music? Because in the past research, researchers often only focus on racial, economic, political and other identity, but ignore the cultural identity, including music. Music has irreplaceable functions and symbolic significance, so scholars must face the new cultural symbols or cultural identity of music beyond the "music sound" itself in their research (Yang, 2015).

Benedict Anderson, the most important contemporary nationalist theorist and a leading research figure in Southeast Asia, demonstrated the question of "how the nation came from" from the perspective of "imagination". He thinks nation is people imagine a community, the imagination is not fabricated, but a group form a necessary process, where it and you were born, who parents have no relationship, national concept is subjective construct and national sense of belonging often arouse people strong emotional reaction. This paper will also be based on the theory of cultural identity, through the observation and research of different historical periods and different places to clarify how they build their identity through different forms of folk music culture (Anderson, 2016).

The literature required for this project is mainly authoritative books, journals, dissertations and music scores, and some related books provide some reliable theoretical basis and new ideas, inspiration and perspectives for the research and writing of the thesis. The author has repeatedly read and selected the above literature directly and indirectly related to this topic.

CHAPTER 3

RESEARCH METHODOLOGY

The research on Musical Identity and Culture Investigation of Xianning People in Hubei Province is a qualitative study, wherein the researcher has structured a systematic approach for conducting the research. This includes collecting information, organizing data, and conducting data analysis. The specific details are outlined below.

Data Collection

1. Literature review method

Literature review method is the most widely used research method, and it is also one of the basic research methods of ethnomusicology. This paper, through collecting and reading many cultural and historical materials, local history, various reference books and previous works, has a comprehensive understanding of the information of the research objects. Literature review method is the introduction part of the paper and the main research method of the first chapter.

2. Fieldwork method

Fieldwork is one of the main research methods of ethnomusicology. The author through the field investigation method to understand the detailed information of Xianning folk music and use this method to collect first-hand information. Fieldwork is the most important research method to study folk music. In the process of conducting folk music research in Xianning, the author has traveled to various representative villages in Xianning area and summarized the following representative field survey projects.

Table 1 Field Survey Summary Form

Field Survey Summary Form

No.	Field Survey Time	Location	Content
1	October 1st, 2022 - October 5th, 2022	Zhaoliqiao Town, Chibi, Xianning	Chibi Jiaopen Drum
2	October 14th, 2022 - October 19th, 2022	Chongyang, Xianning	Chongyang Folk Songs
3	March 6th, 2023 - March 12th, 2023	Tongcheng, Xianning	Tongcheng Folk Songs
4	March 20th, 2023 - March 28th, 2023	Gutian Village, Xian'an, Xianning	Xianning Folk Songs
5	June 8th, 2023 - June 12th, 2023	Paizhouwan Village, Jiayu, Xianning	Jiayu Wudu Jiayu Folk Songs
6	July 6th, 2023 - July 10th, 2023	Xiapu Town, Tongshan, Xianning	Tongshan Drum
7	March 1st, 2024 - March 10th, 2024	Chongyang, Xianning	Chongyang Tiqin Opera
8	March 20th, 2024 - March 26th, 2024	Dalu Town, Tongshan, Xianning	Tongshan Divine Song (Folk Music)

3. Comparative research method

Comparative research method is the main research method of comparative musicology, the predecessor of ethnic musicology. This method is applied in chapter 4 of the paper. The author records the singing sung by the actors collected in the field survey and compares the folk songs and opera singing reflected in the spectrum with the previous research results of the singing, to explore the changes and changes of the Tiqin Opera singing music in the past 30 years.

4. Interview method

Through many interviews with Local experts and scholars, folk artists, government cultural officials, and school teachers and students, the author learned to understand their growth background, learning experience and work process. Many oral history materials are used in chapter 4 of this article.

Research tools

The research of folk music cannot be separated from many historical materials, field investigation and interviews. In this research, the preparatory work will be conducted by playing audio recordings, watching videos, and consulting historical materials. In this process, the required research tools include various audio and video playback equipment. In the process of field investigation and interview, it is particularly important to ensure the authenticity, integrity, and integrity of the records.

Research participants

In the process of writing this paper, many colleagues and peers are involved. To sum up, they mainly contribute from the following aspects:

1. How to analyze and elaborate the function, ethnic characteristics, formation reason and the profound cultural connotation behind folk music.
2. Xianning folk music formation, types, regional distribution, singing style and rhythm characteristics of the melody to provide detailed data.
3. From the influence of living customs, dialect characteristics, population migration and other factors on the spread of folk music in Xianning and the author for in-depth communication.
4. Put forward suggestions on the inheritance mode and inheritance status quo to explore the direction for the future development of folk music.
5. To teach valuable experience from the re-creation and innovation of folk music, to give the author enlightenment and thinking.

In the writing process of the author, the participants and mainly interviewed included experts and scholars, folk artists, government officials, schoolteachers and students, The name list of key informants as table below:

Table 2 Main Interviewees

Main interviewees						
Interviewees	Interview time	Method	Age	Gender	Occupation	Workplace
Li Jianwei	October 3, 2023	On-site interview	45	Male	Director and Associate Professor of the Institute of Folk Music and Dance Research in Southern Hubei	Hubei University of Science and Technology
Zhao Wanli	December 4, 2023	On-site interview	46	Male	Composer, Director	Xianning Public Art Gallery, Hubei Province
Zhao Jun	December 4, 2023	On-site interview	47	Male	Associate Dean of the Music College, Composer, Professor	Hubei University of Science and Technology
Ding Fusheng	March 12, 2024	On-site interview	70	Male	Tiqin Opera Director	Chongyang Cultural Center, Xianning, Hubei Province
Chen Mingshi	June 12, 2020	On-site interview	74	Male	Farmer and inheritor of Jiayu Wudu	Paizhouwan Village, Jiayu, Xianning, Hubei Province
Wang Donggui		On-site interview	75	Female	Farmer and inheritor of the Gutian Tea Song Intangible Cultural Heritage	Gutian Village, Xian'an, Xianning, Hubei Province
Hong Tao	March 12, 2024	On-site interview	45	Male	Opera performer and inheritor of Chongyang Tiqin Opera	Chongyang Wenchang Tiqin Opera Troupe, Xianning
Wan Yahui	March 21, 2024	On-site interview	38	Female	Director of the Cultural Center	Cultural Center of Tongshan, Xianning, Hubei Province
Jin Dingtiao	March 22, 2024	On-site interview	37	Male	Director of the Intangible Cultural Heritage Center of Southern Hubei	Intangible Cultural Heritage Center of Southern Hubei Province
Yu Lihua		On-site interview	46	Female	Cultural station webmaster	Tingsiqiao Town Comprehensive Cultural Station, Xian'an, Xianning
Wu Han	March 18, 2024	On-site interview	31	Female	Vice Principal	Quandu School, Xianning, Hubei Province
Fang Dixing	March 13, 2024	On-site interview	46	Male	Director and Associate Professor of the Intangible Cultural Heritage Inheritors Training Institute in Southern Hubei	Hubei University of Science and Technology
Cai Xia	March 14, 2024	On-site interview	42	Female	Director of the Southern Hubei Folk Musical Instrument Workshop, Associate Professor	Hubei University of Science and Technology
Chen Ying	March 16, 2024	On-site interview	42	Female	Conductor of the Southern Hubei Folk Music Orchestra	Hubei University of Science and Technology
He Xinya	April 2, 2024	On-site interview	20	Female	College student	Hubei University of Science and Technology
Zhao Siyu	April 2, 2024	On-site interview	19	Female	College student	Hubei University of Science and Technology

Data Processing

This paper discusses the folk music popular in Xianning City in the southern region of Hubei Province. Before writing the paper, the author first collected and sorted out the existing relevant materials of Tiqin Opera, including the written music materials, audio and video materials and the oral data of artists during field visits. Part of the data is the work and research results of predecessors, and the other part is the investigation records of the author's field investigation, which are the research basis of this paper.

A. Preparation of education and information

Before starting the research of this paper, the author has done a lot of desk work, and the preparation work of this institute is divided into two key points: historical data sorting and classified research.

1. From the perspective of historical data, the scattered research data to lay a solid foundation for the research work; "historical materials of southern Hubei", including: music data in the genealogy, music materials in the inscriptions, music data of southern Hubei, music data in the local Chronicles of southern Hubei, music materials of ancient books, music materials in the oral history of southern Hubei.

2. Analyze the content of folk music in southern Hubei with other disciplines from the perspectives of folk customs, immigration, clan, etc.: economics, culture, folklore, the relationship between immigration and music, and the intersection of aesthetics.

B. Various data collected

1. Text music and score data

In the process of research, the author met the following materials related to the musical play. These include: "Chinese opera of Hubei volume", "Chinese opera music integration", China ISBN center, version 1 in 1994, "Music of Tiqin Opera", Huang Zhongjun, Beijing: China federation publishing company, version 1 in July 1989, the Hubei opera integrated Tiqin Opera music (mimeographed), Hubei province institute of art internal data. In Hubei Volume of Chinese Opera and Hubei Volume of Chinese Opera Music, it is a simple and concise description of the Tiqin Opera, not much ink, but it gives a general introduction to the historical origin, development situation, the content of the repertoire and the characteristics of singing music. The book "Music of Tiqin Opera" is the only monograph on the study of this drama at present. The text part of the book has a more detailed introduction of the music ontology of Tiqin Opera, which has become valuable materials for the author to further study the music of Tiqin Opera. Music part recorded some Tiqin Opera important plate type and singing spectrum, the spectrum is the older opera workers in Hubei province in the 1980s in further play

popular area research, on the basis of field recording collection, careful analysis, notation, proofreading, verification work, and selected in the hundreds of preferred sections, so, the Tiqin Opera music is typical.

2. Audio and video data

The author has collected two kinds of information related to the Xianning folk music as follows.

First, tapes, VCDs, videos, such as the VCD CD by Hubei Zhengyuan Audio and Video Press, and the special recording in 1995, which contains typical plays and important songs of various industries.

Second, the author repeatedly went to Tongshan , Chongyang, Tongcheng, Chibi, Jiayu, Xianan and other places for field investigation and collection. He also recorded very detailed audio and video materials through WeChat and telephone calls with folk artists, which is also an important source of data in the later research process.

Third, the oral data. The author interviewed some Scholars and cultural officials specializing in folk music research institutions , and the information and knowledge obtained from talking with them have also become an important basis for writing this article.

C. Fielded survey process

Musicology is a humanities discipline based on empirical research. The characteristic of empirical research is to obtain objective materials through many observations and investigation of the research objects, and to summarize the essential attributes and development laws of things from individual to general. Musicology is not an experimental science that studies human laws, but an explanatory science that is designed to explain the meaning of human survival. The methodological principle is induction, not deduction, which uses descriptive methods to clarify a complex meaning clearly. Fieldwork is a necessary means to clarify the specific meaning of musical events. Field work is divided into three steps:

1. During the three years of my doctor, I have conducted comprehensive cultural investigation in Xianning, Hubei province. According to different music varieties, I have selected representative songs, dances, operas, and music types, described music events, explained social life, and understood cultural connotation with individual cases.

2. Consideration of the criteria of field selection points: First, based on referring to the results of previous collection and investigation, combining the existing experience and the inherent characteristics of regional culture, fully consider many factors of the region, population, nationality, migration route, historical origin, and the distribution characteristics of cultural sub-regions.

3. This topic will also grasp the problem between historical memory and reality reconstruction. In the investigation of field work, folk oral history is one of the sources of materials demonstrated in this paper. The method of oral history not only refers to the method by which historians collect and record oral historical materials, but also refers to the method by which historians write historical works based on part or all oral historical materials. How to correctly use its methods to analyze oral memories (refers to the oral materials that people recall their previous experiences and experiences); oral legends (refers to the accounts of previous people and events circulated in the form of word of mouth). How to strike a balance between the "fiction" component and the real behavior of fiction itself is the main problem in fieldwork.

Data analysis

Data analysis is a multifaceted methodology utilized in diverse fields of research to derive valuable insights, patterns, and correlations. This methodology has been instrumental in facilitating the understanding of various phenomena, including the examination of the theoretical basis of philosophy and the cognitive approach to specific cultural elements. In this context, data analysis can be employed to achieve two main research objectives:

(1) To study the ethnographical and musical context of Xianning people in Hubei Province

1.1 Xianning folk songs and their cultural interpretation

1.1.1 Theme and content of Xianning folk songs

1.1.2 Main genres of Xianning folk songs

1.1.3 Musical characteristics of Xianning folk songs

1.2 Musical characteristics and origins of Tiqin Opera in Chongyang

1.2.1 Musical characteristics of Chongyang Tiqin Opera

1.2.2 The historical origin of Chongyang Tiqin Opera

1.3 Survey of folk instruments in southern Hubei

1.3.1 Artistic characteristics and values status of Tongshan drum

1.3.2 Origin and development status of Chibi foot basin drum

1.3.3 Artistic characteristics and development status of Jiayu Wudu

(2) To investigate musical and culture dimension of creation identity process of Xianning people in Hubei Province

2.1 The construction of Xianning regional music culture

2.1.1 Social factors of regional culture formation

2.1.2 Spatial distribution of Xianning music culture

2.1.3 Influence of geographical environment on regional music

2.1.4 The concept of identity in a regional culture

2.2 Regional identity in folk music communication

2.2.1 Ritual symbol of Chibi foot basin drum culture

2.2.2 Communication of foot basin drum culture in folk activities

2.2.3 The communication order of the foot basin drum cultural ceremony

2.2.4 Cultural communication and regional cultural identity

2.3 National identity under the intangible cultural heritage movement

2.3.1 Contemporary values of national identity

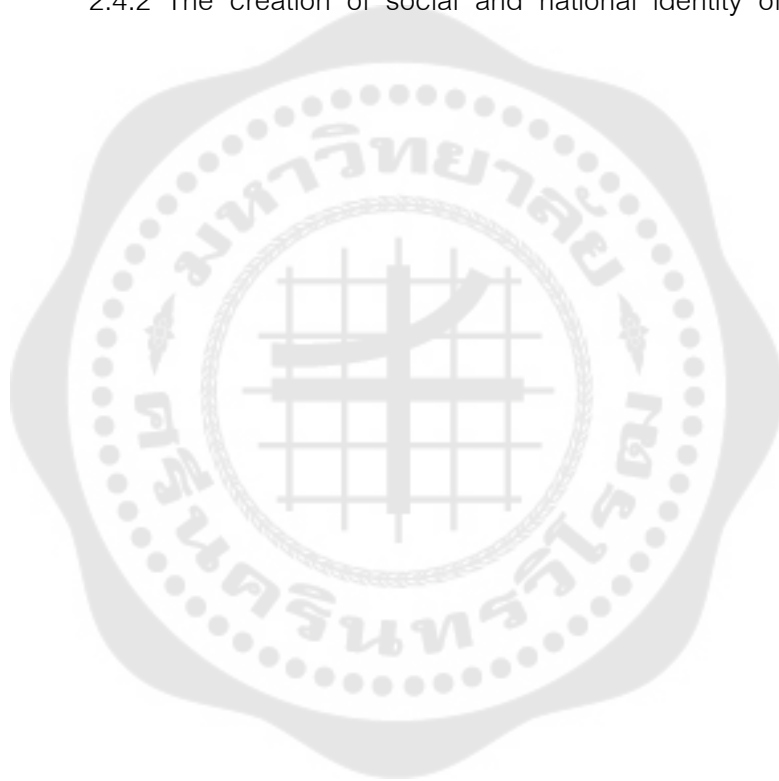
2.3.2 The Intangible Cultural Heritage Protection Campaign in southern Hubei province

2.3.3 National intangible Cultural Heritage Protection and college music education behavior

2.4 The Creation identity of Xianning people in Hubei

2.4.1 The creation of geographical and cultural identity of Hubei Xianning people

2.4.2 The creation of social and national identity of Hubei Xianning people



CHAPTER 4

RESULT

"The research on Musical Identity and Culture Investigation of Xianning People in Hubei Province is a qualitative study. The researcher will present findings based on the following two research objectives:"

1. To study the ethnographical and musical context of Xianning people in Hubei Province.
2. To investigate musical and culture dimension of creation identity process of Xianning people in Hubei Province.

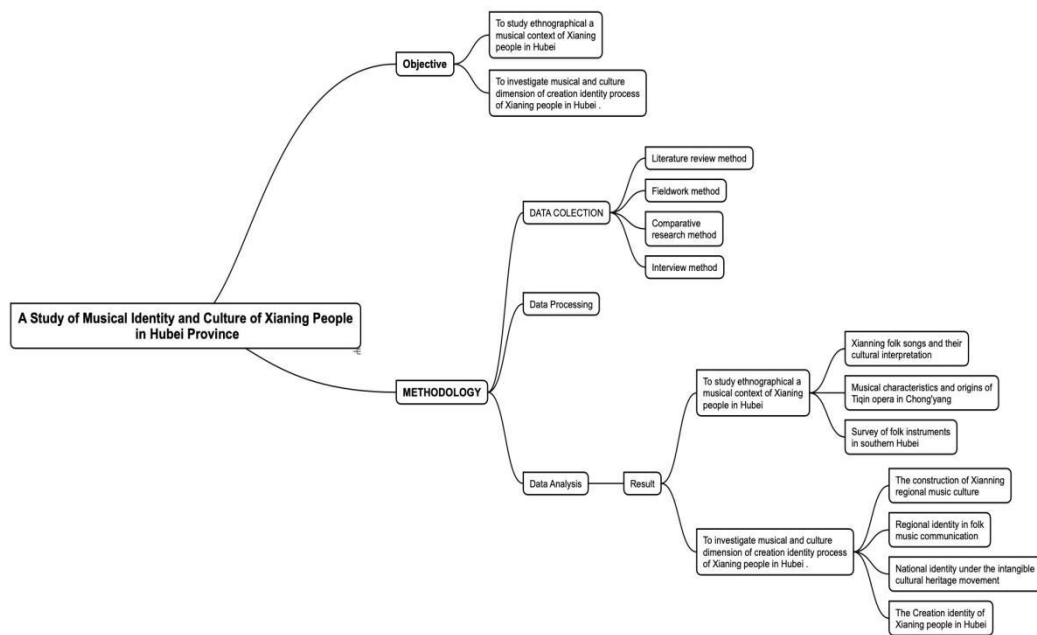


Figure 2 Research framework

Source: Wang feiyan

4.1 To study the ethnographical and musical context of Xianning people in Hubei Province

As described above, southern Hubei generally refers to Xianning City (including Xian'an District, Chibi County, Jiayu County, Tongshan County, Tongcheng County, Chongyang County), Huangshi City (including Daye City, Yangxin County), Shishou County, Ezhou City, Wuhan Jiangxia District, etc. Because these counties are in the southern part of Hubei Province, they are called "southern Hubei Province". In the narrow sense, southern Hubei generally refers to Xianning City, that is, Xianning City under the jurisdiction of Xian'an District, Chibi County, Jiayu County, Tongshan County, Tongcheng County, Chongyang County. The object of this paper is the folk music within the jurisdiction of Xianning City.

Folk music refers to the musical forms and works handed down by the people through the long history. It comes from the original life movement of human phenomenon, produced from human beings, originated from human beings, and developed from human development. It includes folk songs, folk songs and dances, folk rap music, folk opera, and folk instrumental music. The profound historical and cultural accumulation and diverse natural and geographical environment in southern Hubei province contain a wide variety of folk music culture.

Folk songs: typical representatives are Tongshan Mountain song, Tongshan God song, long narrative mountain song, Xian'an Gutian tea song, Chibi Mountain song, Chibi folk song, labor song, etc., among which Tongshan Mountain song is a provincial intangible cultural heritage project. In the Annals of Chongyang County compiled in the fifth year of Emperor Tongzhi of the Qing Dynasty, there is a record about the tea picking song.

Folk opera: the typical representatives are Chongyang Tiqin Opera, Tongshan Tea Picking Opera, Maoping Huagu Opera, Tingsi Di Flower Opera, etc., among which Chongyang Tiqin Opera is a national intangible cultural heritage project. The local Chronicles of southern Hubei recorded all kinds of information related to operas, religious beliefs, performance occasions, performance reasons, audience and other information related to opera. For example: the Qing Guangxu eight years of the copy of

"Xianning County Annals" "at the age of folk customs": "May 13, Guandi Temple for the" single knife meeting ". Play the drama to worship god, both urban and rural areas. "Qing Tongzhi seven years heart bureau this" Tongshan County Annals "" age in May ":" five days for the Dragon Boat Festival ", " make five-color dragon boat race, said 'seize the bid'; and cloud to surrender the loyal palace. East of the city drama in the Sanlu temple."

Folk instrumental music: typical representatives are Tongshan grass gongs and drum, Jiayu drum, Chibi foot basin drum, Tongshan drum, Chongyang Opera, etc. Among them, Tongshan grass gongs and drum, Jiayu drum, and Chibi foot basin drum are all provincial intangible cultural heritage projects. In the eighth year of Emperor Guangxu of the Qing Dynasty, "Xianning County Annals", "folk customs", "December" and "sun removal," there are records about folk instruments: " The sound of Xiao, drum and firecrackers is endless."

Folk song and dance: typical representatives are Tongcheng dance, Tongcheng dragon dance, etc, among which Tongcheng dance is a provincial intangible cultural heritage project. About the records of folk singing and dancing, the Qing Guangxu eight years of the "Xianning County Annals" "age folk customs": " June 6: rich family drying clothes, reading home drying books, the farm games worship god.

Folk rap music: typical representatives of Pai Zhou rap, drumming and storytelling, etc.

These rich folk music cultures have absorbed and integrated the essence of the local culture in southern Hubei, from values to the presentation of skills, from folk customs to cultural transmission, fully showing the rich cultural resources and unique cultural landscape in various regions of southern Hubei. The distribution of this dense music culture variety is quite special throughout the country, and this area has formed a special "folk music storage area". This chapter will elaborate from the most representative Xianning folk songs, Chongyang Tiqin Opera in local opera, Tongshan drum, Chibi foot basin Drum and Jiayu Wudu in instrumental music.

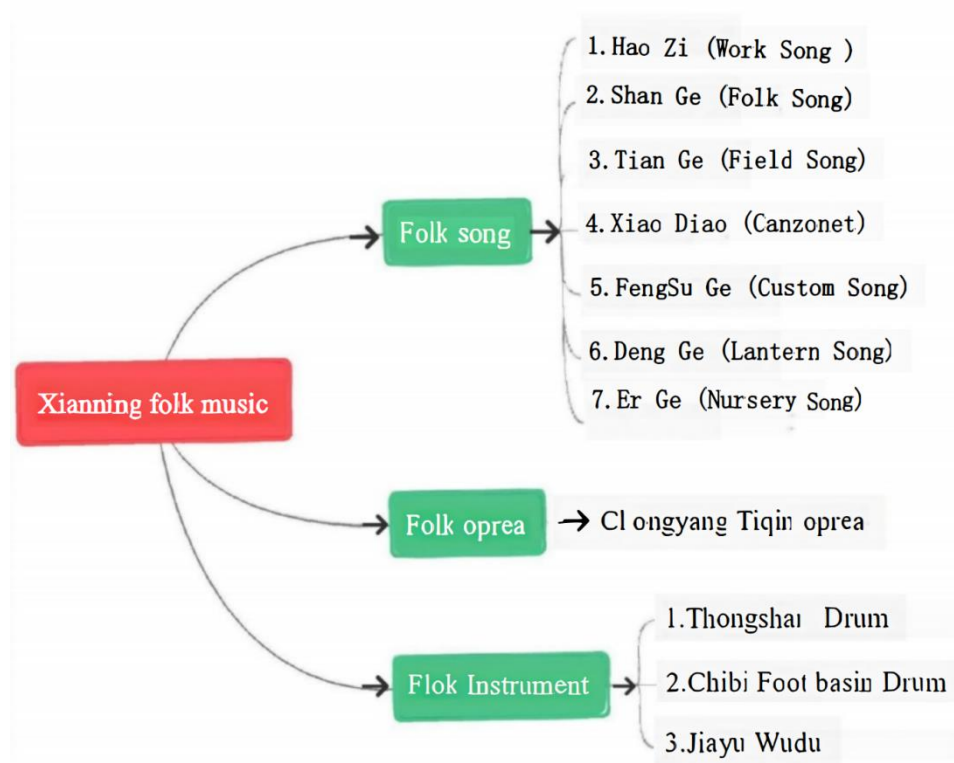


Figure 3 Xianning folk music types

Source:Wang feiyan

4.1.1 Xianning folk songs and their cultural interpretation

Folk songs are the collective creation of the working people, which reflects the life and culture of the people in different times, regions, and nations, and is the creation of the people to express their thoughts, feelings, will, demands and wishes. Folk songs are usually created orally, spread orally, and in the process of circulation, constantly influenced by different geography, climate, language, culture, religion, to produce a variety of new variants and musical forms. Folk songs have a strong reality, their theme content involves almost every field of life, labor production, love life, social struggle, ethical education and so on. Xianning folk songs are spread in Xianning (Xian 'a District), Tongshan , Jiayu, Chibi, Tongcheng, Chongyang vast Xianning area of southern Hubei' Han folk songs ". All the folk songs studied in this paper are from the

book "Hubei Folk Songs Collection-Xianning Regional Volume" led by Hubei Mass Art Museum and Xianning Cultural Bureau, and some folk songs from the author himself collected on the spot for many occasions.

4.1.1.1 Theme and content of Xianning folk songs

The theme content of folk songs is an important symbol to test whether folk songs have people's nature. In the folk song of the patent, it deeply reflects the people's life form and ideological style, creation, and enterprising spirit.

First, historical stories and folklore account for a considerable proportion. The way of spreading folk songs is oral, heart, heart. Therefore, the historical stories of the era as the predecessors will be passed on to the next generation with folk songs. In this way, each generation to generation will be handed down from generation to generation, so that many historical stories can be handed down among the people. For example, the song "Everyone pity Emperor Guangxu", "Sun Yat-sen of 1911 Revolution", folk song "King Li Chuang", field song "Three Brothers in Taoyuan Kitted", custom song "Qu Yuan Down from the Earth in the Air" and so on. The folk songs of these historical figures as the protagonists, on the one hand, reflects their review of history and the dissemination of historical knowledge, on the other hand, it reflects the people's respect for history and the praise and criticism of historical figures, and at the same time, it also confirms the profound truth that history is created by the working people. There are many long narrative poems sung with folk songs in Xianning, such as "Begonia Flower", "Plum Flower", "Orchid", "Osmanthus Flower", "Four Seasons Flower" and so on. The singing of such folk songs reflects people's pursuit of a happy life and yearning for a better future.

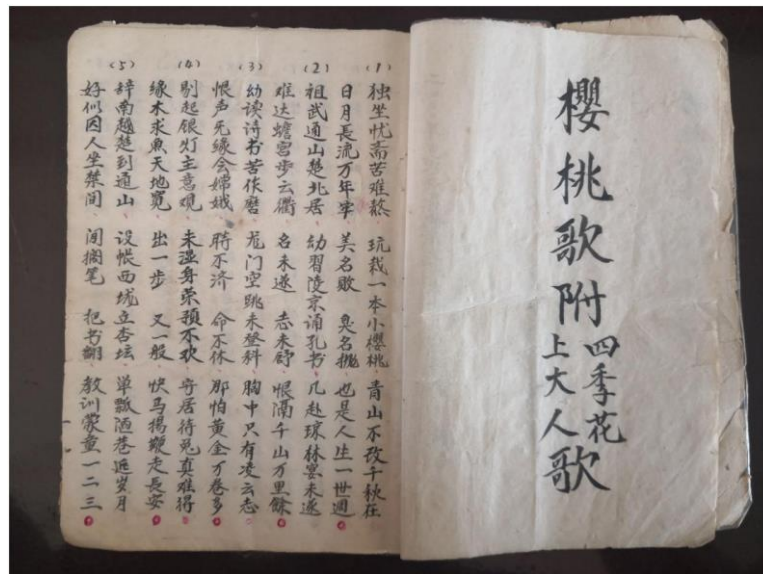


Figure 4 Folk song book "Four Seasons Flowers" collected in Tongshan

Source: Wang feiyan

Folk songs to reflect love and marriage life are also widely sung. Folk spread "folk songs without elder sister sing" and "no lang no elder sister song", form the proportion of this kind of folk song of larger historical and social reason is long-term feudal ideology bound people marriage love idea, those who must break through the traditional concept, can only take up the folk song this weapon. Such folk songs yearn for and demand for marriage autonomy and ridicule the feudal thought of ignoring parents' orders and matchmakers. There are also part of the folk songs reflecting the pure love of the working people, such as: "love sister is a good thing, ask elder sister even lang not even lang; love sister to even me, planted field to pull seedlings, the door to support the beam." Another example is the folk song that reflects the couple sharing weal and woe: "Ten fingertips pull the wall, tears advised me lang, you go to the mountain to cut wood to sell, I boil vegetables paste famine, poor through the bottom of the pot heart." This kind of folk song is the expression of the working people's view of love, and it is still the most popular folk song.

Folk songs are created by the working people, so they have an indissoluble bond with the working life. The proportion of folk songs of this kind of theme is relatively large, such as beating me, herding cattle, cutting firewood, picking mulberry, digging mountains, planting fields, pulling rice seedlings and so on, and so on, which have been described and depicted in the people's songs. Such as folk song: "Lang is in the mountain, the elder sister in the room, a day can does not play three rice friends, three days cannot play nine rubber band, there is no time to rest the shade." Long work song : " March long work in March side, the owner ordered to plow the field, the front of a big black summer, back shoulder a warped plow shaft, roar frighten the field." All kinds of songs, more folk songs from the labor production of the proof, all kinds of production labor are vividly depicted in the people's songs.

Folk songs are based on local materials, and the local customs and customs of various places should be sung. The deep feelings established by the people in the process of building their hometown reflect the people's love for their hometown and the singer hometown. The working people also pay great attention to their own life interest, which is an important part of their spiritual life, which is also reflected in the folk songs. Such as The White Song : " Never sing the white song, the wind blows across the river, a lamp to sink to the bottom, a ship of gypsum floating all over the river."

Some folk songs also have the function of imparting knowledge. In the past, the working people had few opportunities for education, and the knowledge of geography, Chinese, mathematics, and astronomical times could be taught in the form of folk songs. For example, "Cross writing" is the impart of historical knowledge, "October pregnant" is the imparting of physiological knowledge, "word puzzle" is the imparting of literary knowledge, "persuade spring" is the imparting of the knowledge of seasonal solar terms, and at the same time warned people to be an industrious and frugal person.

Folk songs are the aspirations of the people, and there are many folk songs that describe the suffering life, accuse the old system, praise the new society, and sing the new life.

The theme content of Xianning folk songs is very wide, summed up mainly historical stories and folklore, love and marriage life, labor and production, local customs, knowledge teaching, accuse the old society, praise the new system and so on. Folk songs are the aspirations of the people, it reflects the feelings of the working people; folk songs are collective creation, it condenses the wisdom of the people. With the development of history, folk songs write down the pulse of social progress. With the rapid development of socialism, the construction of material civilization and spiritual civilization is constantly leaping forward, and the theme of folk songs is also constantly enriching. We should pass on the traditional folk songs from generation to generation.

4.1.1.2 Main genres of Xianning folk songs

Extensive folk songs are sung with a variety of folk song genre form, and each genre form of folk songs, and each folk song, have their own environment and social roots, according to the different role and different forms, we can divide Xianning folk song type, work song, folk song, field song, Canzonet, custom song, lantern song and nursery song seven categories.

1.Hao Zi (Work song)

Work song, people work together the same meaning, and the working people's working environment closely accompanied, closely with the labor rhythm. Because the trumpet is the flag order, it has the function of directing production and coordinating labor force. The song is the sound of Shouting, calling, so Xianning people sing in the process of labor called "Shouting". Xianning has a diverse geographical environment, including the mountains of Tongshan , Chongyang and Tongcheng South counties, and the three counties of Chibi and Jiayu live by the river, so the folk work in a variety of songs, such as: hitting, carrying, pressing oil, water, boats, boats, and boats, etc. Among them, the song is the most popular song in Xianning.

The hit song is shouted (sung) by people to unify the movement and relieve the fatigue. Xianning hit song singing content is very extensive, there are people sing, see things sing and for the command hit and impromptu sing, based on historical stories and folklore. The hit song is also called "hit my song", "my song". It is

people in the dike dam, digging the singing forms of the hit chant are all the singing words of the lead singer, the harmony lining words or the interspersed lining sentences. Lead the crowd with the rhythm of the music, I do not move; when the resultant will lift E, then fall. The tune of the chant is high, bold, and appealing. The beat is more regular, and the rhythm is very distinct. Normally, the vocal range is within the octave, and the singers sing with the true voice.

The miner of the next sentence and the four-sentence pattern are the most common. Use the traditional five-tone tone. For example, Tongshan 's hit song "Ren ren ke tan guang xu wang" is composed of A sentences, written in A five-tone style, with simple melody and rhythm.

人人可叹光绪王

Ren ren ke tan Guangxu wang Song

(Everyone commemorates the King of Guangxu)

Transcriber: Wang Feiyan

The musical score is written in a single treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The melody consists of two lines of music. The first line contains the lyrics: shi liu ya kai hua me yo yo zi you huo hei ye you huang na me, ren ren ya ke tan me yo yo zi you huo hei guang xu wang na me. The second line contains the lyrics: hei hei huo hei huo hei huo hei wai wai zi yo, hei hei huo hei huo hei huo hei wai wai zi yo. The notes are simple, mostly quarter and eighth notes, with some rests and ties.

Figure 5 Tong shan folk song "Ren ren ke tan guang xu wang"

Source: Wang Feiyan

Another example is the Chibi folk song "Dui mian shan shang yi ke huai", which is composed of four sentences and five tones of A Shang.

对面山上一颗槐

Dui mian shan shang yi ke huai song

(There is a locust tree on the opposite hill)

Transcriber: Wang Feiyan

dui mian you huo huo shan shang ya ha hai e cai hua cai lian hua ya hai

3
yi ya shu huai ya he long de er li de er long he

5
lang zai na ha ha shu xia ye ai cai hua lian cai hua ya

7
deng na mei mei ya lei long de er li de er long a

Figure 6 Chibi folk song "Dui mian shan shang yi ke huai"

Source: Wang Feiyan

2. Shan Ge (Folk song)

Folk song, as the name suggests, are sung on the mountain. The melody of folk songs is a kind of song cavity handed down since ancient times. When people sing folk songs, they sing with the words. Therefore, the melody of folk songs has the flexibility of "ten songs sing nine different". Xianning folk songs generally refer to

the lyric songs sung in the mountains, including high cavity, flat cavity, low cavity folk songs, cattle folk songs, firewood songs, hemp songs, folk songs and so on. High, flat and low cavity folk songs are the most common in Xianning folk songs. The song sentence structure is the most common five sentences, mostly using the national five tone style.

High-tune folk songs are also known as "scattered across the mountain lost", "across the ridge song". It has a high tone, broad vocal range, undulating melody, free rhythm, drag (swing cavity) is very long, using a lot of lining words, emotional bold, singers on the mountain with a fake voice (singers also called "edge sound") singing. Most of the people solo, there are also two people duets, sing, sometimes there is a leading word, many and lining words. For example, Tongcheng's high-tone folk song "Sai ge hui shang wo dai tou" is composed of five sentences, using B feather five tones.

赛歌会上 我带头

Sai ge hui shang wo dai tou song

(I want to lead the competition by singing)

Transcriber: Wang Feiyan

The musical score is written in a single treble clef staff with a key signature of one sharp (F#) and a 2/4 time signature. The melody is characterized by a high, undulating line with frequent eighth and sixteenth notes, and some longer notes with slurs. The lyrics are written below the notes.

sai ge ge hui shang wo dai tou chang qi ge ge lai wo you jin luo tou

ge ming lu shang bu hui luo tou nong ye sheng chan wo dai you tou

she hui ge zhu yi you ben luo tou

Figure 7 Tongcheng high-tone folk song "Sai ge hui shang wo dai tou"

Source: Wang Feiyan

Pingqiang folk song is a kind of folk song with relatively smooth melody, strong singing, regular rhythm, and delicate emotional expression, which for singers with true voice (also known as the singer voice) in the wild. It is often used by singers to sing long folk narrative folk songs. For example, Xian 'an's flat folk song "Ru he che de yi yang qi" is composed of five sentences, using G character and five tone.

如何扯得一样齐

Ru he che de yi yang qi song

(Everyone is different, so there is no need to compare them)

Transcriber: Wang Feiyan

tian shang qi yun ai di xia ai yin a mo xiao ge qiong a ren a achuan po yi you

shi ge zhi tou a you chang a duan na a shan lin shu mu you gao di a

you gao wei di a ru he you che de a yi yang qi a

Figure 8 Xianan flat folk song "Ru he che de yi yang qi"

Source: Wang Feiyan

Low accent (also known as dwarf accent) folk song is a soft and low folk song, with low melody, strong sense of rhythm, and low volume, most of which are sung by women in the local folk tune. Full of narrative. The content is mostly to accuse the oppression of women in the old society and system or their unfortunate experiences. When singing, this kind of folk songs are called "crying folk songs" in

Tongshan County. For example, Tongshan folk song "Shi ku jie" is composed of five sentences, using G character and five tones.

十哭姐

Shi ku jie song

(Sigh at the tragic fate of women)

Transcriber: Wang Feiyan

yi ku jie lai lei bu gan you sheng sheng yuan hen na pan.guan luo

jie ye you hen yan jun xia le yan ye chui xiong dun zu

hao xin suan you pang ren ting jian xin ye han you

Figure 9 Tongshan folk song "Shi ku jie"

Source: Wang Feiyan

In addition, there are distributed in the Haixing area of Xianning, with the form of the song, mostly in the form of the suffering of the poor people and rural men and women in the real voice, beautiful melody, and smooth tone. Cattle folk songs, hemp songs, and other folk songs, and the rhythm is diverse and free.

3.Tian Ge (Field Song)

Field song is the agricultural song, the most common field song is the grass gongs and drums, generally refers to the farmers in the paddy field, early or hilly hillside on the work for the command of production, encourage energy, reduce the

fatigue in the process of heavy labor, to the song master, the singing and singing form, and the accompaniment of gongs and drums set. For example, Xianning area is called "planting field drum", "planting field gongs and drum", "falling field ring", "field name", "digging mountain drum", "mountain drum", "mountain gongs and drum", "digging ground drum", "playing single drum" and so on. The theme of the gongs and drums is very wide and rich, including singing historical figures, singing legends, teaching rural knowledge, and improvised oral creation by song masters. On the melody, there is the tone of the rhythm stretching, but also the colloquial melody with a compact rhythm, forming its own rich tone. There is usually a solo or a duet.



Figure 10 Singing field songs while working in the fields

Source: Wang Feiyan

4. Xiao Diao (Canzonet)

The word "tune" has the meaning of "tune" in the folk, and the Canzonet is the meaning of short songs, also known as the time tune, which is usually spread by foreign folk artists to the local to sing. After the spread of the past dynasties, in the art after more processing, with the characteristics of balanced structure, orderly

rhythm, delicate tune, gentle and soft characteristics. Xianning's number of Canzonet, the theme range is very wide. Xianning Canzonet shows the feelings of delicate twists and turns, regular rhythm, singing form to solo for more, followed by duet and a leading crowd and, etc. The format of Canzonet lyrics is diverse: in addition to seven-character sentences, there are also long and short sentences, in addition to two sentences, four sentences are common, often non-dual three sentences, five sentences and other structures; coupled with the rich and varied lining, make the structure of Canzonet songs more mature and varied than the song and folk songs.



Figure 11 Singing Canzonet on the fire during the winter slack season

Source: Wang Feiyan

5.Fengsu Ge (Custom song)

Custom song refers to the songs sung in the unique custom ceremony of Xianning. Xianning folk customs simple and honest, local customs inherited from generation to generation, people in a variety of rural atmosphere on the etiquette, singing the custom song, spread in Xianning various places. Among them are dragon boat tune, cry marriage, funeral song, God song and so on. Custom song is the folk

music on various important folk ceremonies, is also the most can reflect the Xianning people's religious belief, family culture, ethnic identity, and other issues of the music form, will be described in detail in the next chapter.



Figure 12 Tongshan Divine Song Festival

Source: Wang Feiyan

6.Deng Ge (Lantern song)

Lantern song refers to the song sung by people when playing with the lamp according to the customs of various places. Because playing with lanterns is mostly a festive form of singing and dancing, so the lantern song is also called a folk song and dance song. Xianning city lantern song form is wide, there are lotus boat, high warped, land boat, lanterns and so on. The content of the lantern song is more extensive, singing historical stories, love stories, folklore, watching lanterns, flowers, songs, flowers, and some humorous and funny songs. Lantern songs have a deep life atmosphere and strong local color, singing content to sing auspicious, sing peace, sing harvest, sing rich and congratulations. The tune is relaxed and lively, and the rhythm is lively, with rich local flavor. The tone is based on the tone.



Figure 13 Xianning Lotus Boat Song

Source: Wang Feiyan

7. Er Ge (Nursery Song)

Nursery Song are songs sung by children to reflect their own life and interest. The number of Xianning Nursery Song is not much, but the content is very rich, with the mother shook the children to sleep, such as "my son to sleepy", "baby sleepy", "baby sleep", "enlightenment song", "primary school", "moon", "cattle song" "playing cattle whip", and teach sea song, riddle song, practice song (tongue twister) and so on. The tune of Nursery Song is short in syllables, the vocal range is not wide, and the rhythm jumps, close to the chanting. Nursery Song singing form has a solo, also have a question-and-answer duet.

4.1.1.3 Musical characteristics of Xianning folk songs

Folk songs are the music of the masses and the poetry of the masses. The lyrics and tones are the most basic factors of the colorful and colorful folk songs. The following is the lyrics, tunes and song structure of the musical characteristics of Xianning folk songs.

1. Language characteristics of Xianning folk songs

Folk songs are the collective creation of the working people. It has been sung by millions of people and formed a variety of lyric formats through continuous training. Music is the product of feelings, language is a way and method of expressing feelings, and the tone of language is an important factor of language, is also one of the most common means to express feelings. Xianning is located at the junction of Hubei, Jiangxi, and Hunan provinces. Most of the spoken language belong to the Jiangxi language system, and the two ends of the junction with Hunan have Hunan sound, and the dialect of each county is six tones. Due to the restraint and influence of dialect intonation, Xianning folk songs also have different artistic characteristics from other places in tone. Xianning dialect has six tones, the tune of Xianning folk song has a very close relationship with the dialect, the melody of the suppression, Yang, dun, frustration, all by the dialect tone, this melody is a local melody handed down since ancient times, such as [Sol La Do Re], which is a popular tune melody in Tongshan . When this four-tone scale is stacked in the song, it becomes a unique tune. The ancient tone of Xianning is a folk song cavity or called a mountain drum cavity. It is often composed of [Sol La Do] and [La Do Re]. When the cavity acts, the melody of the basic tone will be controlled by the dialect intonation. Because of this restraint, the melody with the basic cavity often conforms to the intonation of the dialect in the pronunciation of the lyrics. The intonation of Xianning dialect constitutes a unique local language level and oblique. In folk songs, the level and oblique of the lyrics is often reflected in the static relationship of the song.

In addition, there are many common lining words in Xianning folk songs. There are general lining words and meaningful lining word lining sentences. The lining words (especially the lining sentences of meaning) appear alternately with the positive words in the song, which makes the song style and sentence patterns of folk songs more complicated. We call the folk songs. This kind of folk songs exist in many Tian songs in Xianning area and become one of the characteristic sentence patterns. If you take the appearance of the subject and the sign head. In the song, there are two

kinds of one sentence and two sentences. An interspersed method: that is, half of the singing of the song, there is a general lining words, the word sings a sentence, the first sentence. Two sentences with method: is positive sing one, a general lining, positive sing two sentences, with first sentence, the above column positive and number, for example, two lines with singing way the two interspersed type of song, most is composed of song card song body form, singing method is by the song teacher to lead, the state cavity and sing. The word style of Xianning folk songs is the most common with four sentences and five sentences, followed by similar urgent commands. In syntactic structure, seven words and one sentence are the most.

Xianning folk song lyrics of the speech devices are also very diverse. For example, improvisation, comparison, dual, foreshadowing, exaggeration, overlap, asking, reflection, idioms, slang, proverbs, homophonic, pun and digital words, are used by the working people to send the feelings, making the folk language vivid, sincere, and sincere.

2. The scale and tone type of Xianning folk songs

From the point of view of the scale tone type, Xianning area folk songs, three, four, five, six, seven sound scales (sound list). In the existing data, the pentatonic scale is the most, the quadraphonic scale is the second, the proportion of the six-tone steps and the separate three-tone folk songs is not large apart, and the sevens tone scale is very few. In terms of tone patterns, there are Gong, Shang, Jiao, Zheng, Yu and transferred folk songs, but the levy tone patterns are the most. Yu tone type period, official tone type again, business, corner tune type and transfer of folk songs are rare. In 1983, the official organization of "Hubei folk songs into Xianning regional volume" folk songs, has collected forty three tone alone of folk songs, with [Sol La Do] and [La Do Re] cavity, is in four scales, five scale and six sound order of folk songs, also can obviously feel with [Sol La Do] and [La Do Re] as the backbone cavity. In some places across the river from Jingzhou area, there are found folk songs with [Do Mi Sol] alone, and in some places bordering Hunan province, there are found folk songs with [La Do

Mi] alone. These undoubtedly reflect the tone characteristics of folk songs in Xianning area.

3. The song-body structure of Xianning folk songs

Xianning folk songs have many segmented songs, which has become a unique form of local stereotypes. From the style, it can be roughly divided into single sentence, two sentences (up and down), three sentences, three sentences and a half sentence, four sentences, five sentences, five sentences, wearing sentences and various structures with lining words.

Single sentence: by a music sentence melody with two or four sentences as a paragraph of lyrics, using the lining word lining cavity to expand the music body, enrich the music content, and obtain the integrity of the song.

Double sentence: composed of two or four sentences of two complete sentence structure, the so-called sentence refers to the structure of A + B.

Three sentences: take three sentences as A short paragraph to form the phrase structure of A, B and A. Due to the asymmetry of sentence pattern, it is common to repeat a few words in a certain sentence to expand the curvature and balance the whole curvature structure. Due to the need of music, the structure of three sentences on the song is often reflected in three and a half sentences in the word body.

Three and A half sentences: refers to the three sentences (usually "ah", "ye", "yo") to form the music structure of A, B, C and B."C", as the outlining, plays the role of expanding the curvature and trying to smooth the whole curvature. At the same time, due to the changes in music, the three sentences and half sentences on the song body is often in the word body, which is the structure of the three sentences.

Four sentences: each lyric is four lines, and the whole line of four lines. The four sentences of this structure are the most common in Tongshan folk songs. At the same time, some singers are often not bound by the four lines of lyrics, or two lines of lyrics with lining words to replace the line of the whole melody, or four lines of lyrics with lining words. They often form AB + A 'B' echo sentence, or ABCB' imitation sentence.

Five sentences: Each paragraph consists of five lyrics and five asymmetric phrases, forming an A + B + C + A '+ B' structure. The fourth sentence imitates the first sentence, and the fifth sentence imitates the second sentence. Most Tongshan folk songs belong to the form of these five sentences.

Also called an urgent password. So-called catch is the meaning of the compact, their structure form is often two slightly slow and stretch music as a sentence, the third and fourth into fast white rhyme, the last five and reduction into slightly slow and stretch music, and as the end of the whole song, form a complete ABA technique this is a characteristic of this kind of variant folk songs.

In a song, two related or different lyrics are interspersed, using coherent and complete phrases to mix them into a whole song. This form and structure of folk songs are the most common in the Tongshan drum. When singing often by two people or one person and people between each other, cross singing. The lyrics are usually three and a half and five sentences, one and a half with five sentences, in which people call three and a half sentences and a half fixed lyrics as "song head" and the five sentences as "song" or "song young". In addition, there are the lining words, lining sentences, lining words and the content of the lyrics without a direct connection meaning as fixed lyrics, for multiple sections of songs interspersed sentences.

In short, Xianning folk songs preserve a very rich folk local language vocabulary and musical expression techniques, which has formed its strong local characteristics. The long history breeds a wide range of Xianning folk songs, various forms of folk songs, are formed by the working people in various working environment and social practice and gradually improve, it has its formation, spread, development, improvement of the law. Intelligent wisdom of Xianning people from the simple art practice of folk song genre form, make them can sing in various periods and occasions, it records the Xianning past, present, believe that industrious and brave Xianning people in this fertile land will create more and better new folk songs.

4.1.2 Musical characteristics and origins of Tiqin Opera in Chongyang

Tiqin Opera has been widely spread in the southern Hubei province in history. With the development and change of history, it is only active in Xianning Chongyang County. It is the most distinctive local traditional drama in southern Hubei province, and it is also the only music national intangible cultural heritage project in Xianning.

4.1.2.1 Musical characteristics of Chongyang Tiqin Opera

The vocal tone of Tiqin Opera includes three categories: positive cavity, miscellaneous cavity and Canzonettone. Positive cavity is the main vocal tone part of Tiqin Opera music, which is divided into positive tone, sad tone, one word tone, negative tone, and dream tone. The tunes are all named after different performance functions. It is the main cavity of Tiqin Opera music, suitable for all business, more used for narrative singing, such as "mountain bo visit friends" described in the road, recall with Zhu Yingtai acquaintance, sworn, respectively, affection and think of immediately can meet joy mood is positive, and in the "three xi" in the old home courtyard as the life of the public cleaning state Huatang hang picture content and "snow mei view painting" is Dan Qin Xuemei sigh his life is singing, this fully illustrates the positive has many side performance function and extensive adaptability. Sad local also called sorrow, sorrow, sorrow, often used for grief, grief, and anger, such as "broken bridge" is Dan Bai Suzhen was after the sea defeat, using sorrow to express her frustration, regret, unwilling to give up the complex mood, such as in the clown to mother-in-law after the cold, he also sang to show angry mood. A word tone is good at the performance of extremely sad emotion, often in the role of very sad and cry when the use, such as "Dong Yong sell body" niche Dong Yong is to talk out the sad feeling of the father; Yin tone is also called the soul, is the gods, ghosts in the dead, the living dream singing, the singing is quite gloomy atmosphere. The dream tone is dedicated to showing the tone of the character when unconscious or dreamy. The dream tone is almost not sung in an independent form, but more often according to the needs of the plot. As the role in the drama, the dream tone can be transformed to any tone in the cavity. According to the author of the survival status of the field results, the local culture department members, artists, and it is

generally believed that the cavity is authentic Tiqin Opera, Canzonet and medley lack of Tiqin Opera flavor, and now the Canzonet and Canzonet performance rate is quite low, so based on this situation, the Tiqin Opera music cavity part is limited to the study of the cavity (Huang , 1985).

1. Structural characteristics of the Tiqin Opera positive cavity.

The main tone of the Tiqin Opera is the structure of the next sentence, and the lyrics are "two, two, three" and the seven words of "three, three, four" cross sentences. In combination with music, the first four characters of the seven words and the first six words of the cross, and the last four characters of the seven sentences and the cross. At the same time, there are also long and short sentences with the upper and lower structure, which are called "snatching sentences" by artists. This kind of lyrics structure is that the singer weaves different lyrics and seven words and cross sentences according to the needs of emotional expression. The method of sentence sentences has the characteristics of flexible tone and colloquial melody. The music in "Tiqin Opera music" shows that the structure of the cavity is very single tone, the sad tone, the dream tone part of the singing section has four bars of the first part of the four bars of the asymmetric structure artists often take different content, different emotions, different structure of the singing structure, we classify it as "roof single cavity" and "roof and tail two cavity" structure.

The so-called "roof single cavity" means that the lyrics at the beginning of the singing sentences of the structure type continuously follow the natural rhythm of the language during the development of the melody without interruption. For example, the singing of Zhu Yingtai in the main tune drama "Song You":

送 友

Song You song

(Farewell to friends)

Transcriber: Wang Feiyan

xiong di(yi) shuang shuang zuo (a) shu fang (a)

7
jian dui(yi) yan zi rao_ hua tang (ai)。

Figure 14 Zhu Yingtai singing in Tiqin Opera "Song You"

Source: Wang Feiyan

As can be seen from the above example, the first words of the sentence are in the board and there is no interruption in the sentence. As we found in the Play Music, we found that all the lyrics of the top of the cavity were the seven-character sentences except for one case. The lyrics of the roof single cavity structure are mainly seven-character sentences.

The so-called "roof split tail two cavity type" means that the beginning of the singing sentence is in the plate, and at the same time because of the tail tease and the front waist tease are separated because of the door or rest, so it is called two cavity type. For example, the singing of Qin Xuemei in the formal drama "Qin Xuemei Guan hua":

秦雪梅观画

Qin Xuemei Guan hua song

(Qin Xuemei watched the painting and thought of her own tragic fate)

Transcriber: Wang Feiyan

The musical score is written in a single staff with a 2/4 time signature. It consists of five lines of music, each with lyrics in pinyin underneath. The lyrics are: qin (na)xue (ye)mei (ya) zha (ye hai) fu tang (ai) xin zhong (na) si (a) xiang (yi ya), si (ai)xiang (ai) qi (ye) nu (wai) ming ku (na) hao bu (wai) bei shang (yi ya).

Figure 15 Qin Xuemei sings in the Tiqin Opera “Qin Xuemei Guan hua”

Source: Wang Feiyan

From the above examples, it is not difficult to find that whether it is a seven-character sentence or a cross sentence, each sentence is divided into two by the passing gate, and the end is separated separately, and the upper and lower sentences are connected by a passing sentence. This structure type exists in the Tiqin Opera. The main cavity structure of Qin opera is mainly represented by "roof and tail two cavities".

2. The singing characteristics of the Tiqin Opera main cavity

In the interview, the author learned that the local artists roughly divided the singing methods of the Tiqin Opera into small sound, namely false, this voice, namely true voice; cold voice, refers to the voice forced from the throat, with rustle, also known as blast sound.



Figure 16 Chongyang Wenchang Opera Troupe performed in the countryside

Source: Wang Feiyan

Taking the existing spectrum at hand as a reference, the author repeatedly listened to the audio data collected in the field survey. The results show that there are many slippery sounds in the singing of the Tiqin Opera, but it does not change the backbone sound of the melody, which belongs to the melodic moistening cavity, and mostly plays a decorative role. In the book "Play Music", there are three degrees of sliding between the Gong Yu sound and the characters.

"Fake music" is a common way to transport your voice in Chinese folk music, which is found in much music across the country, which is also a distinctive feature of the singing style of the Tiqin Opera. This with false refers to the real voice, with

falsetto in the process of acting, false voice is in the original melody based on the eight degrees singing. Stout-to has a relatively fixed position, in addition to the actress and clown singing, the tone of the end of each tone are sung in a fake voice, the middle of the short tone to sing, but the position is not fixed, sometimes these sounds even sing in this voice. False voice domain between g_2 to g_3 , multiple "Yi" singing, falsetto melody is descending into, or a wave level into around, usually put the last sound is very long, however, after a slide, eventually to which a sound sounds not very fixed, artists can according to their own music feeling for free processing. The timbre of the fake voice is in stark contrast to the real voice, which local listeners are happy to listen to and consider having a "charm".

In the singing process of the Tiqin Opera, the outlining words can be seen everywhere. In each section, there are the lining words "ah, ah, ah, cough", forming a lining cavity, which is called "lining" by the local people." 'lining' is to insert a certain length of lining cavity in the basic structure to cause the expansion and change of the structure. It is one of the common traditional expression techniques in Chinese folk vocal music. "The lining words are mostly function words with no meaning. On the surface, there is no actual connection with the lyrics, but in fact it has its specific role. The lining words in the Tiqin Opera singing can be divided into the lining words in the phrase and the lining words after the phrase, the former is interspersed between the lyrics, in compliance with: Brothers (Ai) both sit (Ah) book (Ai) room (Ah).

The outlining here is generally a supplement to the lyrics, which plays the role of aggravating the tone and filling the tone change of the melody and is also a foil and foreshadowing of the content of the lyrics. The latter is to add a lining cavity at the end of the sentence or sentence.

As the main part of the lyrics, leaving the singer more space to fully express their emotions, which is the continuation of the singer's feelings. For example, here "see the spirit" with the lining word with a long drag, which properly shows the singer's sadness.

3. The main musical instrument and band composition of the Tiqin Opera

The accompaniment instruments of the Tiqin Opera are divided into main playing instruments and auxiliary accompaniment instruments. "The main instrument is the dominant instrument in the composition of the (ensemble) band, and it is sometimes also the law instrument of the music. The main instrument is established by the influence of cultural background, sister art and the creation of performers in the historical development of music and overlaps and changes due to the impact and influence of social, historical, and cultural changes. The main instrument is not only a direct expression of the local style and personality of music, but also one of the important bases for us to understand the historical level of traditional music culture."(Yuan Jingfang, 1999) This is a definition of Yuan Jingfang to the concept of the main instrument. Sometimes people do not listen to the singing, and the performance of the main instrument can also hear the style and characteristics of an opera. Therefore, the main instrument plays an important role in the opera.

The main instrument of the Tiqin Opera was originally called "Tiqin ". The violin is mostly made by the size of the player's hand. The rod is 55 centimeters long, with three fingers in front of the rod and six fingers behind the rod. Pear Wudu or tung Wudu; the rod head dug into the tap type, two strings from the mouth; under the tap for fixed Wudu, bamboo drum, snakeskin, 20 cm long; traditional bow made of ponytail or palm silk. There is a nail on the pillow above the piano pole. When playing, the left thumb is hooked on it to avoid sliding. In the performance, do not change the handle, with the second joint of the finger, the strength is large, the bow method is simple, with the middle bow, often with two bows at a beat."This paragraph is a brief record of the form and playing method of the play in Huang Zhongjun's " Opera Music ". With the passage of time, the main instrument of the play has changed greatly in all aspects. The author found that the violin is gone, instead is a big drum Huqin this bow instrument, the reason, according to local artists, because the original instrument system

is unique, first do very troublesome, then the size of the violin is not unified, a piano may only suitable for the player themselves, for another person with due to the differences in individual physiological conditions, may use will not conveniently, so the instrument itself in use has great limitations. In addition, the sound of the violin is rough, there is a buzzing, timbre, and big drum Huqin is similar, but always with a lot of sound, sound sweet, at this point than big drum Huqin is inferior, and the size of the big drum Huqin is relatively fixed, so over time was replaced by big drum Huqin. In the field survey, the author measured the instrument, the shape of the drum is similar to the Erhu, but the drum is slightly larger than the Erhu, the rod is about 76cm long, the texture is pear Wudu or sour Wudu, the drum is made of bamboo, the barrel is 16.2cm long, the diameter of the speaker is about 9.8cm. Silk strings are wound, and they are wide (the distance between the strings and the rod at the Jin) is about 2.5-3.2cm, which is much wider than the conventional 1.8cm. This distance for people who use the finger belly or joint to press the string, is more natural and relaxed, and the formulation of the width is possible.

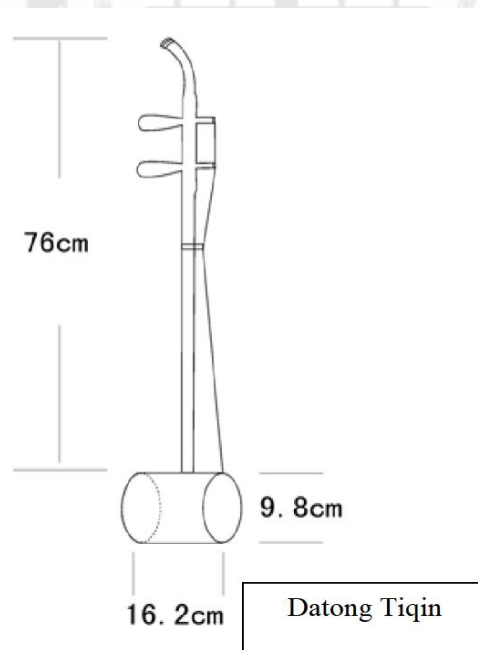


Figure 17 The main musical instrument “Datong Tiqin”

Source: Wang Feiyan

The fixed string is d-a. In the cavity, only the shade tone is played with sol-re strings, and the other tones are played with re-la strings. Re and la are two empty strings, and sol and do are two kneading strings. By string and Erhu play to abandon the previous string method, with the second joint string fingers, playing with joint pressure string while constantly rolling on the string, has a strong style, sound is also very vigorous, but bad intonation control, unfavorable play fast-paced paragraph, so the Tiqin Opera artists learn from the Erhu string method now. Right hand with bow method and modern Erhu with bow is basically the same, the player's right palm is half clenched fist, the bow root, in the third joint, the index finger natural bending on the bow, the thumb finger above the bow near the index finger of the third joint, middle finger and ring finger into the bow and bow hair. The bow method of transporting the bow is relatively simple, and the middle bow is often performed with two bows at one time, with almost no need to connect the bow. To pursue the change of timbre and repeated homology, the bow change, sliding finger, pad finger or alternating internal and external strings are often used.

As the saying goes, " three singing, seven scenes. "The role of the band in the drama cannot be ignored, the band of the violin drama is divided into literary field and martial arts field, the literary field is mainly orchestral instruments, and the martial arts field is mainly percussion instruments. There are three instruments in the field, Erhu and Suona. The division of labor is that one person plays the harp, and the other person plays the Erhu and plays the Suona. The martial accompaniment instruments are big drum, grand drum, plate drum, big gong, and small gong. Two people play big drum, grand drum and plate drum, and the big gong and small gong are played by the actors.

The Erhu in the Tiqin Opera is the same as the Erhu on the market now. It will not be repeated here. The Suona uses the middle Suona, the length of the pole is about 52cm, and the diameter of the lower end of the bowl is about 16.3cm. The Suona performance appears at the beginning and end of the singing section. The sound of the medium Suona is loud, strong, and powerful, which can set off

the atmosphere. In Wuchang instrument, the drum surface is made of cowhide, with diameter of 47cm, height of 78cm, diameter of drum surface 21.7cm,37.2cm, diameter of plate drum surface 25.3cm and height of 5.7cm, as shown in the figure:

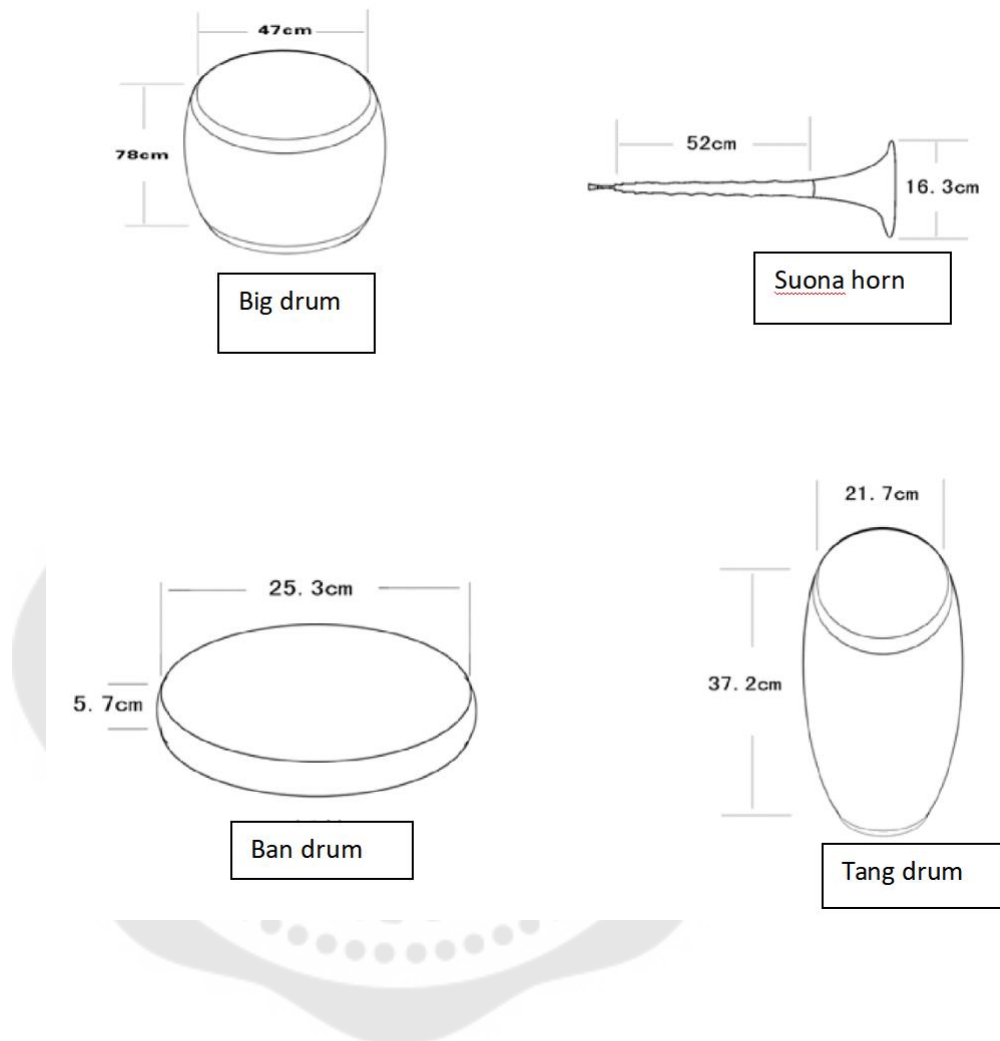


Figure 18 Cappella instrument “Da Drum, Suona, Bangu, Tang Drum”

Source: Wang Feiyan

The big and small gong are both copper and 45 cm, 26.2cm in diameter. Big gong and small gong are usually hung on a board or other objects, it is very convenient to hit, a person can be competent, the purpose is to save manpower.as shown in the figure:



Figure 19 Cappella instrument “Luo”

Source: Wang Feiyan

Among them, the drum plays the role of the leader in the local player, called the "drum guy", hanging the drum from a Wuduen frame and tapping it with two bamboo drumsticks. The plate drum is divided into single click, double click, wheel click, plate click and so on. Key stroke is only the right hand drum drum, also called "singles", double stroke and wheel strike method, refers to the hands with the drum stick and alternating rolling, double stroke, also known as "doubles"; board stroke is with left drum stick pressed the drum, right drum beat the drum, stuffy sound, it is also called "stuffy", the strength is the speed of the drum.

4.1.2.2 The historical origin of Chongyang Tiqin Opera

1. On the origin of Chongyang Tiqin Opera

During the field investigation, Ding Fusheng, the composer of Chongyang opera, told the author that the opera was first brought to Chongyang by Hunan Huagu Opera, which had similarities with the most influential Tian Ge in Chongyang.



Figure 20 Wang Feiyan and Ding Fusheng in Chongyang

Source: Wang Feiyan

During the field investigation, Ding Fusheng, the composer of Chongyang opera, told the author that the opera was first brought to Chongyang by Hunan Huagu Opera, and had similarities with the most influential Tian Ge in Chongyang. In *Tiqin Opera Music* (Huang, 1983), Huang Zhongjun quoted the description of "violin", the main instrument in Yao Xie of the Qing Dynasty, and analyzed it. He believed that the instrument in the literature was basically consistent with the shape of the instrument made by the violin artists at that time. In addition, it is clearly recorded in the historical materials that the violin was brought into the Dongting by Wei Liangfu, which leads to Huang Zhongjun's view that the Tiqin Opera is widely spread by the Dongting Lake in Yueyang. Based on the results of field investigation and comparative analysis, Liu Zhengwei clearly put forward in the *Multi-Perspective Study on the Development of Opera Music in the 20th Century* (Liu, 2004): "Tiqin Opera is a drama formed after the Liangshan tune of Sichuan was introduced into Chongyang and Tongcheng of Hubei through Linxiang and Yueyang in northeast Hunan." Because of

Hunan Linxiang and Chongyang border, the two-opera troupe is still frequent exchanges.

Based on the above previous research results, the records in The Integration and the results of the author's field investigation, the introduction path of Tiqin Opera can be summarized as follows: the Tiqin Opera in Liangshan and Yueyang of Sichuan province formed the local Huagu Opera in Chongyang, and the Tiqin Opera spread in Chongyang area. Therefore, the source of Tiqin Opera (cavity) is Liangshan tune of Sichuan, but Hunan Linxiang and Yueyang Huagu Opera has a direct blood relationship with it. As for the origin of the name of the Tiqin Opera, some folk artists explained that at first, the people came to Chongyang to see the piano against the waist, so Chongyang local people called it "Tiqin Opera". Therefore, the name of the Tiqin Opera is still in use today.

2.The transmission path of Chongyang Tiqin Opera

Folk operas widely spread in Chongyang County include Han opera, Huagu opera (gong cavity) and Tiqin Opera. The spread of Han opera in Chongyang was earlier than the Tiqin Opera, and Han opera began to flourish in Chongyang during the reign of Jiaqing in the Qing Dynasty. At that time, Mi Ying, a famous Han opera actor, was born from Beijing and returned to his hometown in Beijing and taught apprentices for more than ten years, with apprentices all over Hunan and Hubei. At that time, several Han opera classes in Chongyang County performed at the intersection of Hunan, Hubei, and Jiangxi provinces. During the Daoguang period of the Qing Dynasty, there was an inscription "placed in Xiushui, Jiangxi Province" on the Wuduen partition of the bricks behind the building. During the reign of Xianfeng in the Qing Dynasty, the Huagu opera was introduced to Chongyang. According to the data, the artists in Tianmen and Mianyang also taught folk opera to make a living. Huang Xiansheng, the first generation of Huagu Opera master in Chongyang, was taught at this time and held several classes during the reign of Emperor Guangxu of the Qing Dynasty. Liao Lanxiang, the leader of the Ziyun class in the late Qing Dynasty, learned to sing Huagu Opera in Huang Xiansheng class when he was young, and then transferred to Han

Opera. Since the flower drum play was introduced into Chongyang, it was repeatedly banned but repeatedly banned. Tongzhi Chongyang County records: "the worst vulgar people, such as flower drum cavity, repeatedly banned by officials, cannot do the change". Huagu Opera troupe all the year round hiding in the remote place of the countryside performance. In the late Qing Dynasty and the early Republic of China, Han opera was pushed by the situation of Ziyun class to the extreme. The scope of activities throughout Chongyang, Tongcheng, Tongshan, Linxiang area, famous Hunan provinces of Jiangxi in the same period from 1902-1903, Linxiang old artists Jiang Chuanyu, Peng Ruisheng led the Hunan Linxiang flower drum troupe into Chongyang situation, after the group, the artists scattered in Chongyang to teach drama. When the folk said that Linxiang Huagu Opera entered Chongyang acting, because Chongyang already has Huagu Opera, to distinguish the name, the local people called Hunan Linxiang Huagu Opera Tiqin Opera, named because of its main instrument.

In the early years of the Republic of China, Linxiang Huagu Opera artists Li Jiacheng, Zhou Yisheng invited Meng Fuchang, Xu Luonan, Wu Songlin and other Huagu Opera artists to Chongyang to play king, singing Tiqin Opera. In the xi drama, congratulatory drama, willing drama, Taiping drama, especially the Han drama cannot touch the Nuo case drama shine. Because of its simple form, it requires not many instruments and personnel, so it is convenient for the troupe to shuttle back and forth flexibly in the countryside, especially more suitable for residents living in Chongyang mountains. In addition, the Tiqin Opera singing was simple, and the lyrics were mostly family plays close to rural life, so the Tiqin Opera gradually spread throughout the whole rural areas, and even replaced the status of Han opera in the situation until the end of the Anti-Japanese War.

To change the situation that there was no professional Han troupe in Chongyang County, in 1962, after the negotiation of Chongyang and Jianli counties, "Qianjin Han Troupe" to Chongyang, and renamed "Chongyang County Han Troupe". At the end of the 1970s, the 100 troupes in the county. Among the 100 township troupes in the county, the Tiqin Opera troupe accounted for 90%. Due to the impact of the Tiqin

Opera boom, there were few operas troupe in the county, and some troupes even changed to Tiqin Opera, which never failed to prosper. In the face of the Tiqin Opera upsurge in the county, to better develop the Tiqin Opera, Chongyang County Cultural Center established the first professional Tiqin Opera troupe in 1980.

As the artists of Han opera grew older and there was no one to replace the background, the performance of Han opera gradually decreased, and the Han opera troupe gradually developed into an opera troupe singing Tiqin Opera. Soon, Han opera basically stopped. In 2008, after the county Han Opera Troupe added the name of "Chongyang County Tiqin Opera Troupe", under the promotion of cultural system reform, the brand of Chongyang County Han Opera Troupe was abolished in 2011, and a brand of "Chongyang County Tiqin Opera Inheritance and Development Center" was added, and there was no Han Opera Troupe in Chongyang.

"Chongyang County is located in the southeast of Hubei, at the junction of Hubei, Hunan and Jiangxi provinces. It connects Tongshan in the east, Xiushui in the south, Linxiang in the west, and Chibi and Xian'an in the north. The soil area of 1968 square kilometers, the natural characteristics of the district, the terrain from south to north tilt, surrounded by mountains, peaks, into a basin. The elevation is between 40 - 1100 m. There are more than 50 rivers, large and small, in the territory, which pour into the dry river and pour into the Yangtze River. The geomorphic features form the pattern of 'eight mountains, half water and half fields'. "In this paragraph, it is mentioned that the west of Chongyang is adjacent to Linxiang in Hunan. Geographically, Yueyang and Linxiang are in the northern Hunan region, and Linxiang is also at the northern end of Yueyang. Yueyang flower drum artists from Yueyang and finally came to Chongyang in Hubei to teach Huagu Opera naturally has its geographical location. From the perspective of communication route, the statement of artists can be established (of course, in that era of underdeveloped transportation, the specific way and what route artists walk along was another topic, which will not be elaborated in depth here).

Qiao Jianzhong in the background of Chinese music culture partition basis in the characteristics of China's geographical environment with "mountain, water, vegetation" the three more, and think " generally speaking, the spread of cultural mountains has a kind of blocking and division, but the mountains, rivers water often play the role of a cultural channel. "This conclusion can show that if a traditional music variety exists in the mountain area, the natural environment of this area is easy to form a natural barrier, so that it has a certain isolation from the outside world, which is conducive to the preservation in these places. From the geographical location, for a folk music variety to be better preserved, the area for its survival must be " far from the political, economic, and cultural center, and it is difficult to be influenced by the new cultural trend or different cultural trend. In our country, the concrete embodiment is that they are mostly the intersection of three provinces and four provinces. These places are far away from the political and cultural centers of each province. In this way, they avoid the impact of constantly changing new life trends on traditional styles."(Qiao, 1998) According to the records in the above material, Chongyang County is located at the junction of Hubei, Hunan and Jiangxi provinces, and the undulating mountains and less water, which is consistent with the geographical environment discussed above. In the introduction part of the article, the author said that through field investigation, in addition to the opera still exists in Chongyang County, the opera recorded in the "Integrated Annals" and the surrounding areas of Xianning has disappeared in the early 1990s. The reason why the Tiqin Opera still has a certain living space in Chongyang, and now there are more than 20 folk opera troupes performing in the countryside. The reason, in a sense, can be said to be determined by the geographical background of Chongyang, which creates a relatively closed environment for the spread of Tiqin Operas and creates good conditions for the preservation of Tiqin Operas.

4.1.3 Survey of folk instruments in southern Hubei

There are also a rich variety of folk instruments popular in southern Hubei province, including mountain drum, foot basin drum, Wudu, bronze drum, and the main musical instrument of the Tiqin Opera mentioned above. The Chibi foot basin drum of

the ancient Chibi battle is widely used in various important ceremonies and festivals and will be discussed in detail in the next chapter of the article. This section introduces the three typical instruments popular in Xianning: work to encourage for the Tongshan drum, the Chibi Basin drum in the foot of the ancient Battle of the Chibi, and the Jiayu Wudu on the edge of the Yangtze River. The former is a drum singing, while the latter is a blowing instrument made of clay.

4.1.3.1 Artistic characteristics and values of Tongshan drum

1. The origin and shape of Tongshan drum

The artistic characteristics of each art form are closely related to its environment of origin. Tongshan drum originated in Tongshan County, the southern border of Hubei, at the northern foot of the middle section of Mufu Mountains. Its history can be traced back to the Spring and Autumn Period and the Warring States Period and has a history of three thousand years. Tongshan is the border of the ancient Wu and Chu, frequent wars, fighting drums to march, drum retreat; soldiers' idle reclamation, often beat drums singing, encourage work. After the spread to the folk, the formation of customs, handed down to this day.

2. The shape of the Tongshan drum

The unique geographical environment of the overlapping mountains and the low forests and roads, the need to hear drumming and singing must be clear and loud. Tongshan drum, all made of fir board, larger waist diameter 20 cm, drum surface diameter 16 cm, 31 cm high: smaller waist diameter 15 cm, drum surface diameter 10 cm, 33 cm high. Double-sided drum, drum surface made of cowhide, with steel nails according to the type of dense nails. The drum surface has Yin and Yang eight diagrams. Drum beat generally take bamboo as material, beat the head some pay attention to packaging with suede horn, local old farmers mantra has "a drum beat seven inches long" said. Small drum, the drum is equipped with reed string, percussion sound oscillation, echo. Both sides of the bulge are arranged with rings so that they can sing in the hand. The sound of the mountain drum is clear and loud, and the singing is

also very rich, and the melody is high and melodious, which can be heard even far away.



Figure 21 Tongshan drum In Enan Intangible Cultural Heritage Museum

Source: Wang Feiyan

3. The beat rhythm of the Tongshan drum

During the busy season, people in Tongshan County will work together to change work, work to sing mountain songs to eliminate fatigue, encourage work, so that there is a local "one drum urge three workers" said. Tongshan drum in mountain labor said, "digging mountain drum", in paddy field labor said, "planting field drum", in mountain or paddy field weeding said, "grass drum" or "grass gong and drum". Generally, more than 20 people on a drum, the drum maker beat while singing, a singing and. Due to the size of the labor scene, Tongshan drum is divided into single drum (one drum), double drum (two drums) and multiple drum (multiple drums). The drum maker, play the role of supervising and urging work. When the drum maker plays, he hangs the drum over the waist, and the right hand holds the bottom of the drum, with the left hand, and the finger strikes three different sounds, namely "beat", "of" of "and" dong ". "Beat" to beat the drum face with the hand, "" to cover the drum with the hand

face, "dong" to cover the drum face blow, there is also a not very commonly used strike method, called "zha", "zha" is to beat the drum side.



Figure 22 People play drums and sing while digging up the ground

Source: Wang Feiyan

The basic rhythm of Tongshan drum is simple and stable, composed of various rhythm forms of four, eight, sixteen and four and eight breaks, Tongshan drum is a form of drum accompaniment singing, so the drum rhythm is rich and varied. Those with slower rhythm are called "trombone", while those with faster rhythm are called "cornet".

4. The lyrics of the Tongshan drum

The lyrics and singing methods of Tongshan drum have a fixed format. Generally, five songs a day are sung, composed of five different dialect rhymes. The lyrics have a complete set of singing books, which can also be sung improvised. Sing "please Lang" in the morning, sing "send tea" at noon, and sing "the ancient history" in the afternoon. When the work was finished, the drum maker led the "closing song", and the crowd sang together to end the day's work. Tongshan drum, a form of artistic performance, is usually not a single person singing, but often one person singing the

first half, the other person taking the next half, echoing each other, back and forth, making the atmosphere become very active. Therefore, the specific tune of each song will eventually become, before and after how to connect, also depends on the cooperation between the several singers. Although the Tongshan drum itself also has a complete set of singing books, but for this artistic form of performance, the impromptu arrangement and singing is the most charming part.

The geographical environment of Tongshan is relatively closed, and the development and change of dialects are slow. Up to now, there are still many ancient Chinese rhymes. Drum has long used ancient local intonation to form a local rhyme, which is closely linked with the language of Tongshan. Hubei is in the border area of north and south of China, and its culture and music have neutral colors, both south and north, thus forming a clear and lively, rigid and soft compatible personality.

5. Melodic characteristics of Tongshan drum singing

Tongshan drum music also has this strong local characteristic, it adopts the traditional Chinese folk songs in the ancient "three" (by the two and small three degrees, or small three degrees and second connection) melody tone structure, especially often use "Sol La Do,La Do Re"this adjacent sound level into the "narrow rhyme" tone, which is also the most common in southern Hubei folk songs, the most distribution of tone form. The most common melody is the three tones "La Do Mi". For example, in the melody of "Zhen shang zou le Huang Feihu", the lead singer is high, the highest tone in the list is mi, the lower part is echoed, and the highest tone is do.

阵 上 走 了 黄 飞 虎

Zhen Shang zou le Huang Feihu song

(The story of Huang Feihu, in the Investiture of the Gods)

Transcriber: Wang Feiyan

The musical score is written in 3/4 time with a key signature of one flat (B-flat). It consists of four staves. The first staff is the vocal line with lyrics: (ling) a xi jiu zhan le yu hua jiu zhuan xian. The second staff is the accompaniment with lyrics: (zhong) zhen shang zou le huang fei you hu a. The third staff is the vocal line with lyrics: shan lou hei lou jiu luo huo huo hei luo. The fourth staff is the accompaniment with lyrics: zhan le yu hua a ha huo hei luo.

Figure 23 Tongshan song "Zhen shang zou le Huang Feihu"

Source: Wang Feiyan

Even in the melody of the four-voice and five-voice columns, the traces of La Do Mi as the backbone tone can be clearly felt. Like folk songs "Lao ya shan shang san jian bao".

老 鸦 山 上 三 件 宝

Lao ya shan shang san jian bao song

(There are three treasures on the Laoya Mountain)

Transcriber: Wang Feiyan

lao ya shan shang san na jian na bao luo huo hei you chen xiang shi er

6
bing na huang lian lao ya ai jian you lao ya jian shang na jiu wu qi teng lei

Figure 24 folk song “Lao ya shan shang san jian bao”

Source: Wang Feiyan

In the above example, the melody of “La Do Re Mi” is used, but it can be clearly seen that “La Do Mi” is the backbone tone, and “Re” is the melodic feature of the four-tone column.

The melody of Tongshan drum is both enthusiastic and unrestrained, and euphemistic and cheerful. It sings folk songs with the rhythm of drums. This cultural form has unique characteristics, with unique artistic characteristics and rich connotation.

6.The value and significance of Tongshan drum research

In 2007, "Tongshan Drum" was designated as the first provincial "intangible cultural heritage" by Hubei Provincial People's Government. As a valuable "intangible cultural heritage", the art research value and historical and military research value: well, improve the history of Chinese national music art. Tongshan drum originated from the ancient Chu battlefield, which studied the connotation of ancient Chu

culture and the transformation of drums into civil drum. In recent years, with the development of social economy, the stage space for its display is shrinking, especially the older generation of drum masters passed away, and Tongshan drum, which has been spread for thousands of years, is facing the dilemma of gradual decline and extinction.

4.1.3.2 Origin and development status of Chibi foot basin drum

1. The origin of Chibi foot basin drum

Chibi city, located on the south bank of the middle reaches of the Yangtze River, is the site of the famous site of the Battle of The Three Kingdoms. According to the Annals of The Three Kingdoms, as the Cao's army went south, "the evil was all turned into good, and the troops became righteous". These mountain people formed bamboo rows and covered drums in the battle of Zhou Yu to defeat Cao."Jiang Biao Biography" also said: these local people are often "five or six thousand families together as a family". When the fire of Wulin was into the air, millions of people-built bamboo platoon and beat the basin drum to participate in the war. For a while, "the thunder drum advanced, and the northern army was very bad".

Chibi basin drum is a folk percussion instrument that has been circulating in Chibi County for more than 3,000 years. According to historical records, the Chibi foot basin drum originated in the former Chu place, and originated in the Shang, Zhou and Warring States periods. Along with the production, life, etiquette, and customs of the Chu people, it gradually evolved with the historical changes of their lives, and gradually moved from gestation, generation, to maturity and development. It has witnessed the continuous evolution and development of Chu culture and contains the legendary history with the culture of the Three Kingdoms and the Battle of Chibi.

2. The shape of the Chibi foot basin drum

The shape system of Chibi foot basin drum is very vivid and simple, which is basically a kind of daily necessities of Chibi folk, that is, the true portrayal of the foot washing basin. Make this drum board to be made into a round, with a good cowhide wrapped, tied with bamboo nails, can be completed. The drum is painted with

a pattern of "eight gossip array", because it is shaped like a foot basin, so it is generally called the foot basin drum. After the Battle of Chibi, the foot basin drum has become a crucial part of People's Daily life. During weddings, funerals and festivals, the sound of the drum of the foot basin drum can always be heard, and the branches of the drum such as "planting field drum", "digging ground drum" and "festival drum" have developed. In the later process of the change, even if its performance place is upgraded and the decoration has added a variety of arts, but the shape of its "foot basin" has never changed, thus forming an inheritance custom with broad mass base and high recognition, which has been nearly 1,800 years.



Figure 25 Chibi foot basin drum

Source: Wang Feiyan

3. The characteristics of the Chibi foot basin drum

According to the "History of the Culture of Chu" records: "the folk worship god used instruments, according to the" Nine Songs ", mainly drums. Dressed up on the stage, with the disease of the drum, throat and song, sleeve, and dance. This is a clear reflection of the development process of the Chibi foot basin drum. Later, in the process of development, the Chibi foot basin drum became the most important percussion instrument used in sacrifice and production, and labor, and formed the

endless "one ding, one drum" inheritance heritage. The performance occasion of Chibi foot basin drum has changed from field work, ordinary life, developed into customs and etiquette, leisure, and entertainment, especially the folk dragon lantern is the most classic. With the sound of shock, camp strong drum team, the number of drums as many as dozens, dozens of different, the drum sound deafening, echoed ten miles. Sacrifice, labor, entertainment, etiquette customs, living customs are the occasion of the Chibi foot basin drum performance, encounter natural disasters and man-made disasters, drum alarm; festive festival drums to add to the fun, express affection.

4.The development of the Chibi foot basin drum

Since the founding of the People's Republic of China, the Chibi foot basin drum has been loved and used by more and more people, and its social influence has become more and more strong and extensive. You Zhemao in 1962 began to collect and summarize the history of foot basin drum, also collect the historical allusions of foot basin drum, Qupai drum, stories, pictures, etc., and according to the different types and function of the drum, the foot basin drum classified, explanation foot basin drum processing technology, tells the story of the heir, also published many works about the foot basin drum, for future reference. As the successor of the Chibi foot drum, Gong Jianping tried his best to better inherit and carry forward the Chibi foot drum. In the past, the foot drum was only passed down to men, not to women, and there were the family limitations of inheritance. Gong Jianping and his father broke these traditional limitations one by one, so that the foot drum could develop more scientifically and freely. He carefully popularized the culture of foot drum for the local people. He has been interviewed by CCTV four times and recorded many video materials related to foot drum. In 2007, Chibi foot basin drum was successfully listed in the provincial intangible cultural heritage protection catalogue. Today, there are also several provincial representative heirs of foot basin drum, You Zhemao, Gong Jianping and other older generation of foot basin drum artists are also among them.

In May 2010, Chibi mass art scholars created the "Chibi basin drum" this program, after careful practice, they take their beloved foot basin drum, attended the second session of the national middle-aged and elderly outstanding cultural performance, won the phoenix gold award, this is the highest award of the competition, is also the first time won the gold medal in Hubei province. In October 2013, for the development of foot basin drum, Chibi County Art Museum and other departments invested special funds to set up the Inheritance Base of Chibi foot basin drum Sheep floor Cave. In April 2019, Chibi dancer Gong Dan took the stage on the stage of CCTV Avenue of Stars, which better spread the Chibi culture in the new era. Chibi foot basin drum is still spread in Chibi County and many surrounding counties and cities. Because of its relatively primitive drum music equipment, it has the reputation of the living fossil of drum music culture. At present, there are many communities in Chibi urban and rural areas with more than 100-foot drums, and the number of foot drums in the city has reached tens of thousands of faces.



Figure 26 Chibi girls performs foot basin drum at CCTV

Source: Xianning Daily

4.1.3.3 Artistic characteristics and development status of Jiayu Wudu

1. The origin of Jiayu Wudu

According to the birthplace of Jiayu County, Xianning City, Hubei Province. The ancient name of Jiayu County is Shayang Fort, meaning "The Book of Songs", which is a county under the jurisdiction of Xianning City in Hubei Province. It is in the south bank of the middle reaches of the Yangtze River, bordering on Wuhan in the north, Chibi County in the south, 40 kilometers away from Xianning City in the east, and Honghu City in the west across the river. Of this, 712 square kilometers are land, and 305 square kilometers are water. Jiayu County, sometimes treasure Tianhua, has outstanding people. Its ancient civilization has left numerous cultural landscapes and natural scenery. Luxi ancient town, the main battlefield of the famous "Battle of Chibi" in history, is the stronghold of Zhou Yu during the Three Kingdoms period and the source of Lu Xun's strategy of Jingzhou.

"Jiayu county annals" records "mud, ancient name, Wudu, for the three kingdoms Dongwu Paizhou shepherd boy". Wudu history origin has a long history, Paizhou bay reclamation long ago, the wild continent on reed, plow cattle into it is not convenient to find, cattle herdsman with soil fish shaped mud whistle, drilling out the sound of "Wu Dou", used to call cattle, courage, and entertainment. Paizhou bay river has a big wild, in the day before dawn cattle or when it was too late, if the boys can't see each other, then blow their own Wudu. For a long time, who blew out is what kind of sound, a listen to know. The little leader in the shepherd boy will also use Wudu to other partners "give orders", meet to go where to herd cattle, where to play. For Paizhou bay return river is rich in fresh fish, producers will fish art, combine folk clay sculpture with music, made a small belly, big belly, empty, tail fork fish Musical Instruments, convenient handheld.



Figure 27 Jiayu Wudu in Enan Intangible Cultural Heritage Museum

Source: Wang Feiyan

In ancient times, the men had long hair, so they tied it up and covered it over their heads. In the Qing dynasty, men are braids, some hair is too little will install wig, some people are hair too much, then cut to sell, so in the street hair vendors to solicit business, is Paizhou called Jisong. Some people to live, they called Jisong decoration, as a toy inserted in the straw to sell to children. Call Jisong in the hands of adults, gradually evolved, some youth can sing folk songs, want to use it to play some folk tunes, but call Jisong range is not enough, they call Ji gradually knead into fish shape, expand the cavity, the sound hole increased, this is now many Paizhou people will make playing "three hole" and "six". As for why do you call it Wudu? Because since the expansion of the cavity called Ji, its timbre has also changed, blowing out the long sound like "Wu", short sound like "Dou", so Wu became its name.

In 1982, Jiayu County Cultural Center went to the countryside, He took a great interest in this mud whistle, When coaching Paizhou bay folk artists cheng poetry to the county amateur literary joint performance, When printing the program list is named "Wudu"; the same year, The county cultural bureau set up a Wudu research group, And appointed Bi Yinsheng full-time responsible for the development and improvement of Wudu; In 1986, After repeated development, Solve the folk Wudu sound range is not wide enough, Inadequate and not regular intonation, The performance force

is not strong enough, The number of boreholes was increased from 2-3 to 8- -10, The vocal range is widened to "e- -a1" by 11 degrees; In 1988, Developed a complete sound "double sound"; In 1989, The project has officially passed the provincial appraisal; In 1990, In the national cultural science and technology evaluation and appraisal meeting, Cause the great attention of experts and scholars, He said the research result was a great contribution to the Chinese national playing instruments; in 1992, Bi Yinsheng attended the third China Art Festival, Caused wide attention.

2. The geographical location of Paizhouwan has a relationship with the Wudu

Overlooking the geographical map of China, the Yangtze River, which flows through the land of Three Chu, reached Jiayu County in Xianning area, Hubei Province, suddenly turned a big bay, from a distance, like God's thumb suddenly into the heart of the Yangtze River. This is "the Yangtze River first bay" —— Paizhou bay. Jiayu Paizhou bay Yangtze River west, constitute a unique landscape, and the Yangtze River west is the boundless reeds, here fertile land, lush vegetation, is a natural pasture, shepherd boy close land, with soil fish mud whistle, entertainment, reproduction of the world's unique folk soil blowing instruments.

Rolling Yangtze River through Paizhou bay, 41.5 km long "C" shape on three sides, and then straight to Wuhan pass. Paizhou bay is the natural barrier of Wuhan Yangtze River flood control, since ancient times there is "Paizhou bend a bend, Wuhan water drop three feet three". The Yangtze River to Paizhou bay people bring endless flood. For one thousand, Paizhou bay town villagers and water struggle has not stopped. On the other hand, the Kaizhou Bay area is a fertile land with rich water and grass, which is the "land of fish and rice" in the middle reaches of the Yangtze River. Wudu sang the people of Pai Zhou Bay's struggle, sorrow, and joy. Paizhou bay local soil is "rain a mess, a knife". Yangtze river brought floods, but also brought fertile soil, the special soil, viscosity, strong plasticity, and Yin is not easy to crack, in the case of not firing is also very hard, Paizhou bay geographical location and terrain characteristics is unique in the middle and lower reaches of the Yangtze river region, explore the

geographical environment characteristics of Paizhou bay, for the final form laid the material foundation.

Wudu has a deep, deep timbre, strong penetration, remote, simple artistic conception is its best at the performance of the artistic conception. The ancient Wudu made of soil, simple technology is difficult to preserve, so, the past dynasties of the Wudu has not been handed down. Now the Wudu we use are made of cultural researchers repeatedly studying the relevant data of Wudu, the modern soil, empty in the middle, fish-shaped appearance, 10 sound holes in the abdomen and back, mouth fingers and used to blow beautiful music.

3.The production of Jiayu Wudu

The author interviewed Mr.Cai Xia of the folk musical instrument production studio in southern Hubei province. She explained the specific production steps of Wudu-Wudu, which are divided into three parts: mud picking, embryo making and polishing.



Figure 28 Learn to make Musical Instruments “Wudu”Wang Feiyan and Caixia

Source: Wang Feiyan

Mud mining: two days after the rain (the mud is too wet in rainy days, and the mud is too dry for a long time), and the whole soil containing black sand along the Yangtze River is dark gray, with moderate water content and no impurities. It is advisable to keep its natural adhesion as far as possible. The collected soil is ventilated in the room for 24 hours to achieve the purpose of natural dehydration.

Embryo: take the material mud (about 800 grams) knead for 5-10 minutes, with the prefabricated inner Wudu mold press out of the inner space, the appearance of the fish shape, and gradually seal the fish shaped tail (then pay attention to keep the inner space), remove the excess material mud, ventilation and air at the indoor room temperature (15% is the most appropriate), the tail should be up.60% dry with a sharp device to cut the general shape. After 80% drying, use self-made metal tool, use the medium "twist bit" to drill a hole at the tail, and gradually expand into an oval of 29 cm circumference with wall thickness of 15, to form a good frequency state.

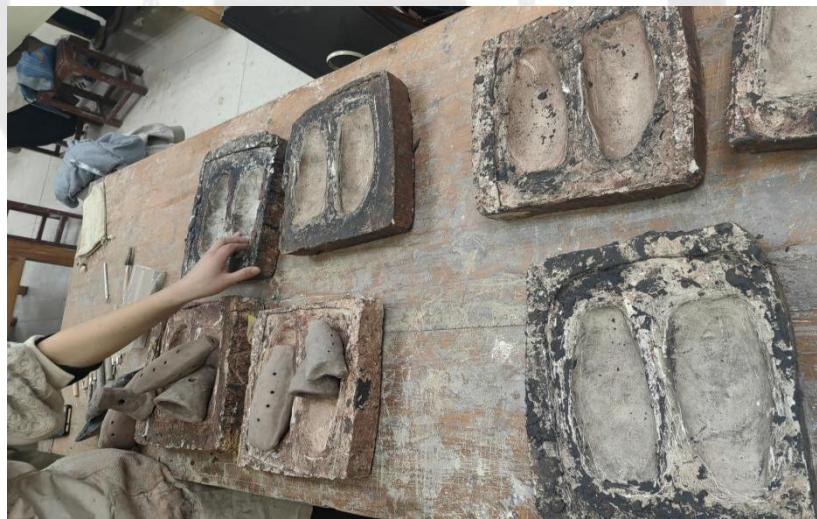


Figure 29 The mold of Wudu

Source: Wang Feiyan

Polishing: refers to the hole arrangement drill finish, must be clean treatment, first with Wudu sandpaper will wipe all again, with dry brush to remove the powder, and then with a new brush dipped in water to wet it, and finally to cross the chromium metal rod in the surface evenly friction, can be clean, then if a thin layer of varnish is better.

4.The basic characteristics of Jiayu Wudu and the musical instrument method

A.The structure

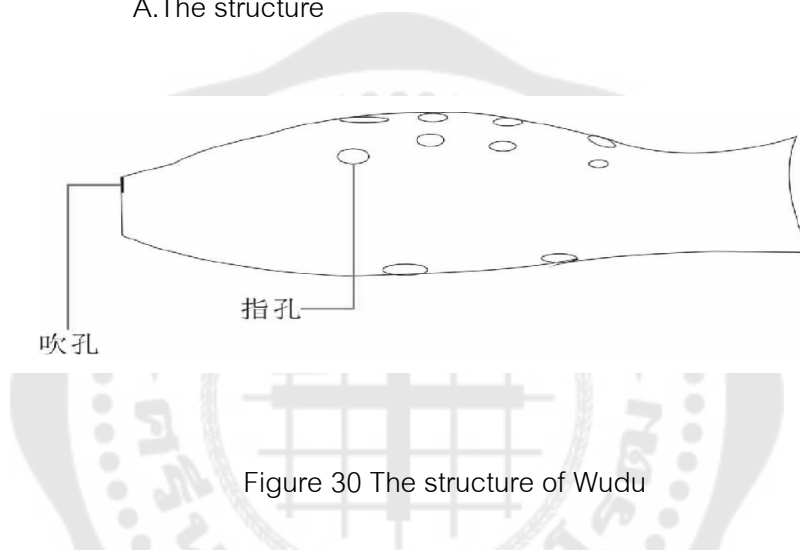
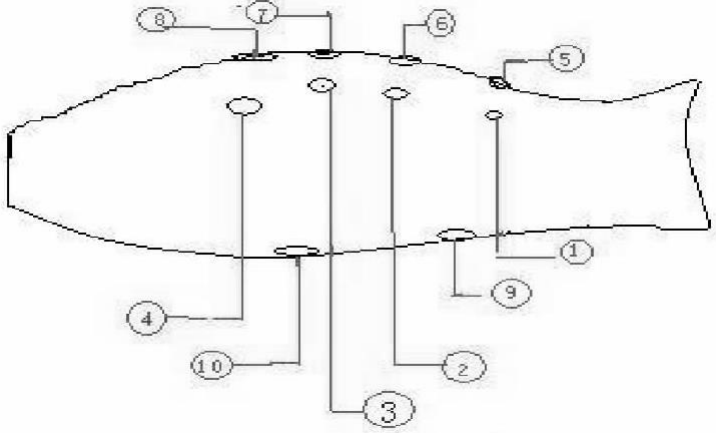


Figure 30 The structure of Wudu

Source: Wang Feiyan

B. The finger table of purr



唱名	3	4	5	6	7	1	2	3	4	5	6
指法	全闭孔	全闭孔 气升音	开 1	开 1 2	开 1 2 3	开 1 2 3	开 1 2 3	开 1 2 3 4 6	闭 5 8 9 10	闭 7 9	全开孔

Figure 31 The finger table of purr of Wudu

Source: Wang Feiyan

C. The sound range and sound area



Figure 32 The sound range and sound area

Source: Wang Feiyan

D.The playing skills of Wudu

The blowing method is generally like the Xun, and the playing skills are roughly divided into Qi, tongue, finger. The breath skills of the breath sound, long sound, etc., among which the most basic is long sound, smooth, mellow. Tongue skills is vomit, and finger skills have sliding, sound and so on. Whether standing or sitting, the chest and waist must be straight or not bent. The left hand and the right hand (index finger, middle finger, ring finger, little finger) should press the finger hole, the thumb of both hands to hold the bottom of the two finger holes, all the fingers should be pressed tightly, not air leakage, to prevent the pronunciation is not accurate. The lips should be naturally close to the mouthpiece, not all contained. Also pay attention to the gas, breath and blowing when the timbre, volume, and the unique charm it shows has a great relationship. When blowing, we must pay attention to the "belly", so that you can not only reduce the pressure of the lungs, but also make the sound round. Often used playing skills have pronunciation, can be used in the warm and cheerful, passionate, and lively tunes, the sound should be clean. There is single vomit, double vomit and so on. In addition, trebrato and slip are also commonly used skills, slide is mostly used in humorous, humorous, or sad music, there are upper slide, slide and smooth three. After years of development and evolution, but so far, the vocal range is relatively narrow, single tonality.

5. Investigation of the status quo of the artists and the main inheritors

With the development of rural economy and the improvement of farmers' living standards, "playing with mud" has no longer become a way of entertainment after labor, with fewer people who can do and play; the number of folk artists who master the playing skills is aging and the fault of production and performance is becoming more and more serious. As the research developer of Wudu, Bi Yinsheng is 71 years old, disabled, and sickly. At present, only his daughter Bi Qin is the only inheritor of the new generation. The problem of lack of successors is imminent. So far, less than 20 people, including their father and daughter, can produce and play

Wudu. Wudu, a folk folk musical instrument, has shown a momentum of gradual extinction.

The following is a survey of several generations of major inheritors:

Paizhou Bay farmers Cheng Mingshi, male, was born in 1953 Paizhou Bay XiaSha village. I love mud whistle and begin to make mud whistle since childhood. The homemade sound range can reach 8 degrees, and the repertoire is also the most abundant among Jiayu folk artists at present, with a certain representative. In January 1982, Cheng Mingshi used his own folk tune "cattle song" to participate in the Jiayu County amateur art performance, which is also the first time Wudu on the county level art stage. In December 1983, Cheng Mingshi and his performance "socialism is good" to participate in the county art performance, attracted the attention of the former Xianning area mass art museum leaders, so that the cultural department of the leadership and organization began a series of development and development.



Figure 33 Interview with The inheritor Chen Mingshi In Jiayu Pai Zhou Bay. The second left is Chen Mingshi

Source: Wang Feiyan

Bi Yinsheng, male, born in July 1950, Wuhan, national second-class performer. He is the music guidance cadre, associate researcher of Jiayu County Mass Cultural Center, a member of China Social Music Research Association, a member of Hubei Musicians Association, and a standing director of Xianning regional music association. He created music has won many times in the country, the study of the folk music Wudu project by Hubei provincial appraisal, known as the father of "Wudu", he repeatedly goes abroad with China disabled art troupe, in 1996, CCTV "Oriental time" to "the son of the east" to his story. In 2000, Bi Yinsheng won China's national patent (Patent number: 002297396).



Figure 34 Bi Yinsheng played the Jiayu Wudu in the performance
The right first is Bi Yisheng

Source: Intangible Cultural Heritage Center in southern Hubei

In addition to the above two inheritors, there are also Chen Zefu, Chen Zegui, Zhou Chenggui, Jin Yushu, Xia Yu, Xiong Yunqi, and Bi Qin.

6. The research value of Jiayu Wudu

Jiayu Wudu originated in The Three Kingdoms period of Wu, the predecessor of "Wudu" is "Wu Capital", meaning the capital of Wu. As a folk folk blowing instrument, after thousands of years of development and evolution, it is still admired and loved by the local people, which has certain historical significance for our in-depth study of the rich connotation of ancient Chu culture and the textual research of the sites of The Three Kingdoms. Mr Bi Yinsheng with Wudu successively visited the United States, South Korea, qin and other countries and Hong Kong, Wudu of inheritance and development, expand foreign exchanges, carry forward the folk culture, enhance the friendship between China and foreign countries, promote the national unity and social harmony, Wudu has become the Eco-circumstances and Hubei province to expand foreign cultural and economic exchanges of a brand, has the important cultural exchange value. Since 2001, the government led the commercial development of Wudu, more than 10 kinds of Wudu into the market, by most consumers, especially music lovers, become a gift of international friends and foreign merchants, as a cultural brand, its market prospects are broad, the development value is inestimable. As one of the few local blowing instruments, it is still admired and loved by the local people, which has a certain historical significance for the in-depth study of the rich connotation of the ancient Chu culture.

After being excavated from Jingchu culture, it is very urgent for literature and art and academic circles to explore and pay attention to this intangible cultural heritage. Only by unveiling its mysterious veil can it be more conducive to more exposure and dissemination of this ancient intangible cultural heritage and can better excavate traditional culture and carry forward traditional Musical Instruments. Through the study of Wudu, we can awaken the ancient Chinese instruments, excavate their profound historical and cultural heritage, and help its development in modern music. Wudu-du has experienced thousands of years of inheritance and development, so far, to give it a new artistic vitality and its research and protection results, are inseparable from the national government and the unremitting efforts of the cultural authorities. However,

with the development of economy and the rapid development of science and technology, the process of rural urbanization is accelerated, the rapid influx of diversified cultures, and the transformation of people's aesthetic concepts and cultural entertainment concepts, the protection, inheritance, and promotion of this folk-art face many urgent problems to be solved.

It has grown from only a few sounds to 11 notes (from e in small characters to a in small characters), but as an instrument, the 11-degree range is still too narrow, affecting the expression of the music to some extent. At present, Wudu can only play C tune, and cannot change, which is also an important defect of Wudu. Therefore, expanding the vocal range and enriching the tone are the urgent needs of development and development.

4.2 To investigate musical and culture dimension of creation identity process of Xianning people in Hubei Province

4.2.1 The construction of Xianning regional music culture

Hubei "Xianning" this place name carries a rich historical and cultural information. Xianning ancient is the "three miao", the ancestors in the late Neolithic, has recuperate in this land, creation, reproduction, southeast Hubei ancient civilization; the southeast of ancient culture, is the three miao culture development evolution, with distinct indigenous characteristics, and absorb the north and south cultural factors, with transitional characteristics of the type of culture.

From the perspective of folk culture, Xianning culture has both mountain culture, plain culture, the imprint of Wuyue culture, the inheritance of Chu culture, and the blending of Ba culture and some minority (Yao) culture. In general, the local folk customs inherited from today may be very ancient or have a certain blood relationship with the Sanmiao culture, Chu culture, Wuyue culture and ethnic minorities.

4.2.1.1 Social factors of regional culture formation

1. Historical changes of Xianning administrative area in Hubei province

The word "Xianning" first appeared in the ancient books of the Zhou Dynasty."Zhouyi" said: " Qian way changes, each is life, protect too he, the first out of the

common things, the world Xianning." Shang Shu Da Yu Mo "also said:" wild no Xi'an, wan help Xianning. "It means all peace in the whole world. Xianning city has a long history and outstanding people. As early as more than 4,000 years ago, after Dayu controlled the flood, the world was divided into ancient nine states, today's Xianning City in Hubei Province is the ancient Jingzhou. The Spring and Autumn Period and the Warring States Period in this historical stage, now Xianning City in Hubei Province is a powerful Chu state. In 221 BC, the First Emperor of Qin destroyed the six states of Qi, Chu, Yan, Wei, Zhao, and Han, and established the Qin Dynasty. Under the county system, the area belongs to the south county this system. During the Qin Dynasty, Nan County was ruled in Jiangling County (now Jingzhou, Hubei). During the Western Han Dynasty, the area belonged to Jiangxia County of Jingzhou and the end of the Eastern Han Dynasty. In 223, that is, the historical stage of The Three Kingdoms, the establishment of Wu in Puqi County in today's Xianning City. During the Southern and Northern Dynasties, the structure and ownership of the present Xianning City changed greatly. In 621, after the establishment of the Tang Dynasty, the area belonged to Jiangxia County of Ezhou. In 768, the Tang Dynasty established Jincheng, Fengle and Xuanhua three townships of Jiangxia County, directly under Ezhou. In 928, after the Tang Dynasty to Yong'an town for Yong'an field, today's Xianning City area. After Zhou Shizong (Chai Rong) Xiande two years (955), Sheng Yong'an field for Yong'an County, Ezhou. In 1007, when Zhao Heng, the emperor of the Northern Song Dynasty, in order to avoid Zhao Kuangyin in Yong 'a Mausoleum, Yong' an County was renamed Xianning County (today's Xian' an District) according to the meaning of "Wan Xianning" and "Yong'an" in the Book of Yi Qian. At this point, "Xianning" as the county name formally established down. For the emperor gave the place name, Xianning has a history of more than 1000 years.

In the Yuan Dynasty, Xianning, Jiayu, Tongcheng, Puqi, Chongyang belong to Wuchang Road, Tongshan Li Jianghuai Province Huang Road. Zhu Yuanzhang after the establishment of the Ming Dynasty, now Xianning City is a city of Wuchang Prefecture. During the reign of Emperor Kangxi of the Qing Dynasty,

Huguangxing Province was divided into Hubei province and Hunan Province, which belonged to the Wuchang Prefecture of Hubei Province. After the fall of the Qing Dynasty, Xianning and other counties directly belong to Hubei Province. "Xianning" as the name of the municipal division, began in August 1965. Xianning zone at the beginning of Xianning, jia fish, PuQi (now, Chibi), Tongshan , city, Yang, Yang Xin, city (now Ezhou), wuchang (now Wuhan jiangxia district) nine counties, the area basically equivalent to sui jiangxia county, the scope of the Ming and qing dynasties, Hu Linyi, zeng guofan in the prelude to called "southern Hubei", contemporary scholars generally called southeast Hubei. Later, Wuchang County, Echeng County, Yangxin County have been designated, Xianning County to county level Xianning City, Puqi County to county level Puqi City, Chibi County. In December 1998, The State Council approved the abolition of Xianning area, the establishment of prefecture-level Xianning city, while the abolition of county-level Xianning city, the establishment of Xian'an District. Xianning City under the jurisdiction of Xian'an District, Jiayu County, Tongcheng County, Chongyang County, Tongshan County, Chibi County. This scope is only one less than Wuchang County than the "southern Hubei District" mentioned in the Central Committee of the CPC "Two Lakes Riot Plan Resolution" in August 1927, so people used to refer to Xianning as "southern Hubei".

2. Cultural and historical factors in the formation of regional culture

Xianning has the footprints of human beings in the Neolithic Age. Tongcheng YaoJialin culture (4500-5000 years ago), as a type of Neolithic culture, has been written into archaeological textbooks. In history, Xianning is a constantly filled immigrant society, which experienced many ethnic migrations such as "Jiangxi filling Huguang". Among them, the door plaque inscription, dialect are the living fossils of family migration. The Shang and Zhou dynasties were the ancient Yue cultural area, and the Chu and Yue people mixed. Before the Yuan Dynasty, Han Yao mixed, the late Yuan Ming Yao people gradually moved south. On the land of Xianning, li Yong, Feng Jing, Wei Guan, Li Chengji, Liao Daoxian, Zhu Tingli, Liu Jingshao, Lei Yi, Mi Yingsheng, Yu Hongyuan, Cai Fuqing, Qian Yishi, Wang Shijie, Yuan Yijin, 800 strong soldiers of

Xianning and other historical and cultural celebrities were born. From 1969 to 1974, the Ministry of Culture also established the 57 Cadre School, where the national cultural celebrities were most concentrated in Xiangyang Lake, Xianning. 6000 cultural celebrities, such as Shen Congwen, Bing Xin, Xiao Qian, Zang Kejia, Yang Bojun, Zhou Ruchang, Jin Chong and their families, were sent to Xiangyang Lake to build fields around the lake, with hoe as a pen, leaving unforgettable lines.

Xianning is a traditional tea area in Hubei Province. In the Ming and Qing Dynasties, it was the manufacturing center of Lianghu tea industry. Tongshan Yang Fanglin, Xian'an Baidun, Chibi Yanglou dong and Chongyang Daping are famous ancient tea towns. Tea customs are widely reflected in daily life, marriage, sacrifices and festivals, forming many tea stories, tea legends, tea poems and tea songs, and tea blending and tea operas. Xianning people cultivate tea tree, establish tea garden, brick tea, starting from the Chibi sheep floor hole, through Hankou transshipment, through the central plains, northern China grassland, Mongolian plateau, into Siberia, extends to Moscow, St. Petersburg, join Europe, through the tea build the international trade between Asia and Europe, the total length of 14000 kilometers, known as the "Tea Route".

Xianning ancient laurel quantity, planting area, varieties, flower output, flower quality and other indicators are in the forefront of the country, especially the number of ancient laurels first in the country. Guixiang people love osmanthus, eat osmanthus, as the city tree, named city flower, "Jiangnan osmanthus fragrance" as the city song, the construction of osmanthus museum, spread the legend of Chang'e, to guard the moon, the Mid-Autumn festival, and other forms of osmanthus and the moon together, forming the osmanthus cultural system.

3. The diversity and particularity of Xianning dialect

Xianning is in the transition zone between Mufu Mountains and Jiangnan Plain in southeast Hubei, located at the junction of Hunan, Hubei and Jiangxi provinces, less than 100 kilometers away from Wuhan. Standing in Jiugong Mountain, Huanglong Mountain, Qianshan Mountain and other Buddhist mountains, there are Gan

river, Fushui river, Gaoqiao river and other rivers through the river, is half open and half closed through the four directions. However, the dialect here is unique, extremely difficult to understand, rich and diverse, known as "three miles of different tones, ten miles of different cavity" said. In Hubei province, most of the areas speak southwest mandarin, and then Chu, Jiangxi, and Hunan languages. Xianning in mandarin, Jiangxi, Hunan three dialect intersection area, generally popular Jiangxi dialect, part at the same time influenced by Hunan dialect, northern dialect, various counties urban dialect different, each other, subdivided into "so-and-so cavity" or "so-and-so", form "dialect island", keep the ancient sound and ancient words and other ancient Chinese elements. Based on the Jiangxi language, but it is not modern Jiangxi dialect, but from the Ming and Qing dynasties "Jiangxi fill wide" period of Jiangxi language branch, originally is the least one of the dialect, and in the long history, after a series of evolution, formed on the basis of Jiangxi branch, flowers of various dialect, all kinds of the dialect to even the next village are different from each other. Xianning mountains, water system, many lakes, due to the limitations of geographical shape and traffic conditions, Xianning dialect did not spread, but also in the long closure to retain the original true appearance.

4.2.1.2 Spatial distribution of Xianning music culture

As a kind of intangible cultural resource, the spatial distribution of folk music will be influenced by multiple factors.

On the one hand, the landform is related to people's production and life, and is one of the basic conditions of economic development. Xianning is in the southeast of Hubei province, the landform is roughly plain, hills, mountain, southeast high northwest low. In the north is the Jiangnan Plain, in the middle is the Damu mountain hills, and in the south is the Mufu Mountain fold fault mountain. The complex and diverse terrain creates the diversity of folk culture. The influence of topography and landform on the spatial distribution of folk culture in Xianning city is mainly reflected in the promoting effect of the plain and the protection effect of mountains and hills: the plain terrain is flat, often with convenient transportation and frequent trade, and folk music is easy to spread here, and it is constantly inherited and innovated through

historical accumulation. For example, tea songs spread in Xian'an and Chibi near the north are sung in many places. The Liu kou cha, which almost all local farmers can hum, is also circulating in the Enshi area in northwest Hubei. Mountain and hilly terrain are often isolated, which will hinder the cultural exchange of the people and is not conducive to cultural inheritance. However, this also maintains the original ecology of folk culture to some extent, resulting in its distribution only in specific regions. At the same time, it also affects the spread range of culture, resulting in its centralization and small radiation range. For example, the Tongcheng dance is a unique dance formed in the long life of the people of the two ethnic groups. As the name suggests, the beating dance is a kind of dance beating the chest, hands, shoulders, and other parts. It is concentrated in Yaogu Mountain, Daping Township, Tongcheng County, and Yaogu Mountain is the mound. The continuous mountains make Tongcheng Pai Dance have unique regional characteristics, but its spread scope is limited, and the cultural space is further compressed.

On the other hand, Xianning city folk culture has a certain hydrophilic. Xianning city river network densely covered, reservoirs, springs dotted, water system developed. The Yangtze River runs through the territory, with a length of 126 kilometers, and has tributaries of the Yangtze River, including Jinshui, Jinshui and Junshui. River hydrology affects the spatial layout of folk culture by influencing the way and scope of human activities. First, human beings usually live by the water, and many people live, and tribes are often built near the water. Therefore, various kinds of folk cultural activities rooted in People's Daily life also show the spatial layout closely related to water, such as Chongyang dragon boat Race and Jiayu Du Pu dragon boat, which come from traditional festival customs and are inseparable from the rivers closely related to daily life. Water transport used to be a main means of transportation, it strengthened the cultural inheritance and communication along the coast, but also limited the cultural prosperity to the section along the river, so several folk cultures in Xianning city showed the hydrophilic spatial distribution characteristics of water.

Finally, climate is the basic natural factor that people live on, and it is one of the important conditions for social development and cultural maintenance. Xianning city is a subtropical monsoon climate, four distinct seasons, warm and humid climate, sunshine is more sufficient, so Xianning in the national livable city is also on the list. Xianning's climate conditions are relatively favorable, suitable for human settlement. The excavation of the ancient cultural site of Yao Jialin in Tongcheng shows that as early as the Neolithic period, there were ancient humans engaged in the original agriculture. The archaeological discovery of the Shang and Zhou dynasties sites in Wangjiazui and Siling in Chongyang County confirms that the three counties of Xianning and the nearby areas should be a central area of the Shang and Zhou bronze civilization in the Yangtze River Basin. With the continuous development of society, Xianning derived many unique intangible cultural heritages.

4.2.1.3 Influence of geographical environment on regional music

Geography can not only describe the geographical and geomorphology of the earth, but also be related with humanities, history, folklore, etc., gradually developed music geography plays an important role in the study of human life content, behavior mode and music form. Human beings live in the mainland, mountains, rivers, marshes, trees, grasslands, climate, seasons and other different natural factors, and the people have created different forms of music in the middle. Folk music spreads in a different way from art music. Folk music comes from the mountains, or advances from the swamp to the coast, while art music does the opposite way. It starts from the coastal areas to conquer the inland areas. Although the development of folk and artistic music advances in the opposite direction, they are both influenced by geographical location factors. Human music culture benefits from nature, but is also subject to nature (Luo, 2013).

1. The influence of the natural environment

The formation of music style is closely related to the regional geographical environment, and the regional specific Musical Instruments are closely related to the geographical material materials produced in the region. And Jiayu county in the middle reaches of the Yangtze river region, belong to the plains, county area of

waters, fertile land is rich in clay, in Jiayu fish bay river area growing endless grass and reed, formed a natural pasture, continent bay river wet land rich viscosity, people will soil into a small oval hollow inner wall, then poke out two holes, this formed a simple Wudu in cattle, people through blowing play communication. As time passes, people use fish type to design the song artistically, and makes a fish instrument with a small belly, empty belly, tail fork and convenient to hold, which is the combination of folk clay sculpture and music.

As the "Tea Route source", it is known as "no tea, no song". Tea as a love, used to convey love, engagement, congratulation, so a large number of love songs, marriage songs from tea; with tea as god, tea for tea is a common etiquette, with tea, with tea, night songs, tea, tea and tea, tea is one of the daily life, so singing, singing tea, intentionally or not, tea, other labor with tea.

2.The influence of the human environment

The origin of culture refers to the place where human culture is first produced. The transmission of music culture is not only influenced by the natural geographical environment, but also has an extremely important relationship with the human geographical environment of the place of transmission. Hubei province is in the central south, so it is an important channel for the northern immigrants to go south in the ancient immigration tide. Moreover, Hubei is also an important place to accept immigrants in ancient China, so there is a saying that "Jiangxi fills Huguang" and "Huguang fills Sichuan". During the Ming and Qing Dynasties, the rate of "overseas Chinese living in mixed places", "people in many places and other provinces" and "people floating in the aborigines" made them "indigenous people", which eventually led to their "miscellaneous and diverse". Migration leads to the phenomenon of "miscellaneous and many aspects" in Hubei folk customs, which will inevitably lead to the diversity of Hubei folk music and dance styles.

The above article introduces the national intangible cultural heritage Chongyang Tiqin Opera is a typical local music culture formed by the gradual evolution of Yueyang Huagu Opera in Hunan Province. In the process of Hunan Huagu opera,

Tiqin Opera was gradually formed in Chongyang County of southern Hubei due to adaptive adjustment. In the process of communication, restricted by the local social and economic conditions, influenced by the cultural factors such as Chongyang dialect pronunciation, local folk customs, and folk music, as well as the reform of accompaniment instruments by local artists in Chongyang, they finally formed a unique style of local opera. In the relatively closed human and geographical environment, the Tiqin Opera has absorbed a lot of folk music elements from the same cultural soil, which now has a unique style different from the Hunan Huagu Opera.

At the intersection of the three provinces, under the influence of the natural environment, the cultural and social environment, as well as the economic conditions, population flow and administrative division changes caused by the changes in the social environment, the counties and cities of southern Hubei have formed a very dense folk music distribution pattern and unique cultural landscape. From the perspective of music geography, the typical music culture in southern Hubei is used to summarize and analyze. Due to the differences of natural geographical factors such as topography, landform, and climate of the counties in southern Hubei, influenced by the idea that music originated from labor, the counties and districts in southern Hubei have formed their own typical music culture.

Table 3 Typical of Folk music in Southern Hubei

The southern Hubei	Geographical feature	Typical folk music	The level of Intangible Cultural Heritage
<u>Chongyang county</u>	Plain	<u>Tiqin Xi</u>	National level
<u>Jiayu county</u>	Located in the plains, adjacent to the Yangtze River, rich in red soil	<u>Wudoo</u>	Provincial level
<u>Tongshan county</u>	Low hill, tea production area	Weeding drums, Tea-picking opera	Provincial level
<u>Tongcheng county</u>	alp.	clapping dance, gong tune	Provincial level
<u>Chibi city</u>	Plain, adjacent to the Yangtze River	<u>footbath dance</u>	Provincial level
<u>Xian'an district</u>	Plain, low hill	Lengthy Narrative mountain songs	Provincial level

4.2.1.4 The concept of identity in a regional culture

When we understand the distribution and causes of folk music in southern Hubei today, we will naturally understand its cultural orientation and conscious affinity in terms of regional identity. As mentioned above, Xianning history is many immigrants moved in, along with the development of the economy, is bound to bring cultural flow and dissemination. The basic nature of culture is with genetic characteristics, the foreign immigrants, in a strange environment, culture must have the original genes, cultural genes in many aspects must be consistent with the original culture, even as generations of genes, in many ways, such as literary form and content still want to the original cultural identity.

In the study of contemporary culture, the word identity has two basic meaning: one is referring to an individual or group to confirm their position in a particular society some clear, has the basis of the characteristics of the significant or scale, such as gender, class, race, and so on, in this sense, we can use the word "identity". Raymond and Williams proposed the "emotional structure", and Edward and Said put forward the "system of feeling and reference", as the internal scale and frame of reference to pursue and determine the cultural identity. On the other hand, when an individual or group tries to pursue and confirm their cultural "identity", identity can be called "identity". It has the nature of a verb, which in most cases refers to a behavior of seeking cultural "identity". A special cultural ceremony is a cultural identity behavior expressed in the way of behavior.

"Identity" is an important concept that introduces cultural research from individual psychology. Its original meaning is the individual's all-around awareness of his self-confirmation. Self-identity is nothing more than the identification of self-identity, which in the process of identity includes the psychological construction and practical construction of their identity. Identity puts the identity in a state of being questioned and changeable. From the perspective of the subject, identity can be divided into two kinds: individual identity and collective identity. The formation of a kind of identity requires two elements: how should the identity person and the identity object, or the self and the

others, recognize the relationship between the self and the others? This requires this relationship in a certain specific environment, to investigate and recognize. Involves cultural identity, contemporary writings often appear in "national identity", "ethnic identity", "regional identity", etc., is the author understands, the concept of "ethnic" as a second only "national" crowd community, more emphasis is based on a common culture "identity" (identity), emphasize a common historical memory and people flow of boundaries or boundaries. The boundary of an ethnic group is not a geographical boundary, but as long as the "social boundary". Regional identity, like ethnic identity, can also be a sub-concept of national identity, which comes from China's special geographical environment and long historical accumulation.

Ethnic group or ethnic group is a collection of large and small groups formed by the isolation of geographical environment in history. The same ethnic group has similar blood or cultural kinship, with the same language, writing, livelihood mode, religious belief, and the most important national sense of belonging. Studies on identity generally develop at two levels, namely, individual identity and group identity. Group identity is a research orientation of the relevant identity at the group level. With its stable structure, the group affects and restricts the psychological activity level, behavior mode and personality psychological characteristics of the group members, so the sense of belonging and identity will be generated in the interaction between individuals and the group. Diversity is the common survival way of both the biological community and the human society. Biodiversity is both a premise and a consequence of natural evolution. Social diversity is not only the product of human adaptation to the environment, but also the uncontrollable expression of human spiritual creation. Social diversity has both the survival function and the aesthetic value for human beings. There is both a constant impulse to create and appreciate diversity and a fundamental desire for social harmony. "The core content of the pursuit of cultural identity groups is not material, but the" recognition and social identity " in the sense of Hegel in *The End of History and the Last Man*.

The origin of regional consciousness lies in people's perception and experience of differences in the scattered pattern of time and space. Regional identity is first the experience of group identity in a specific and tangible geographical space, which is closely related to group identity, such as people's concept of family and family genus, the historical memory of family origin and migration place, etc. Secondly, regional identity is also the product of group social and cultural "space" imagination. This space is not necessarily a specific geographical space but can also be a social construction of the "psychological space" of group culture. Our understanding of the "us" with the same origin or common regional space is more from a common carrier of lineage, customs, similar culture and language and reference to each other. Therefore, the characteristic of regional identity is to pursue more commonality but less difference. Regional identity, like national identity or national identity, is also a sense of belonging and a meaning cognition attached to the space with culture as the carrier.

4.2.2 Regional identity in folk music communication

The concept of regional identity used in this paper refers to that people living in a certain place have a sense of belonging and identity to the culture in their living area, which is a way of identification with regional regionalization in their identity. In this sense, it is more inclined to local identity, which " may be consistent with the level of identity and ethnic identity, but it is a way of identity beyond ethnic identity. When people emphasize local identity, that is, as 'fellow countrymen', they generally do not consider each other's ethnic nature. "Xianning people in the regional identity on the" fellow villagers " identity factors. In addition to language, belief, migration, festivals, weddings, funerals and so on, it also includes a variety of music and ritual activities. This chapter will discuss the ritual symbols and dissemination of the music culture of Chibi foot basin drum in southern Hubei.

4.2.2.1 Ritual symbol of Chibi foot basin drum culture

Ritual is the oldest and most common cultural phenomenon in human history. From ritual point of view, communication is a kind of audience will participate, in a "performance" behavior process, to arouse people feelings of common aesthetic and value meaning, build a common order, and can be understood and participate in the

action of cultural society, it emphasizes is a kind of people communicate with each other, convey symbols, share feelings, participation process, is a kind of ritual behavior is closely related to people's way of life. The spread of red foot basin drum is a symbol of multiple meaning elements expression process, foot basin drum performance in song, dance, dress, drum surface pattern of representation is a meaning of expression and performance, through these elements symbol communication, constitute a common belief and cultural significance symbol system, to construct an orderly social system and common cultural value.

1.Sound symbol

The foot basin drum is very loud, strong penetration, and the sound of the sky. Although the sound is shocking, the rhythm of the performance is relatively simple, usually:

x•x | xx x | x•x | xx x | xx x | xx x | xx x | xx x
| | xx x | xx x |

In Chibi, there is a legend of beating drums to save the sun and the moon. In the past, in the countryside of Chibi, every solar eclipse, each family will take out the foot basin drum, ran out of the outdoors, beat the drum to save the day, this is the so-called day dog food day. Every eclipse, if someone found, will immediately beat the drum shout, the villagers heard the voice, regardless of clothing, immediately took out the foot basin drum, gathered in the village, drum to save the moon, some will light the torch held high, running between the villages, while beating the drum while Shouting, ten miles eight villages, basin drum shout, sound into a. When the moon recovers, it will beat the drum to celebrate, this is the legend of driving away the dog, save the moon.

Foot basin drums, has a powerful shock, easy to obtain and focus people's attention, bring people into the emotion and atmosphere of the sound, in the folk sacrifice, rescue, funeral, labor, and many, folk folk activities, the local people will drum, through the drum and express emotion, mobilize emotions, solidarity, make the activities of the people can quickly form a common collective, at the same time strengthen the group cognition, understanding and identity.

2. Sound symbols

Language symbols are an indispensable part of the Chibi foot basin drum. There are ritual chanting and rap music performance. In various kinds of activities, songs, lyrics, Shouting, chanting, mouth and other sound elements have been accompanied by the sound of drumming, expressing emotions more strongly and clearly. In the season of rice planting, the working people sang field songs and folk songs, often beating drums to add to the fun, setting off a wave of competition. When transplanting rice seedlings, a song rang in the field, while beating the basin drum, while singing folk songs: "gongs on the gongs, small boat on the uphill. The trees in the mountains grow on the soil, and the land depends on many people. Planting field drum dongdong, planting field close early work, you help I help, men, women, and children out. Work together to help, lest the poor fall wind. "The singer sang a few words and a three-way drum, the people sing, and impromptu singing said:" planted the field planted fast, bacon fried leek. Planting field planted slowly, leek scrambled eggs."

Most of the drums who sing in the Chibi are folk artists. The drummer ties the basin drum to the chest and goes down to the field to follow the rice planting team. Some also put the foot basin drum on the ridge of the field and sing at a fixed point. There are a total of 87 kinds of opera drums, such as "Wolong Drum", "Dragon Column", "Kirin Delivery", "World Taiping", "Zhou Yu Point General", etc. In different situations, the rhythm and style of Qu Pai have also changed significantly. These language symbols are the crystallization of the wisdom and labor of the artists of the past dynasties, a manifestation of the high recognition of the local culture by the Chibi people, the reflection of the life of the Chibi people, and a valuable cultural heritage of the Chibi area.

3. Picture symbols

The foot basin drum is the Wuduen frame leather surface, and the leather surface is fixed on the peripheral edge of the Wuduen frame with bamboo nails, and the surface diameter is about 80 cm. This folk "ring" is made of cowhide. In addition to its two drum earrings, the rest is made of a piece of Wudu and a lot of bamboo nails.

Its biggest feature is a bottomless face, shaped like a trumpet. Although it is simple structure, but the material is elaborate, basin drum also has flexible, light and broad range characteristics.

It is said that when every family of the Chu people in the mountain made basin drums, they would fill the drums with red colors, draw gods and hang them in the lobby to drive away spirits and evil spirits. Because the foot basin drum single skin, people can draw birds, animals, fish, insects, gossip, legends and so on the drum surface, which also reflects the characteristics of Chu superstition, witchcraft popularity and respect for Taoism. In traditional dragon lantern activities, the drummer also writes the family name on the opposite side of the drum skin. These patterns and characters are also important symbols in the culture of Chibi foot basin drum, which makes the difference between Chibi foot basin drum and other drums throughout the Han nationality more obvious, forming a rare feature different from other regional ethnic groups, reflecting the local folk customs and local cultural connotation, and strengthening people's common belief.



Figure 35 The Drum face of foot basin Drum

Source:<https://bkimg.cdn.bcebos.com/pic/80cb39dbb6fd5266b4ad6760a1189>

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4. Dance symbols

In addition to language symbols such as songs, eulogy, shouts, oral chanting and calling color, dance is also an important ritual symbol in the foot basin drum culture. In the sacrifice, drive, labor, celebration, and other ceremonies, are inseparable from the dance. Every festival, the host took off the basin drum and called on the villagers to beat the drum and dance, which can not only exorcise evil spirits, but also entertain. Everyone gets together, dancing rough and the sound of the drums. This custom is imprinted in the hearts of the local people and continued from generation to generation.

Foot basin drum dance for all dance, drum while dance, does not need a strong dance skills, ordinary people can participate in, dance movements because of different activities, different feet basin drum dance also passed different letter, interest and emotion, people feel the different atmosphere, is conducive to produce happy emotional resonance, is a meaning sharing tool and platform in recent years, with Chibi foot basin drum for the creation of dance and large square art groups, well received, foot basin drum began to become a Chibi with local characteristics of a form of dance performances. The foot basin drum dance moves to the stage, expanding the communication field of culture and facilitating more people to share this culture.



Figure 36 Folk artists perform foot basin drum

Source:https://p3.itc.cn/q_70/images03/20230526/2297a7eabbbc47af8b9d04f508ef1f75.jpeg

4.2.2.2 Communication of foot basin drum culture in folk activities

In the culture of Chibi foot basin drum, the participants in all kinds of foot basin drum ceremony constantly pass on and share the common symbols in the ceremony, and thus build a meaningful world belonging to the local people. In the process of transmission, the subject of information transmission is the dissemination, and the audience is the object of information transmission. The standard of successful communication is the acquisition of audience information. However, under the view of communication ceremony, the disseminator and audience of the foot basin drum are not intended to convey or obtain information, but as the participants of the foot basin drum performance, they enter the shared cultural world driven by the ritual rules. Therefore, the performers and performers of the Chibi foot basin drum, that is, all the participants covering a large range of people, together constitute the communication subject and communication object of the foot basin drum culture. The foot basin drum culture has also become a channel and carrier for local people to exchange and share information, which objectively enhances the interpersonal communication between people and maintains the stability of people's feelings.

Nowadays, many rituals such as sacrifice and rescue in the old era no longer exist. More foot basin drum appears in various folk culture activities of local festivals and celebrations, one of the most representative is the dragon lantern. Every year after the Spring Festival, the dragon lantern and the painted boat team begin to appear in the streets, and the foot basin drum will also travel with the dragon lantern team. The drummer is dressed in one color and is marching according to the formation and formation after the victory of the Battle of Chibi. There are many procedures to play the dragon lantern, mainly including dragon invitation, dragon dance and dragon delivery.



Figure 37 Chibi people's festival to celebrate the dragon lantern

Source:<https://img0.baidu.com/it/u=1258409457,3731317998&fm=253&fmt=auto&app=138&f=JPEG?w=500&h=340>

The first is to ask the dragon. Please dragon this day, will first put the dragon lamp, put in the ancestral temple, then set off firecrackers, basin drum, sacrifice, wear dragon clothes. Then sing the eulogy: " Fu Xi ——, heaven and earth Kaitai, good day. Beat the drums and gong for fruit flowers. Sincere gift, please, four seas Dragon King. Make a big New Year, blessing boundless. Fairy fan happy, the Jade Emperor praise....."

After the sacrifice of the dragon, the leading by the basin drum, the dragon lantern sailing, the flag flying. Accompanying often have hundreds of drums together on the road, huge, with a strong lineup, team, honor to show the village township this clan strong. The foot basin drummer who joins the queue will generally choose some sharp tools to lift the drum to increase the momentum and show the strength of the basin drum formation.

The second is dragon dance. At every place where the dragon lantern team went, the drums were sounded together. The sound was very loud and could be heard in ten miles around. The dragon lanterns every place, will be accompanied by three drums, the leader praise auspicious words: " Fu Xi ——, the dragon lantern came

to busy and busy, came to your house around the hall. The front hall around the golden lion, the back hall around the purple gold beam. Around the left and the gold and silver bank, and the reading room. Gold and silver treasures in the Treasury, articles in the reading room. Fu Xi, Fu Xi, one around became famous, two around two gold and silver. Three around three yuan and the first, four around four corner Huatang..... Since the dragon god around the hall, glory, and wealth million long. "After the praise is the three tong basin drum, and then the dragon dance. The formation of the dragon dance is to imitate the formation performance of the battle of the Chibi, including "two dragons rob the pearl", "Tiandi Kaitai", "Point General of Zhou Yu", "Kong Ming Jie Shu", "the world peace" and so on.

Again, the dragon. After the 16th day of the first lunar month, people will start the dragon delivery ceremony. When the dragon was sent, it was still waving the flag to lead, and the basin drums were everywhere, and burning the incense burner on his head, imitating the way of Zhuge Liang to meet the east wind in the battle of Chibi. Send the dragon lamp to the stream or the harbor, take off the dragon clothes, with the keel, put the offerings, the dragon ball stacked together, and then play three drums, lit the torch began to burn, while burning the song: " send the dragon to the harbor, Kowloon water control another year. More protection folk solar terms, the top of the mountain good field. Send the dragon to the river, Kowloon water control race immortal. Twenty-four good, dragon son dragon sun gave Fukuda. Send the dragon to the Yangtze River, Kowloon water control day. Wind rain and people recreation, six livestock prosperous financial resources. Send the dragon to the big ocean, and the Kowloon water control method is boundless. Buckwheat into the grain full warehouse, grain harvest Taiping year. Then the Dragon King drove, and the dragon dance team shouted," Lucky!"

After sending the dragon, the people will eat the fruit, food beat the drum return. Finally, the dragon clothes will return to hang in the ancestral temple and use them again next year. In the dragon lantern activity, both the dragon lantern drummer, the dragon family and the onlookers are the participants of this activity. The

continuation of the foot basin drum culture in the folk activities also enhances the cohesion and sense of belonging of the local people.

There is no specific ritual place, and it will be completed in different environments according to different rituals. In the old days, when offering sacrifices or saving ceremonies, they often chose an open space to build a platform, and place offerings, and hundreds of people beat drums and danced together. In the folk funeral ceremony, it is mostly in the main room. In the labor ceremony, the foot basin drum and the villagers' agricultural production activities closely close first, whether it is working in the field, mountain cutting, fishing, and hunting, or building walls and houses, there are more basin drum to add to the fun. Therefore, the ceremony place currently is usually in the fields, mountains, lakes, and other natural environment. Nowadays, in a variety of folk activities with foot basin drum participation, there are various dissemination places, on the street, in the park, on the stage...

Although these places are in different places, they all play the same role. In all kinds of ceremonies of foot basin drum, both performers and performers are in the same space-time-space system and carry out the same cultural activities, which also have a common interpretation of the emotion and significance brought by the dissemination of the ceremony. This has also become a sharing ceremony based on the cultural psychology of the Chibi people, which deepens the participants' sense of belonging to the local culture, helps the participants to enhance the cultural memory of the foot basin drum, creates a sense of empathy and sharing, and enhances the local identity of the local people.

4.2.2.3 The communication order of the foot basin drum cultural ceremony

Foot basin drum as a kind of folk art, regional, social, and ornamental characteristics, now has developed into a folk culture, rich people's amateur life, is a kind of spiritual life, local people pay attention to the process of interpersonal communication, information transmission, and some performers involved to share the meaning, it maintains the social internal order and etiquette, also passed to people the Chibi unique spirit and regional culture. Chibi foot basin drum in the performance is the

performers and performers, performers, and participants, and participate in the whole activities to a kind of interpersonal channels, is a way of expression and exchange feelings between people, with the help of the foot basin drum ceremony and performance activities, can achieve exchange ideas, create a harmonious atmosphere, enhance mutual cognition and maintain emotional stability. In the process of all kinds of ceremonies and performances, the basin drum has a set of fixed procedures, everyone in accordance with the program, orderly according to the specification. For example, in the performance of drumming and singing and dancing, one person needs to lead and guide, and the performers should respect and recognize the leaders, obey the arrangement of the leaders, and let the whole team be unified. Then the ceremony is only successfully concluded. With the performance of the foot basin drum, it also conveys the deep emotion of the performers and their companions and the respect to the planner, creating a harmonious atmosphere. Fei Xiaotong believes that when people complete a series of tasks according to the prescribed paradigm, local rituals will arise, and the normative order that has been handed down from ancient times is indispensable.

Tradition is summed up by people's experience in generations, and culture itself can be said to be a tradition. In our daily life, there is no need for us to think about what to do, because our ancestors have left a set of summaries of behavior norms for us, and etiquette is gradually formed by people under this summary, and continued for generations. For example, the behavior of the master giving gifts to the drum team during weddings and funerals is the basic courtesy of the local interpersonal communication. There are also many details and steps in the performance of various ceremonies and activities, such as the choice of activity costumes, song, dance, props, etc... these are all stylized symbols handed down from history. The residents can hold all kinds of ceremonies smoothly, because under the regional cultural community, people's recognition and internalization of "rites" makes the local people willing to maintain the communication order of the ceremony.

In the dissemination ceremony of Chibi foot basin drum, there are collective norms of program and content, emphasizing collective consciousness. This norm brings the performers together. The performers come from all social strata, and the individual differences are obvious. By watching the performance of the performers, Accept the interpretation of the emotion and content conveyed by the performers, This performance process is often a set of stylized, clearly regulated process, Viewers contrast their own actions with those of the performers, And adjust your behavior, To make your own behavior more standardized, Gradually upgraded to an instinctive attitude towards the foot basin drum, It is a "self-expression", Is a self-analysis of the use of symbolic symbols, For each individual to self-interpret on the basis of ritual norms, And act according to the norms of the ritual, This behavior is concentrated in the social relations inside and outside the ceremony.

Ritual is a collective behavior, and the participants are in a state of collective unconscious. They are only attracted by certain cultures and beliefs, and then convey some spirits or symbols, or a unified collective consciousness that accepts such symbols and thus influences themselves. The basis of the ceremony is to form a collective, reflect the support of the collective value with the help of the individual performance, and then expand the collective value with the help of the individual transmission. Every step of the ceremony has norms, which is a process of changing the collective value from abstract to concrete. Ritual can enhance the sense of form of everyone, so that the individual is loyal to the collective, let the individual experience abstract concepts in the ceremony, and generate dependence and trust on the field through the ceremony, and then realize the function through the dissemination of symbolic symbols. The culture of Chibi foot basin drum culture is a symbol with distinct regional characteristics, making the participants have a sense of belonging and creating a "symbolic world" for it. Participants will communicate with each other about the culture carried by the symbol, and they will consciously spread it to other individuals.

Symbolic symbols are a concise summary of culture, and then form an easy transmission form, making transmission lively and interesting. The dissemination ceremony of Chibi foot basin drum culture needs to have a strong mass foundation and externalize the symbolic symbols. The participants of the foot basin drum ceremony will resonate with the foot basin drum performance and form a sense of spiritual identity. In the dissemination ceremony of foot drum culture, participants carry out some specific behaviors together, and make specific manifestations and interpretation of foot drum culture. The ritual performance organizes people with the same ideas for the dissemination and sharing of symbolic cultural symbols.

4.2.2.4 Cultural communication and regional cultural identity

Folk culture to endure, cannot be separated from the inheritance and transmission. For Chibi foot basin drum, the folk culture, the source of its inheritance is some folk famous inheritance, the inheritance of foot basin drum performance after innovation, then to their students, and then through performance or ritual activities let the public contact the foot basin drum culture, is a kind of combined with the development requirements of innovative inheritance. With the efforts of these inheritors, it has made continuous innovation and development, which not only retains the precious cultural memory, but also derived new forms. Today, Chibi foot basin drum has taken to a larger broader stage, foot basin drum about stories, popular science by CCTV and other media reports, in April 2019, seven Chibi girl with foot basin drum onto the stage of CCTV avenue of stars, these propaganda not only attracted the national audience, build the regional cultural card, for the local people, but will produce the psychological identity of local culture, strengthen their memory for Chibi foot basin drum, so as to achieve regional cultural heritage.

In Chibi foot basin drum this folk culture, people pay attention to is involved in the meaning of sharing, it passed to people, the local unique spirit and regional culture, established a kind of imagination, unconscious sense of belonging and identity, feeling, this kind of identity and belonging comes from the same culture namely foot basin drum culture recognition, formed a kind of regional cultural community. Both

the performers and the performers are in the same ritual space, participate in the same cultural activities, and communicate with each other in this common time and space, thus producing a cultural feeling that everyone agrees with. There are two manifestations: first, everyone respects the same ritual code of conduct, and second, the participants have a common interpretation of the meaning of the symbol presentation brought about by the dissemination of the ceremony.

This regional cultural community mainly has two aspects: the first is identity. In the process of inheritance and dissemination of foot basin drum culture, local people will be more and more proud of the development of this culture and be continuously strengthened in the process of local participation. The second is the emotional belonging, with Chibi foot basin drum folk activities are filled with regional symbols, these symbols are recognized by locals, can quickly through these characters, arouse red local emotional belonging, spread through the ceremony, continue to deepen their sense of belonging to local culture, also promote the construction of the regional community.

Due to the influence of "regional cultural identity", the spread of Chibi foot basin drum culture more pay attention to the participants of regional cultural identity, and it is because of the foot basin drum culture with distinct regional characteristics, so created the uniqueness of the symbol, from individual role to group memory and then by the group of the individual into their own life, and constantly in the practice of correction, gradually formed a common cognition. The meaning of culture is in the ceremony to form a "imagine regional cultural community" condensed "regional cultural psychological identity" feeling, to attract individuals to join in, and then consciously the spread of ritual symbol meaning and interpretation process, and because of the same region, the resulting cultural identity in the foot in the spread of drum culture is crucial.

4.2.3 National identity under the intangible cultural heritage movement

Since ancient times, whether primitive tribes or modern nation-states, people have been attached to their communities and united their members to resist natural disasters or harsh social environment to survive. However, in the primitive tribal period, this kind of belonging and identity was more based based on a single ethnic group and clan, while the modern nation-state developed into the identity of the national politics and culture on the basis of ethnic identity.

4.2.3.1 Contemporary values of national identity

With the development of economic globalization, the crisis of cultural globalization and homogenization is increasing. Therefore, it has become a common understanding to defend the cultural equality, cultural independence and cultural dignity of all ethnic groups or ethnic groups, and to protect the cultural diversity of the world. In this situation, the cultural identity of the Chinese nation is advocated again, and it becomes the way to safeguard the cultural independence and maintain the survival of the national culture.

At present, the cultural diversity of China is often expressed as the cultural diversity of ethnic minorities, and the Han culture itself is regarded as a homogeneous plate. This method of opposing the Han nationality and the minority ethnic groups separates the cultural continuity of the objective existence between China and the national groups and strengthens the cultural barriers between the ethnic groups. The identity of the Chinese people is the identity of the small traditions of various ethnic groups and local cultures to the great traditions of Chinese history and culture. The relationship between the Chinese culture and the whole is regarded as a continuous interactive process. We say that today's Chinese national culture is a diverse whole, just because it contains many levels of cultural traditions, but it also has a unified national consciousness.

China is a multi-ethnic country, which put forward the principle of ethnic equality in the early stage of its establishment, and on this basis, it actively carried out the identification of various ethnic minorities to explore the unique cultural factors of each ethnic group and restore their ethnic identity. However, when the cultural identity

(mark) of a nation is used as the basis for identification, two restrictive 'agreements' are also attached in advance: 1. The identification and determination of a certain nation is based on its cultural identity as the boundary mark distinguishing the boundary between 'our' and 'other'; 2. The political identity of a nation is the national identity rather than other. In this sense, the political identity of the country is the most core value in the structure of identity ; in the identity level, the political identity of the country is the first, and the cultural identity of the nation is subordinate.

To establish the first of national political identity, not only reflected in the establishment of the country means have law, violence and other institutions to stipulate the past ethnic identity, regional identity in theory transformation for national identity, more need is the country to establish with the people, ethnic culture and docking country code to pass national will, in order to people consciously establish national political identity first. The best way to construct this process is to achieve it through the influence of national identity consciousness on folk behavior. This relative cultural identity is not self-contained. A kind of identity is always explained through the concepts (and practices) provided to you by your religion, society, school, and state. Therefore, in order to construct the cultural identity of folk music, it is necessary to concretion, practice and promote the identity and concept of the music form in the folk in the common society. The intangible cultural heritage protection is the protection measure under the official legal recognition.

4.2.3.2 The Intangible Cultural Heritage Protection Campaign in southern Hubei province

Intangible cultural heritage, namely intangible cultural heritage (Intangible Cultural Heritage), refers to a cultural phenomenon created by human beings, mainly with oral traditions, performing arts, social practice, customs and etiquette, knowledge and practice about nature and the universe. These cultural traditions are passed down from generation to generation and become a part of the cultural identity of specific groups. It is an important part of human culture and the crystallization of human wisdom and is an important embodiment of human cultural diversity. To strengthen the protection of intangible cultural heritage is to ensure the

protection of national cultural sovereignty and the enhancement of the identity of the people, and from the perspective of international civilization and human and social society, it is to meet the requirements of sustainable development. As UNESCO drew up the Proposal for Protecting Folk Creation in 1989 and the Chinese government formulated its own Intangible Heritage Protection Law in 2003, the protection of intangible cultural heritage has gradually become one of the hot topics, and the number of domestic intangible cultural heritage projects in the protection list of the world and China is also increasing. With the increase of lists, news reports and academic studies on these intangible heritages have emerged in an endless stream, setting off a strong discourse style of "intangible cultural heritage". The wind also blew to the southern Hubei region.

In Hubei province and the Eco-circumstances, for example, on September 29, 2012, the 11th people's congress of Hubei province standing committee meeting passed the regulations on the intangible cultural heritage of Hubei province, and began on December 1, 2012, the regulations made clear that to "encourage and support the intangible cultural heritage representative project inheritance, transmission", the representative of the intangible cultural heritage representative project "to properly organize, save the relevant physical, data". On June 27, 2014, the Eco-circumstances in the fourth session of the standing committee of the people's congress meeting twentieth passed the Eco-circumstances people's congress standing committee on strengthening the cultural heritage protection work resolution, the "resolution" affirmed the Eco-circumstances city people's government and relevant departments in the intangible protection work and "establish and improve the intangible cultural heritage resources archives and database" as the "focus" of intangible cultural heritage protection. On January 6, 2017, in the Eco-circumstances the fifth plenary meeting of the first time, the Eco-circumstances people's government acting mayor Wang Yuanhe comrade do mansion work report also points out that in the next five years, Xianning to "improve the quality of the city" "implementation of urban culture promotion project" vigorously promote intangible cultural heritage related to the construction of "library, archives, art

house". "Deeply excavate the local characteristics of Xianning including intangible cultural heritage, make full use of local history and folk elements to form a unique cultural logo. We will make full use of intangible cultural heritage archives to support the construction of characteristic cultural tourism blocks, creative parks, and intangible cultural heritage exhibition and experience areas.

The above data show that the government and various cultural institutions play an important role in the process of protecting the intangible cultural heritage. In the process of protecting the intangible cultural heritage, Xianning city has given full play to the leading role of the government according to the work guidelines of government leading, social participation, rational utilization, inheritance and development.

First, we will formulate an overall plan and improve the organizational and leadership system. Set up the Eco-circumstances non-material cultural heritage protection center and various counties urban non-material cultural heritage protection center, Tongshan county non-material cultural heritage protection center in 2014, specializing in intangible protection: set up the Eco-circumstances non-material cultural heritage protection work leading group and various counties urban intangible cultural heritage protection work leading group, Tongshan , Yang, city built around the construction of folk art township established to create folk literature and art leading group.

Second, equipped with a talent team, the implementation of the intangible cultural heritage work funds. In 2014, the municipal government added two new organizations to the Municipal Art Museum for the intangible cultural heritage protection positions. At the same time, it hired Wan Lihuang, a folk custom expert, to provide theoretical guidance and business guidance in the Intangible Cultural Heritage Protection Center. After the separate listing of Tongshan County Intangible Cultural Heritage Protection Center in 2014, the county organization office provided four intangible cultural heritage staff in the way of internal adjustment. Chongyang County changed the Chongyang Tiqin Opera Troupe to the "Chongyang Tiqin Opera Inheritance

and Development Center" for all personnel engaged in non-genetic inheritance work. Tongcheng County has identified full-time personnel engaged in the protection of intangible cultural heritage work. Chibi County identified full-time personnel engaged in the intangible cultural heritage protection work. Jiayu County carries out the protection of intangible cultural heritage in the way of "one set of teams and two brands". Xian'an District publicly recruited one staff member to be engaged in intangible cultural heritage protection and arranged three part-time intangible cultural heritage staff. According to the Regulations of Shaanxi Province on Intangible Cultural Heritage and the Resolution of the Standing Committee of Xianning Municipal People's Congress on Strengthening the Protection of Intangible Cultural Heritage, combined with the implementation of the new Budget Law, to promote the inclusion of intangible cultural heritage protection funds into the local financial budget.

Third, expand the publicity of intangible cultural heritage and strengthen the protection awareness of all sectors. The power of non-genetic inheritance comes from the voluntary of the masses. To attract the whole society to pay attention to the intangible heritage and devote itself to the protection of the intangible heritage, various channels are used to publicize the intangible heritage. First, hold a cultural Heritage Day event and promote it through media means to broadcast elaborate videos on the CCTV Discovery Tour channel. Second, establish an intangible cultural heritage website, keep in close contact with newspapers and TV stations, and build a media publicity platform. At present, the "window of the Intangible Cultural Heritage" of the City Art Museum of Tongshan County has been built, and Hubei Zhaoliqiao Tea Factory Co., Ltd., Xianning Mang Rheumatism Hospital, and other protection units have built an official website, Xianning Daily, which has opened a column of intangible cultural heritage.

Fourth, revitalize traditional skills and implement productive protection. Chibi County has vigorously developed the tea industry, revitalized the traditional craft of Zhaoliqiao brick tea making technology, and won the title of "Many Blue brick tea in China" and "Too many rices brick tea in China". Jiayu County protects the traditional food intangible cultural heritage project "Zhou Yuanzi", builds family

workshops into chain factories, establishes Jia'an Food Co., Ltd., and establishes Wudu carving industrial park in Tongshan County.

Fifth, promote the establishment of intangible cultural heritage projects and improve the intangible cultural heritage directory system. Based on the intangible cultural heritage census, the city has established a four-level national, provincial, municipal, and county directory system to identify the objects of protection. As of June 2018, there are 4 national projects, 20 provincial projects and 129 municipal projects and 50 county projects.

With the development of society and the prosperity of culture, people gradually realize that economic development must not be at the expense of culture, especially cannot abandon the cultural heritage of thousands of years. Today's China is on the road of "cultural confidence' and" cultural power ", among which, the role of intangible cultural heritage cannot be ignored, which also directly promotes the research of the protection of intangible cultural heritage to become a new hot spot in the field of culture.

4.2.3.3 National intangible Cultural Heritage Protection and college music education behavior

For any modern country, the cohesion and centripetal force of its citizens are the crucial factors to maximize its own interests. Civic education naturally becomes a necessary means to shape and strengthen this power. Civic education plays an important role in spreading the sense of national or national consciousness and tries to play a role in promoting students to form national identity and improving their democratic participation. In addition to the original folk self-inheritance, the inheritance of southern Hubei folk music comes more from the guided inheritance mode under the will of the government. The inheritance of music education in schools belongs to this mode.

Traditional performing arts are an important part of the intangible cultural heritage, the artistic root of a nation, and the inherent cultural gene of a nation. Southern Hubei region has a rich intangible cultural heritage of traditional performance and art, including traditional music, dance, dance, drama and so on. Cultural inheritance and

innovation is an important mission of colleges and universities. The essence of traditional art is to inherit the national culture, and inheriting the traditional performing arts in southern Hubei is to inherit and carry forward the regional culture of southern Hubei. Taking the music discipline of Hubei University of Science and Technology as an example, this paper discusses the inheritance and teaching path of "intangible cultural heritage" performing arts in local universities in southern Hubei, to better promote the development of disciplines in local universities and students' recognition of their own culture.

1. Set up a special research, inheritance, and communication base

In March 2019, Hubei institute of science and technology music college was established southern Hubei intangible cultural heritage inheritance base (performing arts) "affiliated to the Eco-circumstances Shekelian, in the same year in July and Wuhan university national institute of cultural development joint base, to inherit excellent traditional culture, improve culture, confidence, realize the local transformation development and build" new green Xianning, create ecological environmental model city "corresponding, form professional characteristics, make teaching, scientific research, creation and art practice reached" four one ", the traditional performing arts inheritance, spread and service closely combining local cultural economic development. The base has four departments, one is the institute of Folk music and dance in southern Hubei, the second is the inheritance institute of African inheritors in southern Hubei, the third is the folk Musical instrument workshop in southern Hubei and the fourth is the "intangible cultural heritage" art troupe. This is the fastest and most effective way for the traditional performing arts in southern Hubei. It mainly presents, inherits, and spreads the intangible cultural heritage of southern Hubei through folk collection, artistic re-creation and artistic performance.

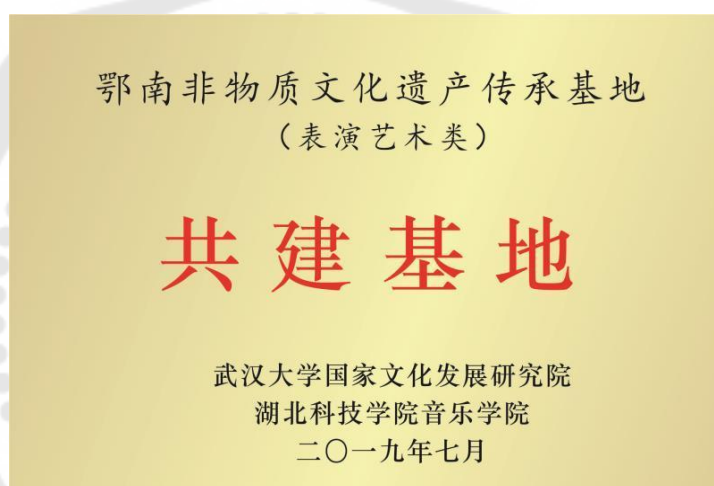
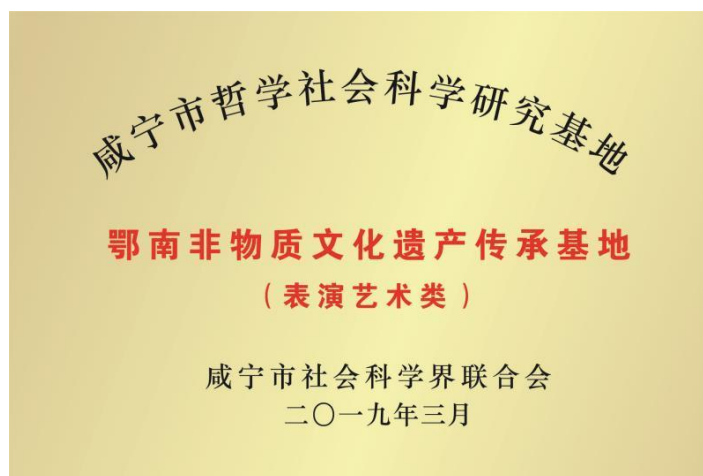


Figure 38 Hubei University of Science and Technology South Hubei African genetic bearing base plaque

Source: Hubei University of Science and Technology

2. Traditional performing arts in southern Hubei province into the classroom

With students from local universities as the teaching object, "intangible heritage music" as the teaching content, and "living inheritance" as the teaching mode, on the one hand, deepen students' understanding of intangible music culture; on the other hand, students can stimulate their practical ability and creativity, and cultivate their persistent interest in intangible music to realize another way of inheritance. As the only

undergraduate university in southern Hubei, Hubei University of Science and Technology adheres to the transformation and development characteristics, constantly promotes the traditional performing arts in southern Hubei into the classroom, and constantly promotes the dissemination and inheritance of the traditional performing arts in southern Hubei. The specific implementation process is as follows:

First, the "intangible cultural heritage" of southern Hubei province will be included in the talent training program. In the 2019 version of the talent training program of the Conservatory of Music of Hubei University of Science and Technology, the dance performance major offers a comprehensive performance course of folk dance in southern Hubei, which is a required course with 2 credits and 32 credit hours. Music education in southern Hubei folk music appreciation course, the course is basic subject, 2 credits, 32 hours: elective "art practice" in the second to the sixth semester, a total of 10 credits, 160 hours, including the south of folk songs, instrument production, dance and opera performances.

Second, the general education courses are offered for all college students. General education course College students' art appreciation offers a special topic of "Southern Hubei Music and Dance Appreciation", which introduces the intangible cultural heritage music, dance, and opera to all college students, so that students can understand the traditional culture of southern Hubei. Since its inception in 2018, the course has continuously improved the teaching content and improved the examination and evaluation system during the teaching process. According to the feedback results of various platforms such as the academic affairs office and online comments after course evaluation, the course teaching effect is good. At present, the online course recording of university art appreciation has been completed and has been online, which is open to national college students in the form of MOOCs, with a wider audience and a greater dissemination intensity. In 2020, the online course "Appreciation of Intangible Cultural Heritage of Southern Hubei Performing Arts" will be opened. At the same time, there are public elective courses, such as the production and performance course, which is cooperated by the School of Music and the School of Fine Arts and

Design. The School of Fine Arts and Design is mainly responsible for the appearance design and firing of Mingdu, and the production and performance. Relying on the southern Hubei intangible cultural heritage inheritance base of the teachers and students to Xianning city primary and secondary schools' promotion, through the city tourism bureau has been to Xianning tourists' promotion, has achieved initial results.

Third, to provide professional basic courses and designated elective courses for music college students. Mainly for the students of the Conservatory of Music, the folk music appreciation and folk-dance study courses are offered in the second semester. The two courses are 2 credits and 32 hours respectively. Through the study of the courses, the students can have an overall understanding of the folk music and dance in southern Hubei. Students first get familiar with it, then create and perform, through communication, the audience continues to expand. From the second semester to the sixth semester, there will be folk songs singing, folk opera singing, folk instrument production in southern Hubei, and students can choose 1-2 courses. In this way, students have three years to study and rehearse the traditional intangible cultural heritage performing arts programs in southern Hubei, which greatly promotes the dissemination and inheritance of the traditional performing arts in southern Hubei. In the current period, a lecture will be held, both online and offline. Students can attend the lecture live or watch it live online. The audience is the students at the whole school. At the same time, make full use of new media, short video, and other ways to spread inheritance.



Figure 39 Wang Feiyan is giving folk music lessons to her students On the left is the non-genetic inheritor

Source: Wang Feiyan

Fourth, to open special lectures. The Youth League Committee of Hubei University of Science and Technology organized the "Moon Lecture Hall" - -the special topic of folk music appreciation in southern Hubei. A lecture is held every semester, both online and offline. Students can watch the lecture live online, and the audience is students at the whole school. At the same time, make full use of new media, short video, and other ways to spread the inheritance.

Fifth, the compilation of "intangible cultural heritage" monographs and textbooks. At present, we have not seen the published textbooks of intangible cultural heritage music in southern Hubei. According to the preliminary data collection and the collected data, we have completed the textbook "Art Appreciation of College Students- -Southern Hubei Music and Dance" which is being used by students. In addition, the first textbooks include Selected Works of Folk Songs of Southern Hubei, Oral History of Chongyang Tiqin Opera, and Oral History of Jiayu Wudu.

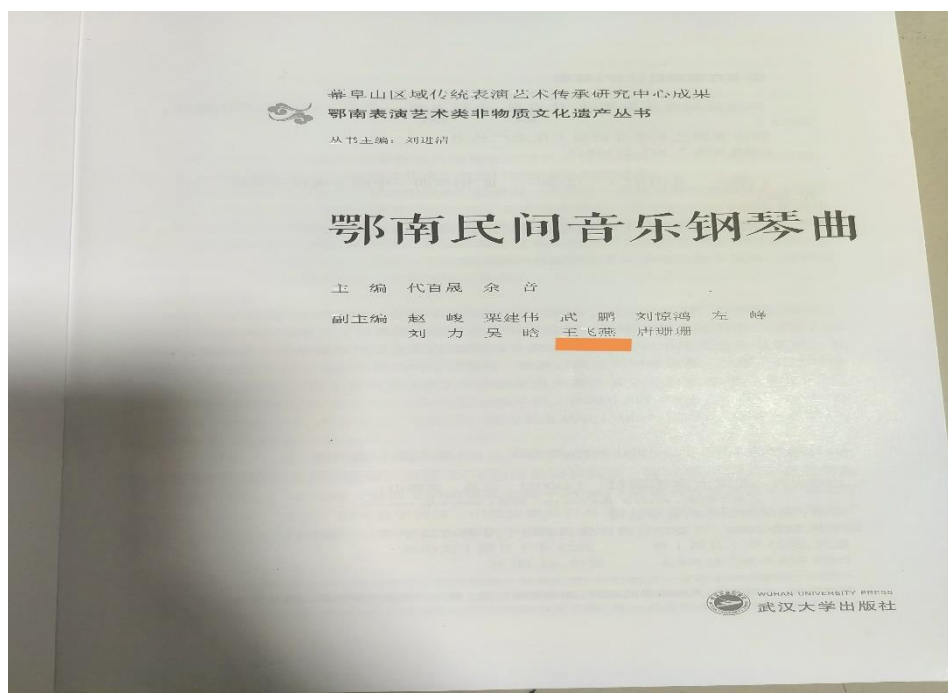


Figure 40 Southern Hubei folk music and piano music collection Wang Feiyan participated in the editing

Source:Wang Feiyan

Cultural heritage originates from the people and serves social groups for a long time, so it should be protected and inherited by the people, in line with the general law of national cultural heritage protection and inheritance. There are many kinds of folk music culture in southern Hubei, so we should strengthen the education of music intangible cultural heritage, promote the correct cognition, and fully respect of music intangible cultural heritage of social groups, so that the protection and inheritance of intangible cultural heritage can truly become the conscious behavior of social groups.

4.2.4 The Creation identity of Xianning people in Hubei

4.2.4.1 The creation of geographical and cultural identity of Hubei Xianning people

Xianning city is located in the hinterland of central China, because it is located in the south of Hubei Province, bordering Yangxin County in Huangshi City in the east, Xiushui County in Jiangxi Province and Pingjiang County in the south, Linxiang City in Hunan Province in the west, Honghu City in the north, and Wuhan Jiangxia District, Ezhou City and Daye City. With an area of 9,861 square kilometers spanning east longitude 113°31' -114°58' and north latitude 29°02' -30°18', it is the transition zone from Jianghan Plain to the hilly hills of the Yangtze River, the "Golden Triangle" zone and the adjacent three provinces, with green mountains and rivers, rich resources and convenient transportation. It is known as the "South Gate of Hubei". Because it is located in the north-south and east-west traffic crossroads, the political and military strategic position is more important in history. Xianning is located in the transition zone between Mufu Mountain and Jianghan Plain, standing Jiugong Mountain, Huanglong Mountain, Qianshan Mountain and other Buddhist mountains, distribution are land water, gan water, rich water, Gaoqiao River and other rivers, is half open and half closed.

Xianning is the east and west throat, north and south since ancient times "the constant must leave". There are ancient city sites such as Tianyue Pass, and ancient passes. There have been famous historical events such as the Battle of Chibi, Li Zicheng's death in Jiugong Mountain, Zhong Renjie Uprising, the Battle of Northern Tingsi Bridge, and the autumn harvest riot in southern Hubei. The half-open and half-closed terrain is conducive to the continuous absorption of new cultural elements while maintaining the regional cultural characteristics, thus forming a multi-cultural layer of Miaoyue, Jingchu, Jiangxi Province, Huxiang and other cultural factors. After the late Yuan and the early Ming Dynasty, Yao people gradually moved south, although there are no Yao people living here, the cultural form of "Yaotian Han geng, Yao tea, Yao medicine and Yao Han" has survived to this day, and has been awarded "Hometown of Ancient Yao Culture in China". In addition, Xianning city is also the hometown of tea culture, osmanthus culture township.

Xianning city as a part of Hubei Province, Jingchu culture on the spatial layout of Xianning City folk music culture. Hubei is the place of the generation and development of Jingchu culture. In a broad sense, the connotation of Jingchu culture can be summarized as eight sub-cultures: Shennong Yandi culture, historical culture of Chu, the culture of The Three Kingdoms of Qin, Han, Qingjiang, Wudang Mountain Taoist culture, the Three Gorges culture of the Yangtze River, the culture of Wuhan culture of Jiangcheng and modern revolutionary culture (Liu Jixing, 2007). Such as the legend of The Three Kingdoms in Jingzhou, the legend of Guan Yu and other intangible cultural heritage are closely related to the culture of the Three Kingdoms. The legends of the Battle of Chibi and the Chibi foot basin drum are also closely related to the culture of the Three Kingdoms. Taoist culture in Xianning also left a heavy folk culture, such as the legend of Chibi Gehong, Chongyang Gate low pile boxing, Xian'an big house thunder worship moon and so on all have the brand of Taoist culture. The legend of Zhong Jiucao Cao and King Li Chuang all have the legendary color of the folk peasant uprising. In addition, folk custom culture also affects the distribution of folk culture to a certain extent. For example, in the Lantern Festival, on the fifteenth day of the first lunar month, people in Shinan Town of Tongcheng County will form up to beat the louder gongs and drums. At this time, the fire will last for the whole night in the Lantern Festival. Xian'an big house Lei sacrifice moon is a traditional Mid-Autumn festival folk intangible cultural heritage, it broke the "men do not worship the moon, women do not worship the kitchen" practice, has a distinct characteristic of folk customs and Taoist rituals, is of great value to the study of the Mid-Autumn Festival customs.

From the perspective of geographical culture, Xianning culture has both mountain culture, plain culture, the characteristics of Wuyue culture, the inheritance of Chu culture, and the blending of some minority (Yao) cultures. In general, the local folk customs inherited from today may be very ancient, or have a certain blood relationship with the Sanmiao culture, Chu culture, Wuyue culture and ethnic minorities.

Xianning people show diversity in their cultural identity. On the one hand, Xianning people identify with the Chu culture, the Three Kingdoms culture, red culture and other traditional culture, and regard these cultures as their spiritual home. On the other hand, Xianning people are also actively absorbing and integrating the culture of other regions, such as the surrounding Jiangxi culture and Hunan culture, so that their cultural identity is more rich and diverse. Xianning people have a strong sense of regional identity, which is mainly reflected in the love of hometown, the inheritance of hometown culture and the attention to the development of hometown. Xianning's geographical environment, history and culture, local customs and other aspects are unique, is the common memory and emotional bond of Xianning people.

4.2.4.2 The creation of social and national identity of Hubei Xianning people

Since ancient times, whether primitive tribes or modern nation-states, people have been attached to their communities and united their members to resist natural disasters or harsh social environment to survive. However, in the primitive tribal period, this kind of belonging and identity was more based on a single ethnic group and clan, while the modern nation-state developed into the identity of the national politics and culture based on ethnic identity.

To rebuild the national cultural identity under the background of world culture, it is necessary to protect the diversity of world culture. In the context of Chinese culture, national cultural identity must be used to protect the diverse behaviors of different communities and regional cultures. Members of a cultural community can communicate with each other and be proud of the shared cultural background to create spiritual cohesion. With this cohesion, there is a community, regional cultural personality, and the overall cultural diversity. The real national cultural identity should be based on the social harmony constituted by this cultural diversity.

The creation identity is not a fiction made out of nothing. It is a common cultural system built with the help of the existing carrier of folk music, through the leadership of the government and scholars and the cooperation of the people. From the perspective of identity construction, the social identity of Xianning people is constructed

by the joint forces of the government, scholars and the folk. It is mainly reflected in the following aspects:

1. Integrated and productive protection

We will organize filing surveys of traditional villages and create a hometown of folk culture and art. Tongcheng county wheat town was named "cultural ecological protection area of Hubei province", Chibi Zhaoli bridge town sheep floor hole village 27 ancient villages in the Chinese traditional village list, Chongyang county (Tiqin Opera) was named the hometown of Chinese folk culture and art ", the Eco-circumstances as the Chinese Han folk narrative song of the township, the hometown of Chinese ancient Yao culture. Support team development and commercial performance, and lead folk art teams into the scenic spots. The folk art team represented by Tongshan drum Team and Chongyang Tiqin Opera Troupe have been active in various villages and towns, Jiugong Mountain, Yinshui Cave and other scenic spots all the year round, which has strongly promoted the development of cultural service industry.

2. Rise of social organizations

Within the city, more than 200 traditional cultural inheritance teams, such as Chongyang County Wenchang Opera Troupe and Jiugong Mountain Scenic Area Village Sound Chorus, live in the countryside all the year round, becoming an important way and force for villagers to entertain, commercial performance and publicize policies and guidelines. Tongshan County still retains the tradition of playing songs for competing songs, and some folk song lovers also spontaneously hold folk song meetings.

3. Active inheritance on campus

Some primary and secondary schools, universities and Party schools in Xianning city have introduced intangible cultural heritage music into their campuses. Primary and secondary schools such as Tongshan County Experimental Primary School, Chongyang County Experimental Primary School, Tongcheng County Junshui Boarding Middle School, Tingsiqiao Town Middle School and other Xian'an District, combined with the local characteristic culture such as Chongyang Tiqin Opera,

Tongcheng Paida Dance, and Tingsi Flower Opera, set up school-based courses, establish non-genetic schools, and carry out activities of inheritors into the campus. Hubei University of Science and Technology and Xianning Vocational and Technical College established the Intangible Cultural Heritage Research Center, strengthened the intangible cultural heritage research, hired non-genetic tutors, introduced local characteristic projects to the campus, and held the "Intangible cultural Heritage (folk music and dance) inheritance performance in southern Hubei". Xianning Municipal Party School invited the staff of Xianning Intangible Cultural Heritage Protection Center to introduce Xianning Intangible Cultural Heritage to the participants.

4. Smooth channels of publicity

First, the use of newspapers, magazines, websites, TV stations and other media to publicize the intangible cultural heritage, Xianning Mass Art Museum and CCTV —— "Hometown" column group shot "Wu Dan takes you to see hometown" Xianning, broadcast 5 sets in CCTV. Second, during the Spring Festival, Dragon Boat Festival, Mid-Autumn Festival and other traditional festivals and cultural heritage days, intangible cultural heritage activities in schools, communities and factories, for example, Chibi County holds Spring Festival cultural market activities, and performs folk art such as foot basin drum. Third, organize projects to participate in various exhibitions such as China Intangible Cultural Heritage Expo and independently hold intangible cultural heritage exhibitions. For example, the Xianning Intangible Cultural Heritage Exhibition in 2015 commemorating the 70th anniversary of the victory of the War of Resistance against Japanese Aggression. Fourth, to carry out exchanges at home and abroad.

Through these activities and measures to improve the cohesion and pride of Xianning people. There are also some unique festivals, traditional crafts, food culture, etc., which are part of the "Xianning people" identity construction. At the same time, with the acceleration of population flow and urbanization process, the concept of region is also constantly evolving. The original regional characteristics may change due to the influence of the migrant population. On the contrary, the local population will also

bring the local cultural characteristics to other places. Therefore, Xianning people, while constantly absorbing new cultural elements, are also spreading their own culture outward. Xianning people show a dynamic social identity. With the development of social economy and the intensification of population mobility, the social identity of Xianning people is constantly changing. On the one hand, Xianning people hold an open attitude to new things and ideas outside, actively into the modern society. On the other hand, Xianning people are also trying to maintain their own regional characteristics and cultural traditions, in order to maintain their own social identity.



CHAPTER 5

SUMMARY DISCUSSION AND SUGGESTION

The findings of this research on the ethnomusicological context of the Xianning people in Hubei, providing a comprehensive summary of key insights. It evaluates the implications of these findings in the broader context of cultural preservation and development. This chapter also outlines the conclusions drawn from the study, highlighting the critical role of folk music in shaping and maintaining cultural identity. Furthermore, it offers practical suggestions for sustaining and revitalizing Xianning's folk music traditions in the face of modern challenges, emphasizing collaborative efforts among governmental bodies, educational institutions, and the community. Through these recommendations, the chapter aims to chart a path forward for the enduring preservation and dynamic evolution of Xianning's rich musical heritage. The conclusions were drawn according to the research objectives. As there is the following content:

Summary

1 To study the ethnographical and musical context of Xianning people in Hubei province

Any natural separation factor is not only one of the reasons for cultural spatial differentiation, but also one of the reasons for hindering cultural diffusion. Xianning terrain is mostly hilly areas, some areas are surrounded by mountains, the geographical unit is relatively closed, while ran obstacles are obvious. On the other hand, the southern Hubei region is the culture that is farthest from the regional cultural center or system culture center and is close to another regional culture or system culture center, which is a typical representative of a mixed culture. Under the action of this ecological environment, it presents the rich and marginalized characteristics of minwen music varieties. It is rich in folk songs, and rich in the types of dances, music, and operas, and contains and embodies the rich interwoven and overlapping factors and connotations of different regional cultures. This paper is systematically combed and summarized, and analyzes it as a representative case, which is helpful for us to

understand the diversity composition and flow law of Chinese folk music, to improve the rational thinking of the cultural heritage of national folk music.

Xianning music has a wide variety of music, the distribution area is very wide, the music genre is also very rich, the article through the literature method, field investigation method, interview and other methods, the distribution of southern Hubei folk music, type, artistic characteristics of the investigation and analysis, as well as the status quo of cultural inheritance and development of the investigation and analysis. The creation of folk music in southern Hubei is deeply restricted by the local traditional lifestyle. The traditional natural economic form of the Han nationality which focuses on agricultural civilization in history has provided a broad cultural background and foundation for folk music. Folk music and its culture creation and the traditional rural social way of life has strong consistency, and this is not only the product of material production, is the people to adapt to nature, conquer nature, transform the natural means and the result, deeply influenced by the traditional natural ecological environment and restriction, and folk culture and life style influenced by certain material production mode, and change with the change of material production mode. When we investigate the development of folk music in southern Hubei, it is not difficult to find that the traditional folk lifestyle is not only closely related to the creation of folk art, but also is a direct reference of the folk lifestyle to some extent. The study of folk art cannot be separated from a certain way of life, and the lifestyle and its cultural mode under a certain natural ecological environment have strong constraints on the creation of folk art. With the change of the Chinese traditional lifestyle, the existence form of folk art has also changed to some extent.

In the field of ethnomusicology, the "value object" of music can refer to the specific folk music culture, namely the folk music in southern Hubei, or the folk musicians who manipulate the subject of music. Intangible cultural heritage and material cultural heritage are different. Material cultural heritage is the material carrier, while intangible cultural heritage is the human-oriented carrier, which is flowing and fresh. Therefore, whether it is protection or development, the inheritors will play a decisive role.

The artistic development of any era, its correlation state will be very complex. But ultimately all through people. Talent is the subject of the inheritance of folk music manipulation, and the change of people will inevitably be related to the development and change of its art. With the change of The Times, the inheritance subject of folk music has changed a lot with the following important points:

A. Inherit the two angles of the subject

In a broad sense, the main subject of inheritance is the main factor of all aspects of folk music cultural activities, which includes creators, disseminators, and recipients. For example, Chongyang Tiqin Opera from the original folk artist to the later composer of the cultural center, Chen Mingshi, a farmer of Jiayu, to Bi Yinsheng, a performer of the cultural center, the main inheritance subject has developed from farmers to musicians and teachers with professional knowledge background. In a narrow sense, the inheritance group is mainly the local member group. They face the same natural environment together, follow the same or similar production and lifestyle, and form the same and similar living state. Have their own political, religious, cultural, artistic, economic means and internal cultural psychological structure, through a variety of ways and ways to permeate into each member. The role of this group subject is the most fundamental. He gathered many individuals to carry the culture and form a common belief and identity.

B. Group changes in the inheritance subjects

The so-called inheritance group, widely speaking, includes all members of society who participate in the inheritance of folk music. Today, China is during reform and opening, and at the same time is influenced by the "worldwide". The mass change of the inheritance subject has entered the deep variation of the national cultural inheritance system. Such as due to the acceleration of the national urbanization process, engaged in agricultural population less and less, influenced by popular culture, many traditional arts into "marginalized", love folk music groups is middle-aged and old, many young people through television, Internet and other media for fresh modern life and public information, makes they have no interest in their folk art. Most

young people go to cities to work and settle down, and the number of folk music inheritance in southern Hubei province has been greatly reduced, which is particularly obvious from the difference of age groups. In this way, there will be an inter generational dislocation and contrast in the inheritance of folk music. This contrast reflects the change of value orientation, that is, from survival, life value to aesthetic value, which will naturally involve the choice of art.

"Dynamic inheritance is all developing and changing. Only when generations of inheritors constantly inject their own new understanding and new creation, can the art of a nation truly survive in the life of contemporary people, and fully demonstrate its unique aesthetic value and spiritual power. "From the other hand, while the folk music in southern Hubei is lost, the urbanization is accelerated, the development of commodity economy, many people pour into the city, and then some folk music elements enter the city, accumulating the integration and development of urban citizens' music. Nowadays, there are many self-music classes in various counties in southern Hubei, including folk song self-music classes, opera classes, dance self-music classes, folk instrumental music classes and so on, which have injected new vitality into the folk literary life of the city. In recent years, the huge "intangible cultural heritage protection project" has been gradually launched in the counties of southern Hubei, some counties and cities also attach great importance to it, as an important cultural brand to revitalize the local economy, adhere to the policy of "promoting regional cultural development by economy", has disadvantages and should be objective evaluation and reflection.

C. Individual changes in the inheritance subject

The inherited individuals exist in the group, and the two are closely related. The inheritance individual that we pay attention to is not a single person in the general sense but refers to the artistic talents who are active in the national cultural and artistic activities in the form of individuals. These include folk artists and national artistic talents entering the ranks of intellectuals. Folk artists live in national life, are well versed in their cultural spirit, and are at the forefront of the inheritance of art. They are active in the activities of folk culture. National culture and art can be processed, innovated, and

preserved in its practical activities, and passed on from generation to generation. Their personal things have gradually been integrated into the national culture, and they have become one of the sources of cultural development. Under the current social background, even in the same main body also appeared bearing and dislocation, such as some inheritance subject from people to undertake some of the traditional things, because the change of The Times produce cultural inferiority complex, is not willing to let offspring accept and inheritance, as the main body of the folk artists its successor problem is very prominent.

Another kind of inheriting individuals, that is, the national artistic talents who enter the ranks of intellectuals have modern knowledge education, systematic knowledge structure and distinct modern consciousness. They can examine the national art in a certain sense of distance, that is, can "blend in with it", but also can "jump out of it", stand on a higher basis of spiritual culture and art. They have a strong cultural consciousness. In addition to the sense of group inheritance, they also have a conscious transcendence of group consciousness, which often becomes the motivation for the development of certain cultural undertakings. However, sometimes the practicality is not strong, or the folk nature is weakened, and the unique national cultural resources are filled into the basic framework of the mainstream narrative, thus losing the core value of folk music.

Folk music takes the local indigenous people as the inheritance subject, and the change of the identity of the subject of music inheritance group is bound to affect its music inheritance. Based on maintaining their ethnic identity, Xianning people integrate regional and national identity and reconstruct their group identity. In the process of living with the local Han nationality, the separation of villages and Baojia system makes people reorganize their human network. Under the influence of the region, they integrate long narrative songs with various folk stories supporting the identification of ancestors and expressing filial piety, and a variety of drum culture constructs the local cultural ceremony characteristics of Xianning. The repetition of the ceremony constantly emphasized and enhanced the ethnic identity of the local people.

In the historical population migration, to the intermarriage and working together with the local Han nationality, the increasingly frequent cultural exchanges naturally caused the cultural changes of both sides, and the immigrants gradually gave up their marriage ceremony form. In this mode, the unique sound characteristics of existing folk songs have become the criteria for researchers to distinguish "other" from "I" music. The special atmosphere of living in relatively isolated geographical areas determines the change of regional language, beliefs, and the choice of funeral music; the impact of villages and human feelings affects the uncertainty of various customs and rituals.

In the guidance of the intangible cultural heritage policy, the cultural factors in the previous ethnic identity and regional identity have been successfully transformed into national identity. The government largely pays great attention to both the official and the folk music culture. Chongyang Opera Culture Festival, Tongshan Mountain Song Culture Festival, Hot Spring Culture Festival, etc., the construction of local Han national identity under seeking national identity in relevant regulations and regulations, is a measure of the government to gather ethnic consciousness and strengthen identity. The collective memory of ethnic groups is strengthened repeatedly in the conventional cultural activities of the government, and a new collective memory is constructed through mutual practice and interaction. Xianning folk songs, Musical Instruments, folk customs can also survive in this memory.

In short, the identity of Xianning people in the constant changes. And from the identity of ethnic protection, to communicate with local culture and retain its ethnic culture symbols of ethnic identity, to into local life regional ethnic identity, and the government under the transformation of national identity, ethnic identity music is always as a form of identity, from various forms of folk songs to absorb the Han music merit ceremony, to the ceremony of the foot basin drum, folk drama, folk festival, and so on. Thus, in the historical and social changes, the construction of folk music culture is indeed an important factor affecting the identity of Xianning people.

2 To investigate musical and culture dimension of creation identity process of Xianning people in Hubei province

Xianning has excellent music culture tradition, in the process of historical evolution of the people created a lot of commendable music art works. Globalization and the constant impact of mainstream music culture, especially the mobile media and network media culture spread new media influence, lead to traditional life mode and the aesthetic idea change gradually, especially the youth ideas and entertainment also change, they for mainstream music culture or accept, or imitation, and lack of interest in folk music. Some young people gradually lose their enthusiasm for local cultural customs and language and lose their enthusiasm for learning the folk music culture that expresses national worship belief, ancient legends, and local feelings. They unilaterally believe that local folk music is out of date, and wearing costumes containing the national cultural characteristics has become a distant memory. For example, in the past, Xianning youth need to sing crying before the wedding song, relatives cry to express the sincere blessings to the couple who is about to enter the marriage hall, this folk custom truly reflects the unique humanistic care of the nation. However, at this stage, most of the weddings are undertaken by the wedding companies, and it is difficult to see the scene of the public singing crying wedding songs.

Local music is the traditional culture inherited by generations in each region, which exists in the production, life, and cultural environment of various ethnic groups. Folk music is not a static historical precipitation, but a dynamic life of the people. The protection and inheritance of intangible cultural heritage in southern Hubei and the specific social groups, the living conditions and production and living forms are interwoven and integrated, which are closely related to the people, artists and performers who inherit the local traditional culture. Regional economic development and the acceleration of urban development, to some extent, lead to the gradual deterioration of the survival soil of music intangible cultural heritage, local culture such as folk belief and folk etiquette even face the dilemma of disappearance, and the situation of protection and inheritance of music intangible cultural heritage is grim. With the continuous deepening of the modernization process, traditional villages gradually

disappear, many young people choose to go out for work, folk activities are gradually in a marginal position, and the folk foundation of music intangible cultural heritage is gradually disintegrated. Folk sacrificial activities gradually fade out of the public view, and the protection and inheritance of music intangible cultural heritage, which is closely linked to religious beliefs, is facing difficulties. Folk songs, for example, in recent years, the rapid development of regional transportation, transportation facilities and tools improved significantly, the previous rapids and cutting gradually become the present high gorge Pinghu, traditional Wuduen sailing also gradually quit the public view, at this stage, can skilled shout out the boatman song folk artists or immigrants, or has entered the years. In fact, many folk music has been lost due to social development.

Government departments attach great importance to the protection and inheritance of intangible cultural heritage of music. They provide great support for the work of protection and inheritance of intangible cultural heritage in the level of policy documents, laws, and regulations, as well as in terms of technology and funds. However, in the specific process, there is still the problem of "hot on the top and cold on the bottom", especially in the remote ethnic minority areas. The orderly development of the protection and inheritance of music intangible cultural heritage cannot only rely on the administrative orders of government departments, nor only on the inheritance activities of a few inheritors, because the protection and inheritance of the government or the inheritors lack the internal motivation, and it is difficult to ensure the effectiveness and sustainability of the protection and inheritance of intangible cultural heritage. Only social groups are the important subjects in the protection and inheritance of music intangible cultural heritage. Therefore, social groups should form a correct cognition of the practical significance and value of local music intangible cultural heritage, establish cultural confidence, consciously protect, and inherit music intangible cultural heritage, and effectively improve the effectiveness of the protection and inheritance of music intangible cultural heritage.

Folk music has always been the problem of being ignored, in the final analysis, it is not fully spread to the outside world. However, the more national culture, the more worldwide. According to its local characteristics, the creation of folk music is an effective way for the development and inheritance of local music in southern Hubei. Intangible cultural heritage education will be popularized in schools at all regions and levels. Taking compulsory education as an example, local music intangible cultural heritage should be integrated into the teaching of compulsory music courses, and folk artists from related fields should be invited to teach in the school, to deepen students' cognition of music culture and enhance their cultural consciousness and cultural confidence. High-quality folk music elements are introduced into the elective course system to cultivate students' interest and enthusiasm for learning music culture. In addition, with the help of diversified educational channels such as society and family, Hubei Province music intangible cultural heritage will be disseminated systematically and scientifically. Prepare folk song textbooks and incorporate them into education plans. Local cultural departments at all levels take the lead, training courses for folk song teachers are held every year, business training activities are carried out for primary and secondary school music teachers and singers with certain music and cultural foundation, and industry experts are invited to give lectures to ensure the protection and inheritance of local music heritage.

Folk customs can be said to represent the unique characteristics of a region, a nation or even a country. With the strong local flavor and profound local cultural connotation, it is the easiest to enable people to get emotional identification and resonance. The southern Hubei region has rich and colorful folk customs, rich in content and simple in style. Many customs have been inherited to this day, so we must inherit and develop the excellent folk culture, for that dross we must eliminate, we must make efforts from the following directions.

The folk music culture into southern Hubei folk custom experience process we can choose tourists favorite tourist attractions construction of folk customs experience garden, will gradually exit the folk customs to dig and finishing, make many

customs into exhibition and experience area, with the national characteristics of clothing, cultural relics, cultural landscape and the music, provide visitors to appreciate and experience, let them fully experience the local conditions and customs of southern Hubei folk, history and culture, thus effectively alleviate the feeling of boredom and fatigue in the process of tourism, give visitors a kind of immersive aesthetic feeling. Set up a special stage outside the exhibition area, and regularly perform some dances with local characteristics, to attract tourists. Not only to achieve the integration of resources, but also can promote the common development of many aspects.

Excavate the elements of folk music and create ballads with strong local flavor. Organize musicians to write lyrics for the folk music culture of southern Hubei, and then change the previous custom songs, retain the distinctive timbre, weave them into catchy melodies, plus the lyrics with national characteristics, and write into several songs of the popular population. Let the local schools play in the leisure time between classes, so that the connection between folk customs and local music can subtly go deep into the hearts of the citizens and students. In addition, college students can be organized to listen to the sound of local music through music collection activities, combine modern pop music elements with local music, and package them into new popular songs with both local music culture and certain popularity. This is not only the inheritance and development of the tradition, but also a direction of innovation.

Xianning city is very rich in tourism resources, with the rapid development of the tertiary industry, with the requirements of tourists for tourism resources show a trend of diversification. According to Hubei Daily, during the 12th Five-Year Plan period, Xianning city will be the green rise as the core strategy and the fundamental path of development, and its GDP increased from 52 billion yuan in 2010 to 103.5 billion yuan last year. The adjustment of the city's industrial structure tends to be optimized, receiving more than 136 million domestic and foreign tourists. Tourism has effectively promoted the local economic development of Xianning. Thus, the local music in southern Hubei can not only attract domestic tourists, but also increase the interest of foreign tourists, not only to fully improve the tourism grade of Xianning city, but also to

improve the overall comprehensive quality of the citizens, but also the effective power to realize the combination of folk music and tourism in southern Hubei.

Establish and improve the sustainable development mechanism of folk music culture. Museums are one of the components of tourism resources and an ideal place for the protection and inheritance of music resources. Through the museum, visitors from all over the country can not only understand the local customs, geographical location, and ethnic characteristics, but also understand the local folk music culture, music history, and have fun. According to the understanding of the Xianning Museum, there are now eight exhibition halls, the first floor for the Xianning unearthed cultural relics exhibition, Xianning major historical event exhibition, Xianning historical and cultural celebrities three exhibition halls. The second floor is the southern Hubei Chu Yun: Xianning folk custom exhibition hall. The third floor for the art hall and multi-functional exhibition hall, multi-functional exhibition hall is currently held in the Xianning City reform and opening achievement exhibition. We can learn from the experience of Shanghai Museum, according to the characteristics of Xianning Museum, Xianning museum opened folk music culture exhibition hall. In the museum, local folk instruments, folk music scores, videos of folk music performances, as well as the history of their music culture are led and introduced by the administrator. The folk music culture in southern Hubei province has the foothold of inheritance and development. Xianning government to give the corresponding personnel management system, the establishment of special personnel and posts to do this meaningful cause. Make the development of local music culture has a sustainable development of time and space.

Accelerate the development of the folk music and culture industry. Under the promotion of cultural tourism festival, the development of local music industry is gradually growing up, and the benefits generated by the combination of music culture brand and economic benefits present considerable numbers. In April 2015, the large-scale folk customs tourism song and dance drama "World Xianning" was released in July, performing the first stage play "Shi Dance-Xiangcheng Love". On September 26, the large-scale live-action myth musical "Chang'e" was premiered in China. These not

only promote the diversification of tourism, but also generate a lot of economic benefits. From the above results, we should take the local music culture as the core, tourism service as the main field, and vigorously develop the music industry. For example, folk music products can be developed into folk instrumental music handicrafts, simple flute, or Erhu. Using modern scientific and technological means, the production of the corresponding folk music box, music cards, audio, and video products. In the TV, bus, taxi advertising, through the mass media to increase the publicity efforts, tourism bureau and radio station department to constantly launch the southern Hubei township.

Folk music not only represents the local historical and cultural characteristics, but also is the spiritual bond of the people in southern Hubei province. At present, people's understanding of the value of folk music in southern Hubei is still relatively vague. Some people believe that the folk music in southern Hubei belongs to the marginal culture in Hubei Province, which is not in the same cultural style, non-mainstream, and non-core; compared with the folk music and dance in Tujia Autonomous Prefecture in southern Hubei, it is inferior, obscure, and not representative. However, from the perspective of the above historical and cultural values, his cultural diversity is still little known and has not been fully excavated, and the research work needs to be strengthened urgently. People pay attention to the intangible cultural heritage of southern Hubei mainly, and the goal of "music creation serves the policy of literature and art" and "packaging investment to promote economic development". However, the deep study of the cultural background of folk music, especially the "sense of identity and history" mentioned in the "Intangible Cultural Heritage Protection Convention", lacks enough attention and detailed exploration.

From the perspective of ethnomusicology, those in the marginal areas are often probably areas with many cultures in history, and areas with rich folk music events. Compared with the cultural core area, the change of traditional music and its cultural traditions is relatively slow. The author believes that effective measures should be taken to make folk music recognized, respected, and promoted in the whole society. The emphasis on protection or development can fall to the extremes of museums, ignoring

the laws of folk culture. Folk music can develop healthily only by injecting fresh factors full in the flavor of The Times. In short, only by protecting the cultural traditions well can the traditional culture develop. Xianning folk music is a kind of rich regional characteristics, rich humanistic folk art, its essence is vulgar culture. Rural nature, popularity, regional nature, diversity is its characteristics. Folk music will develop only through inheritance, then preservation and protection. In the inheritance of development, protection is the core, rescue is the foundation, use is the condition, development is the goal. To survive in the development is the basic idea of its sustainable development road.

Discussion

delves into the multifaceted realm of folk music in southern Hubei, exploring its nuances through geographical, cultural, and socio-economic lenses, related to Chinese Folk Music by Hu Xiaoma (Hu, 2005). Here's a comprehensive overview:

1. **Geographical and Cultural Factors**: The rugged terrain of southern Hubei, characterized by its hills and mountains, has historically fostered distinct geographical units. This physical isolation has not only shaped unique cultural identities but also limited the diffusion of cultural influences. Situated in proximity to various regional cultural centers, southern Hubei emerges as a melting pot of diverse cultural influences, contributing to its rich tapestry of folk music.

2. **Relationship between Folk Music and Traditional Lifestyle**: The traditional agricultural lifestyle prevalent among the Han nationality in southern Hubei serves as the bedrock for the genesis of folk music. Rooted deeply in local traditions, the creation of folk music is intricately intertwined with and shaped by traditional rural lifestyles. Shifts in these traditional lifestyles have inevitably left imprints on the development and expression of folk music forms.

3. **Changes in the Main Body of Folk Music Inheritance**: The study identifies a notable transition in the primary subjects of folk music inheritance, shifting from traditional farmers to individuals with professional backgrounds in music. Urbanization and the pervasive influence of popular culture have contributed to a

waning interest in folk music among younger generations, resulting in a dwindling number of successors to this cultural heritage.

4. ****Individual Changes in Inheritance Subjects****: The research further scrutinizes the individual dynamics of folk music inheritors, including folk artists and intellectuals. It elucidates the intricate interplay between individual inheritors and broader group dynamics, shedding light on the myriad challenges encountered by folk artists in transmitting their traditions to subsequent generations.

5. ****Thoughts on Development****: Emphasizing the paramount importance of acknowledging, respecting, and nurturing folk music in southern Hubei, the study advocates for proactive measures to ensure its sustainable development. It advocates for a balanced approach that harmonizes conservation efforts with innovative interventions, advocating for the infusion of contemporary elements into traditional music while prioritizing preservation and inheritance for enduring vitality.

Suggestion

Drawing upon the insights gleaned from the research discussion, several strategic recommendations emerge for advancing the preservation and promotion of folk music in southern Hubei. Foremost among these is the imperative to cultivate robust Community Engagement and Education initiatives. Such endeavors ought to encompass the orchestration of workshops, cultural events, and scholastic programs designed to heighten awareness and appreciation for traditional music forms within the local populace, thereby fostering a collective sense of cultural pride and ownership.

Furthermore, a concerted focus on Documentation and Archiving is warranted to safeguard the rich tapestry of folk music traditions endemic to the region. This entails the methodical recording of performances, the compilation of oral histories, and the meticulous preservation of indigenous musical instruments. By meticulously documenting these facets, invaluable cultural knowledge can be transmitted across generations and rendered accessible for scholarly inquiry and public appreciation alike.

In parallel, efforts to facilitate Inter-generational Transmission of folk music skills and knowledge are paramount. The establishment of structured platforms for collaboration and mentor-ship between seasoned folk musicians and budding enthusiasts is indispensable for the perpetuation of these cultural legacies. Initiatives such as mentor-ship programs, community music collectives, and inter-generation cultural exchanges hold promise in nurturing this continuum of knowledge transfer.

Moreover, fostering Innovation and Adaptation within the realm of folk music traditions is imperative to ensure their continued resonance and viability within contemporary contexts. This necessitates a willingness to explore novel performance modalities, integrate modern influences, and cultivate cross-cultural synergies, all while upholding the foundational ethos and integrity of traditional musical forms.

Policy Support and Funding constitute yet another linchpin in the endeavor to safeguard and elevate folk music heritage in southern Hubei. Advocacy efforts aimed at securing governmental patronage, institutional grants, and legislative safeguards are indispensable in underwriting the sustenance and proliferation of folk music initiatives.

Finally, the cultivation of Collaboration and Networking ecosystems among local artists, cultural institutions, academic establishments, and governmental agencies stands as a linchpin for catalyzing collective action towards the preservation and propagation of folk music. Through the establishment of strategic partnerships, convening scholarly symposium, and harnessing digital platforms for knowledge dissemination and inter-institutional collaboration, stakeholders can synergism their efforts and effectuate meaningful progress in advancing the cause of folk music preservation and revitalization.

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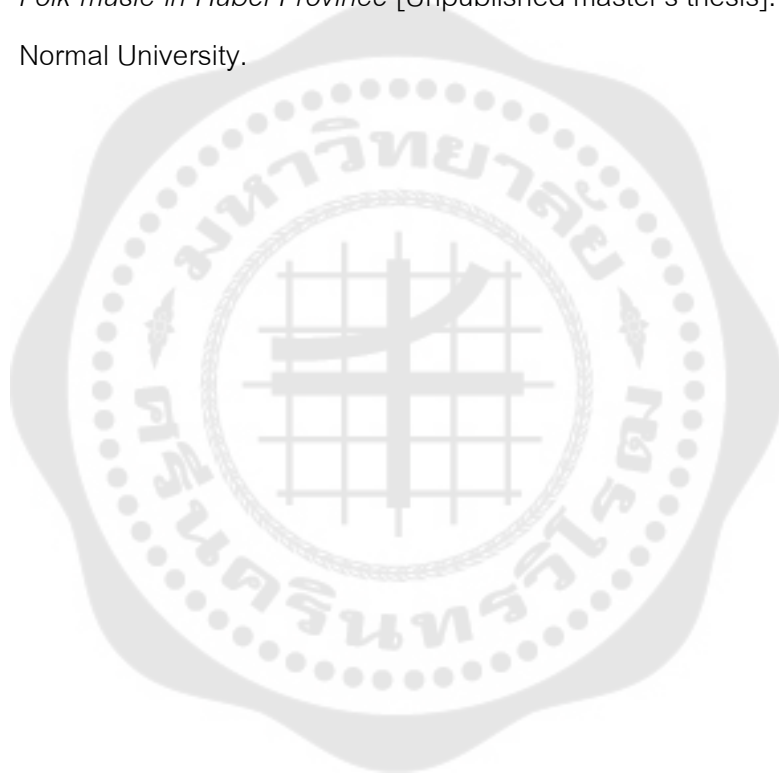
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APPENDIX

Appendix 1 : Field Survey Summary Form

No.	Field Survey Time	Location	Content
1	October 1st, 2022 - October 5th, 2022	Zhaoliqiao Town, Chibi, Xianning	Chibi Jiaopen Drum
2	October 14th, 2022 - October 19th, 2022	Chongyang, Xianning	Chongyang Folk Songs
3	March 6th, 2023 - March 12th, 2023	Tongcheng, Xianning	Tongcheng Folk Songs
4	March 20th, 2023 - March 28th, 2023	Gutian Village, Xian'an, Xianning	Xianning Folk Songs
5	June 8th, 2023 - June 12th, 2023	Paizhouwan Village, Jiayu, Xianning	Jiayu Wudu Jiayu Folk Songs
6	July 6th, 2023 - July 10th, 2023	Xiapu Town, Tongshan , Xianning	Tongshan Drum
7	March 1st, 2024 - March 10th, 2024	Chongyang, Xianning	Chongyang Tiqin Opera
8	March 20th, 2024 - March 26th, 2024	Dalu Town, Tongshan , Xianning	Tongshan Divine Song (Folk Music)

Appendix 2 : Main interviewees

Interviewees	Interview time	Method	Age	Gender	Occupation	Workplace
Li Jianwei	October 3, 2023	On-site interview	45	Male	Director and Associate Professor of the Institute of Folk Music and Dance Research in Southern Hubei	Hubei University of Science and Technology
Zhao Wanli	December 4, 2023	On-site interview	46	Male	Composer, Director	Xianning Public Art Gallery, Hubei Province
Zhao Jun	December 4, 2023	On-site interview	47	Male	Associate Dean of the Music College, Composer, Professor	Hubei University of Science and Technology
Ding Fusheng	March 12, 2024	On-site interview		Male	Tiqin Opera Director	Chongyang Cultural Center, Xianning, Hubei Province
Chen Mingshi	June 12, 2020	On-site interview	74	Male	Farmer and inheritor of Jiayu Wudu	Paizhouwan Village, Jiayu, Xianning, Hubei Province
Wang Donggui	March 10, 2024	On-site interview	75	Female	Farmer and inheritor of the Gutian Tea Song Intangible Cultural Heritage	Gutian Village, Xian'an, Xianning, Hubei Province

Hong Tao	March 12, 2024	On-site interview	45	Male	Opera performer and inheritor of Chongyang Tiqin Opera	Chongyang Wenchang Tiqin Opera Troupe, Xianning
Wan Yahui	March 21, 2024	On-site interview	38	Female	Director of the Cultural Center	Cultural Center of Tongshan , Xianning, Hubei Province
Jin Dingtiao	March 22, 2024	On-site interview		Male	Director of the Intangible Cultural Heritage Center of Southern Hubei	Intangible Cultural Heritage Center of Southern Hubei Province
Yu Lihua	March 16, 2024	On-site interview	46	Female		Tingsiqiao Town Comprehensive Cultural Station, Xian'an, Xianning
Wu Han	March 18, 2024	On-site interview		Female	Vice Principal	Quandu School, Xianning, Hubei Province
Fang Dixing	March 13, 2024	On-site interview		Male	Director and Associate Professor of the Intangible Cultural Heritage Inheritors Training Institute in Southern Hubei	Hubei University of Science and Technology

Cai Xia	March 14, 2024	On-site interview		Female	Director of the Southern Hubei Folk Musical Instrument Workshop, Associate Professor	Hubei University of Science and Technology
Chen Ying	March 16, 2024	On-site interview		Female	Conductor of the Southern Hubei Folk Music Orchestra	Hubei University of Science and Technology
He Xinya	April 2, 2024	On-site interview	20	Female	College student	Hubei University of Science and Technology
Zhao Siyu	April 2, 2024	On-site interview	19	Female	College student	Hubei University of Science and Technology

Appendix 3: Picture

(Except for the special mark, all the other pictures are from Wang Feiyan)

1. Field research











2. Interview

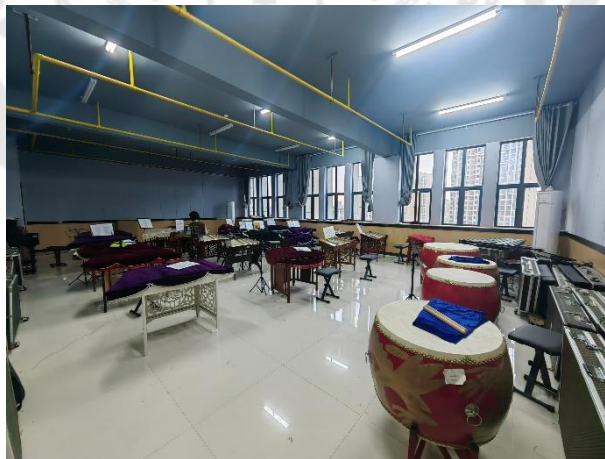






3. Folk music education







4.Performance

(All the pictures here are from the School of Music of Hubei University of Science and Technology)







Appendix 4: Summary of the interview outline

1. Field survey

1.1 Understand the classification and characteristics of Xianning folk music

1. What are the unique characteristics and styles of Xianning folk music?
2. What is the difference between Xianning folk music and the folk music in other regions?
3. What changes have Xianning folk music gone through in its historical evolution? What are the reasons for these changes?
4. What is so special about Xianning folk music in terms of playing skills and expression forms?
5. Does Xianning folk music integrate the local language, folk customs and cultural elements? If so, what are the details reflected in this way?
6. What are the characteristics of Xianning folk music in terms of musical structure, rhythm and melody?
7. What is unique about Xianning folk music in playing musical instruments and sounds?
8. Is Xianning folk music combined with other art forms (such as dance and opera)? What is the combination of it?
9. What challenges does Xianning folk music face in the process of inheritance and development? How to deal with these challenges?
10. What do you think is the significance of Xianning folk music to the inheritance and development of local culture?

1.2 About the cultural identity of Xianning people

1. What do you think are the main identity aspects of Xianning people?
2. How does the history, geography and cultural characteristics of Xianning influence the identity of Xianning people?
3. What do you think is the significance of Xianning dialect, folk customs and traditional festivals to the identity of Xianning people?

4. With the process of modernization, do you think the identity of Xianning people has changed? What are the specific aspects reflected in?

5. What do you think is the influence of the intangible cultural heritage of Xianning (such as folk music, dance, opera, etc.) on the identity of Xianning people?

6. What are the young people's attitudes towards traditional identity in contemporary society? How do they strike a balance between tradition and modernity?

7. How do you think Xianning people maintain and inherit their identity when they live in other regions or countries?

8. What role do you think education and media play in shaping and inheriting the identity of Xianning people?

9. What do you think is the significance of the identity of Xianning people to the stability and development of the local society and culture?

10. What are your expectations and suggestions for the future development of Xianning people's identity?

These questions aim to explore the identity source, change, challenges and development of Xianning people. Through the problem, we can understand the views and expectations of Xianning people on their own identity, as well as their efforts and achievements in maintaining and inheriting their identity.

1.3 How to excavate and promote Xianning folk music to promote the local economic development

1. What role do you think folk music plays in promoting local tourism development?

2. How can folk music enhance the cultural experience of tourists and enhance the attractiveness of tourist destinations?

3. How can the local government and the tourism departments use the folk music resources for tourism promotion and marketing?

4. What is the role of folk music in enhancing the cultural pride and community cohesion of local residents?

5. What do you think is the impact of the commercialization of folk music on the protection of its traditional characteristics and cultural values?

6. How can folk music festivals and cultural performances become an important platform to promote local tourism?

7. What do you think is the significance of the inheritance and protection of folk music to the maintenance of local cultural identity?

8. How can the local tourism and cultural departments cooperate with the folk music inheritors to ensure the sustainable development of folk music?

9. How do you think modern technology helps the spread and promotion of folk music, and thus promote the development of local tourism?

10. What are your expectations and suggestions for the role and development of folk music in tourism and cultural construction in the future?

2. Interview with the object

2.1 Expert of Xianning Musicians Association

2.2.1 When interviewing the director of folk Music and Dance Research Institute of Southern Hubei province:

1. What are the main responsibilities and objectives of the Folk Music and Dance Research Institute in southern Hubei province?

2. What do you think are the characteristics and uniqueness of folk music and dance in southern Hubei?

3. What research and protection work are being conducted by the Institute of Folk Music and Dance in southern Hubei?

4. What challenges do you think are the challenges to the inheritance and development of folk music and dance in southern Hubei?

5. What specific measures has the institute taken to promote and protect folk music and dance in southern Hubei?

6. How do you think the influence of modern technology on the inheritance and development of folk music and dance in southern Hubei?

7. Has the institute cooperated with local universities, cultural departments or communities to promote the inheritance and development of folk music and dance in southern Hubei?

8. How do you think to improve the public's awareness and participation in folk music and dance in southern Hubei?

9. What do you think is the significance of the inheritance and development of folk music and dance in southern Hubei to the local cultural diversity and identity?

10. What are your expectations and plans for the future inheritance and development of folk music and dance in southern Hubei?

These questions aim to explore the work content, challenges and future planning of the Institute of Folk Music and Dance in southern Hubei, as well as how to promote the inheritance and development of folk music and dance in southern Hubei. Through these questions, we can learn about the views and expectations of the director of the institute on the protection of folk music and dance in southern Hubei, as well as the efforts and achievements of the institute in this regard.

2.2.2 Interview the teachers from the folk Musical Instrument Research institute in southern Hubei province;

1. What are the main objectives and teaching contents of the folk Musical Instruments study institute in southern Hubei province?

2. What do you think are the characteristics and uniqueness of folk Musical Instruments in southern Hubei?

3. How did you teach the playing skills and knowledge of folk Musical Instruments in the study of folk Musical Instruments in southern Hubei?

4. What challenges do you think are the challenges facing the inheritance and development of folk Musical Instruments in southern Hubei?

5. What specific measures have been taken to promote and protect folk Musical Instruments in southern Hubei province?

6. What do you think is the influence of modern technology on the teaching and inheritance of folk Musical Instruments in southern Hubei?

7. Does the institute cooperate with local cultural departments or communities to promote the inheritance and development of folk Musical Instruments in southern Hubei?

8. How do you think to improve the public's awareness and participation in folk instruments in southern Hubei?

9. What do you think is the significance of the inheritance and development of folk Musical Instruments in southern Hubei to the local cultural diversity and identity?

10. What are your expectations and plans for the future teaching and development of the folk Musical Instruments institute in southern Hubei?

These questions aim to explore the teaching content, challenges and future planning of the Southern Hubei Folk Musical Instruments Research Institute of Hubei University of Science and Technology, as well as how to promote the inheritance and development of folk Musical Instruments in southern Hubei province. Through these questions, we can learn about the teachers' views and expectations on the protection of folk Musical Instruments in southern Hubei, as well as the efforts and achievements in this field.

2.2.3 Interview with educational technology professors on the collection and preservation of folk music:

1. What do you think is the importance of the collection and preservation of folk music?

2. In the field of educational technology, what methods and techniques can be used to collect and preserve folk music?

3. What are the advantages and challenges of digital technology in the collection and preservation of folk music?

4. Who do you think is responsible for the collection and preservation of folk music? Government, educational institutions, social organizations or individuals?

5. How do you think educational technology can help more people to understand and appreciate folk music?

6. How do you think modern technology affects the inheritance and development of folk music?

7. What innovative methods do you think in educational technology can be used to promote and protect folk music?

8. What do you think is the importance of the collection and preservation of folk music to cultural diversity and identity?

9. How do you think to balance the traditional and modern collection and preservation of folk music in the field of educational technology?

10. What do you think are the new development trends and directions of educational technology for the collection and preservation of folk music in the future?

These questions can help us to better understand the application and challenges of educational technology in the collection and preservation of folk music, and how to use modern technology to protect and inherit this important cultural heritage.

2.2 Inheritor of local folk music in Xianning

2.2.1 Interview with the inheritors of the intangible cultural heritage in southern Hubei province:

1. How did you become the inheritor of the intangible cultural heritage in southern Hubei province? What is your connection to this cultural heritage?

2. What is the specific intangible cultural heritage of southern Hubei? What is its historical background and cultural value?

3. What do you think is the status and role of intangible cultural heritage in southern Hubei in modern society?

4. What challenges have you encountered in the process of inheriting the intangible cultural heritage of southern Hubei? How did you overcome these challenges?

5. What do you think is the influence of modern technology on the inheritance and protection of intangible cultural heritage in southern Hubei?

6. Have you ever participated in any education and promotion activities related to the intangible cultural heritage of southern Hubei province? If so, can you share your experience and feelings?

7. How do you think the government and relevant cultural departments should better support and protect the intangible cultural heritage of southern Hubei?

8. How do you think is to raise the public's awareness and participation in the intangible cultural heritage of southern Hubei?

9. What do you think is the significance of the inheritance of intangible cultural heritage in southern Hubei for cultural diversity and identity?

10. What are your expectations and plans for the future inheritance and development of the intangible cultural heritage in southern Hubei?

These questions aim to explore the experience, challenges and future plans of the inheritors of the intangible cultural heritage in southern Hubei province, and how to promote the inheritance and development of the intangible cultural heritage in southern Hubei province. Through these problems, we can understand the inheritors' views and expectations for the protection of the intangible cultural heritage in southern Hubei, as well as their efforts and achievements in the inheritance and protection of this cultural heritage.

2.3.Relevant head of the local cultural department

2.3.1 When interviewing the director of Xianning Intangible Cultural Heritage Protection Center:

1. What are the main responsibilities and objectives of the Xianning Intangible Cultural Heritage Protection Center?

2. Could you please introduce what important intangible cultural heritage projects are currently available in Xianning City? What makes them so special?

3. What specific measures has the Protection Center taken to protect and inherit the intangible cultural heritage?

4. What challenges do you think you face in the inheritance and protection of intangible cultural heritage?

5. Does the protection center cooperate with local cultural departments, educational institutions or communities to promote the inheritance and protection of intangible cultural heritage?

6. What do you think is the impact of modern technology on the inheritance and protection of intangible cultural heritage?

7. How do you think to raise public awareness and participation in intangible cultural heritage?

8. What do you think is the significance of the inheritance and protection of intangible cultural heritage to cultural diversity and identity?

9. What are your expectations and plans for the future inheritance and protection of Xianning's intangible cultural heritage?

10. How do you think the government and relevant cultural departments should better support and promote the inheritance and protection of intangible cultural heritage?

2.3.3 When interviewing the curator of Xianning Tongshan Cultural Center:

1. What specific policies and measures has your department adopted in the collection, preservation, inheritance and development of folk music?

2. What do you think is the biggest challenge facing the protection of folk music?

3. Does your department have a special budget and projects to support the collection and preservation of folk music?

4. In your opinion, how should the government and the people work together to better protect and inherit folk music?

5. What do you think is the influence of modern technology on the collection and preservation of folk music?

6. Does your department cooperate with other countries or international organizations in folk music protection? If so, can you give you examples?

7. How do you view the status and value of folk music in the contemporary society?

8. How do you think we should raise the public awareness and participation in the protection of folk music?

9. Does your department have a plan to incorporate folk music into the school education system to promote the understanding and inheritance of traditional culture among the younger generation?

10. What new opportunities and challenges do you think will face the collection and preservation of folk music in the future?⁹. What do you think is the significance of the inheritance of intangible cultural heritage in southern Hubei for cultural diversity and identity?

2.4. Interview with school teachers and students

2.4.1 Interview on the teaching questions of local folk music:

1. Does your college have a special course and program to teach local folk music? If so, can you introduce the setting and content of relevant courses and projects?

2. What do you think is the status and role of local folk music in the teaching of music conservatory?

3. What are the characteristics and advantages of your college in the field of local folk music teaching?

4. What challenges and problems do you think are facing the current local folk music teaching?

5. How do you combine the teaching of local folk music with modern music education?

6. What do you think is the influence of modern technology on the teaching of local folk music?

7. Does your college cooperate with local cultural departments or communities to promote the inheritance and development of local folk music?

8. How do you think to improve students' interest and participation in local folk music?

9. What do you think is the significance of the teaching of local folk music to students' professional development and identity?

10. What are your expectations and development plans for the future teaching of local folk music?

2.4.2 Interview with middle school music teachers about folk music:

1. Please introduce the basic information of the school you serve.

2. How do you integrate the elements of local folk music into your school's teaching and curriculum? What is the importance of this to the growth and development of students?

3. How do you think the current music education system in primary and secondary schools attaches great importance to folk music? What is your opinion about this?

4. How do you think students accept folk music? Are they interested in this matter? Have you encountered special challenges about folk music in your teaching process? If so, how did you respond?

6. Have you ever participated in educational programs or activities related to folk culture? Could you please share your experience and feelings?

7. How do you think the government and the education sector should support and promote the inheritance and development of folk culture in primary and secondary education?

8. How do you think middle school music education should be combined with local culture to better inherit and promote folk music?

9. What do you think is the significance of folk music education to students' cultural identity and multicultural understanding?

10. How do you think modern technology affects the teaching and learning of folk music? What are your expectations and suggestions for the teaching of folk music in future music education in middle schools?

These questions aim to explore the middle school music teachers' views, challenges and future planning on folk music teaching, and how to improve students' acceptance and interest in folk music. Through these questions, we can learn about the efforts and achievements of middle school music teachers in folk music education, as well as their suggestions on relevant policies and teaching methods.

2.4.3 When interviewing music students in local universities about the education of folk music;

1. How big are you up for now this year? What is the major major? Introduce your music learning process.

2. Where is your hometown? Introduce the folk music in your hometown (the spread of genre characteristics, etc.).

3. What is your folk music education in your school? What are the curriculum setting and teaching content? How do you think schools should improve their folk music education in order to better inherit and develop this cultural heritage?

4. What do you think of the role of folk music in your music education? How does it affect your professional study?

5. How much do you know about Xianning folk music? How did you acquire this knowledge?

6. How do you think modern technology has influenced the education and inheritance of folk music? What are the problems and challenges in the current folk music education? What are your expectations and suggestions for the future development of folk music education?

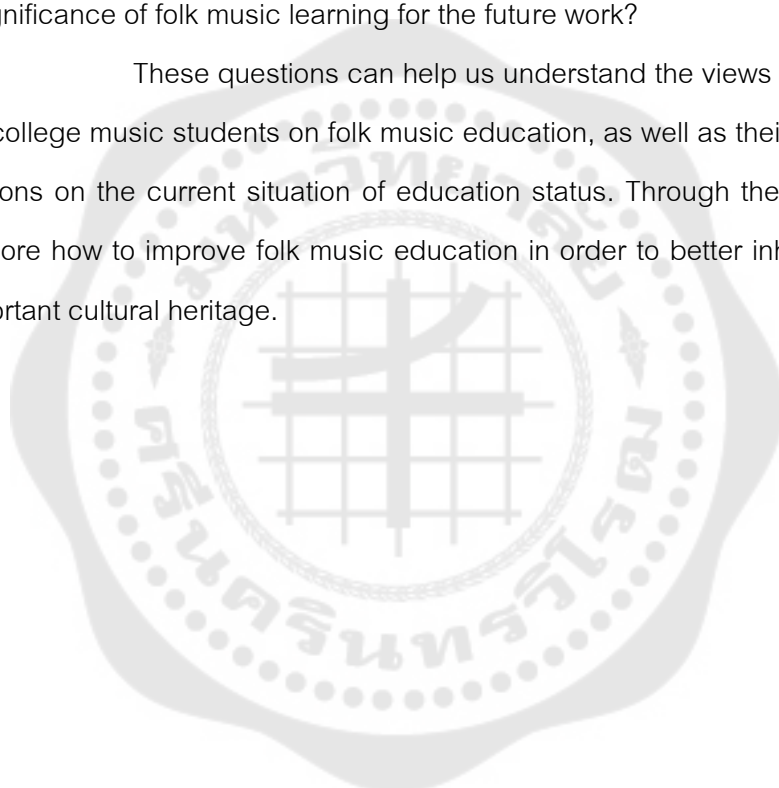
7. Have you ever participated in any field trips or practices of folk music? How do these experiences help you in your study?

8. How do you think schools and society should work together to better promote and protect folk music?

9. What do you think is the significance of folk music education to cultural diversity and identity?

10. What are your thoughts about your future career plan? What is the significance of folk music learning for the future work?

These questions can help us understand the views and expectations of local college music students on folk music education, as well as their evaluations and suggestions on the current situation of education status. Through these questions, we can explore how to improve folk music education in order to better inherit and develop this important cultural heritage.



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