

Jiangxi Folk Songs: From Cultural Clues of Ceramic Music to Cultural Management

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Abstracts

Ceramics and silk have brought China out into the world. Ceramics in English, has become a synonym for CHINA, let the world remember China - China, but also remember the ceramics. Studying the development history of porcelain music is an important connotation of carrying forward national culture and has a unique significance to the art of ceramics and music. As a model of the combination of ceramic art and music art, porcelain music has its unique traditional characteristics. As a special type of musical instrument, porcelain instrument and porcelain music performance have had a great influence in the world. Jiangxi has rich local music and cultural resources. The music, drama and song and dance items listed as national intangible cultural heritage include: Huizhou opera in Wuyuan, tea picking opera in southern Jiangxi, Nuo dancing in Nanfeng, Xingguo Folk songs, Quanfeng Flower Lanterns, etc., totaling 12 items. In the context of such a rich local music culture, this paper seeks the part related to folk music from the historical development of porcelain music, analyzes the development of local culture from the melody of porcelain music, analyzes the characteristics of tones and musical forms through three cases of folk songs, and seeks the sound of folk music culture. In the practice investigation, I listened to the call of the people and the community, and analyzed the relationship between the community and porcelain music from the three advantages of good time, geographical location and people, so as to better manage modern porcelain music and integrate ceramic music culture into life.

Keywords: History of ceramic musical instrument; Repertoire; Folk culture; Manage the tone of man and place trace

Introduction

Ceramic musical instrument occupies an important place in the music history of our country, it has a long history and profound cultural deposits. The unearthed cultural relics and historical materials have confirmed that in the pre-Qin period, there were Musical Instruments made of clay. The successful unearthed bone whistle in Hemudu, Zhejiang Province, which represents a cultural site of the Neolithic period, indicates that Musical Instruments were already practiced at that time. The Xun unearthed in Banpo Village of Xi 'an, which represents Yangshao civilization, indicates that Musical Instruments have developed to a new level. The stone chime found in Anyang, Henan Province, shows that Musical Instruments have appeared in a systematic form. The tomb of Marquis Yi of Zeng excavated in Suixian County, Hubei Province shows the long history of ceramic Musical Instruments. Our ancestors in the permanent musical activities, created a variety of instruments and colorful, diverse forms of instrumental blowing forms, as well as a large number of excellent music works, accumulated

rich experience. It was not until modern musicians created modern ceramic Musical Instruments with unique traditional characteristics on the basis of ancient music that the emergence of modern porcelain Musical Instruments was the first in the world, and its excellent timbilities and musical performances had a huge impact on the world. The porcelain Musical Instruments showed the rich local musical cultural resources of Jiangxi to all countries in the world with their unique performance repertoire.

Research Objective

1) In order to study the development history of Jingdezhen porcelain music, understand the status quo of the inheritance of porcelain music, and analyze its key repertoire in the process of inheritance and development.

2) In order to better manage Jingdezhen ceramic music, find the voice of folk, community and masses.

Literature Review

The literature about ceramic Musical Instruments mainly focuses on the origin, development, history and classification of ceramic Musical Instruments. This paper seeks the historical origin of the development of ceramic Musical Instruments and modern porcelain music from the existing relevant materials, in order to demonstrate the development and change of Musical Instruments in different periods, which can be demonstrated from the existing unearthed culture and historical materials. Jiangxi Province is a big province with rich local music culture resources, aiming to build a strong culture province. The national intangible cultural heritage of music, drama, song and dance projects include Yiyang opera, Qingyang Opera, Yihuang Opera, Guangchang Meng Opera, Wuyuan Hui Opera, Gannan tea picking opera, Nanfeng dance Nuo, Le 'an Roll Nuo God, Wuyuan dance ghost, Yongxin shield dance, Xingguo folk song, Quanfeng lantern and other intangible cultural heritage music. According to the literature research, the repertoire of porcelain music can be divided into three categories, red songs, folk songs and modern songs, and the importance of local music and cultural heritage protection is discussed through repertoire analysis. According to literature research and information retrieval, there are few studies on the management of Jingdezhen porcelain Musical Instruments and culture. Most of the existing work mainly introduces Jingdezhen ceramic instrument and its origin, production, lack of understanding of ceramic instrument and music culture management.

Research Methodology

Literature research, combing the history of ceramic instruments through literature materials, to understand the development of modern ceramic instruments and the development of ceramic instrument repertoire. Practice investigation, listen to social opinions, analyze the relationship between community and music, put forward the three advantages of joining the folk management, weather, geographical location, and people.

Research Scope

China Jingdezhen ceramic music culture and Jiangxi local music repertoire, Jiangxi local folk sound

Research Findings

To deepen the understanding of contemporary ceramic instruments and cultural management through the study and promotion of Jiangxi culture through folk songs.

Discussion

First, the historical origin of ceramic Musical Instruments: Ceramic is a great invention in the history of China and an important contribution of China to world civilization. Ceramic musical instrument is the product of a new realm based on the creation of ceramics. Among the many instruments that are relatively popular and inherited today, although one is entirely made of ceramic, ceramic instruments still have a place in the modern music industry by virtue of their changeable creativity and unique artistic beauty.

The history and culture of Chinese music culture can be traced back to the Neolithic Age. Historical materials and unearthed cultural relics show that the earliest Musical Instruments were formed from natural objects such as earth, stone and leaves. The primitive society was followed by the slave society - Xia Dynasty, which gradually entered the Bronze Age from the Xia Dynasty. The appearance of ceramic Musical Instruments can be traced back to the Neolithic Age. From historical records and unearthed texts, it can be seen that the invention of grinding stone tools and pottery has begun to be made and simply used. Besides the bone flute, the drum, and the xun were the earliest instruments used by man. A typical terracotta wind instrument, the Xun is flat and oval in shape. The earliest found Xun, a single-holed xun unearthed from Hemudu Site in Yuyao, Zhejiang Province, has been around for 6,000 years. One of the major drawbacks of these materials is that they are easily damaged by natural forces such as sun, rain and lightning, making them very perishable. Later, people found that the clay could be formed by burning, and could be made into ceramic objects of various shapes. Moreover, such objects had strong tolerance and were not easily affected by natural climate and other factors. Ceramic instruments came into being at this time. As a result, human beings condensed their thoughts and emotions into this brand-new instrument, which also gave music a new form of expression. It is the natural close connection between human and soil, as well as the extraordinary plasticity and strong tolerance of soil that makes ceramic Musical Instruments survive thousands of years of wind and rain and can be well preserved.

The emergence of division of labor in slave society promoted the development of musical instrument making technology. The large stone chime unearthed in Wugan Village in 1950 was beautifully decorated, showing the high level of musical instrument making in the Shang Dynasty. Later, a group of Shang Dynasty chime stones was unearthed in Yin ruins in Anyang, Henan Province. This set of chime stones is arranged in semitones. After entering the Zhou Dynasty, the use of chime has been very common. After long-term manufacturing experience and accumulation, the manufacturing standards and tuning methods of chime have been determined. The method of making the chime marks the degree to which the science of music was mastered in the development of the instrument, which not only directly influenced the manufacture of other instruments but also the development of instrument making. The

Zhou Dynasty also established the famous "eight tones" classification system based on the manufacturing materials and techniques of Musical Instruments.

In 1978, the tomb of Zeng Hou Yi was excavated in Suixian County, Hubei Province. 124 pieces of Musical Instruments were unearthed in the tomb, especially the chimes composed of 64 bronze bells of different sizes. The total range of chimes can span five octaves, and a complete chromatic scale can be formed within three octaves. Each chimes can play two notes. This set of chimes proves that people had adopted the twelve rhymes and could turn them freely more than 2,000 years ago.

Second, the emergence of modern porcelain music: Based on Jingdezhen's exquisite porcelain technology and mature production technology, its ceramic instruments are famous all over the world, becoming a wonderful flower among Musical Instruments. Ceramic Musical Instruments made in Jingdezhen are beautiful in shape, excellent in quality and stable in performance. They can naturally and freely show people fresh, pleasant and wonderful sounds of nature, which is exactly the "sound like qing" of Jingdezhen porcelain. The biggest feature of Jingdezhen porcelain music is that the intonation will not change under the influence of temperature, temperature and humidity after calibration [2]. The creation of modern porcelain music and instruments originated in the mid-1980s. According to the principle of "twelve equal rules", the artists of Jingdezhen Porcelain Orchestra perfectly integrated sound and physics with rich technical skills. After years of debugging and repeated testing, "porcelain ou" was first created. The main hardware material of porcelain Ou is the porcelain plate unique to Jingdezhen. This new modern national percussion instrument can produce a very beautiful timbre, featuring wide range, high tone quality and deep strength, which can fully reach the performance level of conventional instruments. Later, according to the process of making porcelain recorded in ancient books, porcelain artists developed "thin porcelain chime" in 1991. In the late 1990s, the Jingdezhen Song and Dance Troupe's porcelain music workers successfully developed the porcelain instruments with exquisite shapes and touching sounds, such as suona, flute, chimes and Xun, on the basis of traditional porcelain instruments such as porcelain ou and porcelain chime, which have been tested by time and audiences, forming a relatively complete set of porcelain instruments. Thankfully, these porcelain instruments can keep up with modern music trends.

Even in modern times, musicians are trying to find the footprints of ancient ceramic instruments. They try their best to restore ancient production techniques from unearthed cultural relics and make innovations on the basis of the original. In the mid-1980s, the Jingdezhen Song and Dance Troupe produced modern ceramic Musical Instruments. People summarize the porcelain produced in Changnan Ancient Town into four characteristics: "white as jade, bright as mirror, thin as paper, and sound like qing", among which "sound like qing" more appropriately reflects the potential beautiful musical characteristics of porcelain instruments. Due to the high firing temperature and solid fine texture, Jingdezhen porcelain music sounds as clear and pleasant as the sound of qing. In order to inherit and develop the treasure of traditional music culture, Jingdezhen Song and Dance Troupe developed porcelain Ou with porcelain plate as the main material in the mid-1980s. This invention has won the "National Invention Silver Award", "Science and Technology Achievement Award of the Ministry of Culture" and other awards. Based on the successful experience, it has researched and produced porcelain Musical Instruments represented by porcelain chime, porcelain Hu and porcelain flute, etc., which initially formed a relatively complete set of porcelain Musical Instruments for the folk band.

Third. Performance and Repertoire of modern ceramic instruments: Jingdezhen ceramic instruments are not only beautiful in appearance, but also beautiful in their internal timbre. At the opening ceremony of "2009 Jingdezhen International Ceramic Expo", the performance of porcelain instruments brightened the eyes and ears of guests at home and abroad, and they praised "wonderful" and "music of heaven" to describe the beautiful tone of porcelain music. Since then, news reports have also caused a stir, and the music and cultural circles have praised this wonderful musical form. China Orchestra led Jingdezhen porcelain music to visit more than 10 countries around the world, such as: Britain, Germany, France, Sweden, Japan, etc. China music with its unique Oriental charm performance deeply attracted the audience from all over the world. Through the analysis of its performance, it can be divided into:

Ensemble piece: Jiangxi Folk Songs (Jiang xi min ge qi zou), MO li hua, Ye lai xiang, Xi yang yang, Chun jiang hua yue ye), Hua hao yue yuan, Cai cha wu qu, BU bu gao, Jing diao, A li shan gu niang), Jin she kuang wu (Jin she kuang wu), Four Seasons Song (Si ji ge), Blue and White Porcelain (Qing hua ci)

Solo pieces: Tu er qi jing xing qu for Porcelain Ou solo; Erhu solo: Su nan xiao diao, Sai ma;

Piece: Zhe shi wo de mo er duo wa (Romania) Zhe Shi Wo de Mo er Duo Wa (China Quintet 'Liang zhu')

From the perspective of performance repertoire, there are two types of repertoire here. The first type is porcelain Musical Instruments, mainly local folk songs. There are "Jiangxi Folk Songs" (Jiang xi min ge qi zou), "Jiangxi is a good Place" (Jiang xi shi ge hao di fang), "Send lang dang hong jun" (Song lang dang hong jun), "Tea Song" (Qing cha ge, Ban jiu diao) etc. The second category is mainly famous Chinese and foreign songs, such as (Hua hao yue yuan), (Xi yang yang), (Chun jiang hua yue ye), (Liu yang he), (Mo li hua), (Wo he wo de zu guo), (Ling er xiang ding dang) etc. When these pieces are played with porcelain music, the language is not only more vivid and vivid, but also more deeply reflects the local style. Based on the performance of these folk songs, students can strengthen their musical memory and have a deeper experience of the works.

So what is the relationship between ceramic music repertoire and local culture? We can find from the repertoire that most of the selected songs are around Jiangxi folk songs, Jiangxi folk songs are mainly local songs, such as: Jiangxi Folk songs (Jiang xi min ge qi zou), Ban jiu diao (Ban jiu diao), Wo zai jing de zhen deng ni (Wo zai jing de zhen deng ni) and so on. It spreads the culture of a certain region, which develops and changes according to its human factors, language characteristics, geographical environment and so on. For example, the Jiangxi folk song "Turtle Tune" is a representative folk song in southern Jiangxi. It has been widely spread in Jiangxi and even the whole country with its lively and leaping rhythm, beautiful melody and vivid lyrics. These folk songs also include Jiangxi red songs: "Planting Pumpkins in Jinggang shan xia zhong nan gua" (Jing gang shan xia zhong nan gua), "Ten Red Army" (Shi song hong jun), "Ying Shan hong" (Ying shan hong) and so on. At present, the communication mode is mainly through oral transmission, music and other static and active interactive mode. The origin of red is closely related to red culture, and red songs are an important part of red culture. Here we will explain in detail what red songs are and the relationship between red songs and porcelain music.

The red song, the reason why it is named "red", is to represent the red blood of the revolutionary martyrs in the revolutionary war, and its "red" conveys a touching and memorable revolutionary story, representing the firm ideals and beliefs and spirits passed down along with the song. The creation of the red song is based on the masses, encouraging the revolutionary war, from the masses to the masses. Red songs are of great help to stimulate national morale and inspire people, and also reflect the revolutionary spirit and patriotic enthusiasm of the Communist Party of China and the people. So, why do most of the performances of porcelain music choose red songs and folk songs? This is because Jiangxi is a red land full of red memories. Here, the Communist Party of China created the first rural revolutionary base - Jinggangshan Revolutionary Base, opened up the Chinese revolutionary road of "rural encirclement of cities and armed seizure of power", and gave birth to the great Jinggangshan spirit. While inheriting local music culture, it also spreads red culture. Both red songs and local culture are part of the culture, and their common point is to cultivate people's patriotism and love of local culture, and establish people's national self-esteem and self-confidence. Here I will analyze in detail with 3 songs of different styles:

The first category, "red songs" : beautiful melody, rich lyrics, creative background and melody behind the story is more profound. For example, the creation background of the song "Red Mountain" (Example 1) is inspired by the screenplay of the movie "Shining Red Star". There is a lyric in another draft of the movie script: "I look forward to the morning in the middle of the night, and the spring breeze in the cold winter months. If I want to look forward to the return of my relatives, the mountains are red on the ridges." In the cultural atmosphere at that time, such a statement made the creator very tempted. Finally, the song quotes the lines in the script, and rewrote the song "Red Mountain", and the lyrics "if you want to look forward to the family back" changed to "if you want to look forward to the Red Army", this sentence is extremely in line with the people's belief in liberation and revolution during the war, and contains the hope for the victory of the revolution. Not only the melody, the quality of the lyrics is particularly important to a song, "at midnight more Yo look forward to the morning, winter moon you look forward to the wind, if you want to look forward to the red Army, open all over the ling Yo mountain red." The four lyrics all carry the local Jiangxi characteristic interjection "yo", and the variation of intonation and pitch affects the melody and style of the music. Among them, "midnight watch" and "cold winter" symbolize the oppression of the working people by the landlord class and reactionaries, and the hope of "spring breeze" and "dawn" behind indicates the strong and unyielding will of the proletarian revolution. As far as the artistic technique is concerned, the real purpose of the connotation of the lyrics is the expression of emotion.

As a red classic song, "Mountain Red" not only has a high artistic value, but also contains a strong patriotic education value. Since its birth, this song has been deeply loved by the masses. As a symbol of red memory at that time, it has been deeply linked with the people. This song is a melody, and the inheritance of red culture and great patriotic feelings. Therefore, playing the tune of "Mountain Red" with porcelain music seems to bring people into the situation at that time, so that people can recall the spirit of national independence, people's liberation, national prosperity and social progress, and pass on the local culture of Jiangxi at the same time, but also inherit the red culture. The older generation of porcelain music workers - Mr. Xiao Jigen is now eighty years old, in the interview he talked about the love of revolutionary songs, whenever he heard the melody sounded, the heart was unable to restrain the emotions. Listening to the song, recall that year, its melody has a kind of Jiangxi

local folk song charm, so it is not difficult to find that the musical tracks selected by ceramic instruments are mostly around folk songs or red songs to perform, the choice of porcelain music repertoire is rooted in the local, absorb the local nutrition, in order to deeply understand the hearts of the masses, so as to better inheritance and development.

弹吧 www.tan8.com

2. 映 山 红

乐谱编号: 22365

二级 复调乐曲

Adagio

[中] 傅 庚 辰 曲
Fu Gengchen
[中] 杜 鸣 心 编
Du Mingxin

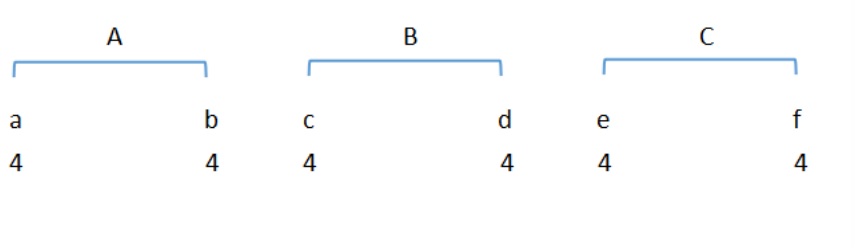
来自: www.tan8.com/yuepu-22365.html

2. 映 山 红 (第1页/共1页)

(Example 1:song 《Ying shan hong》)

From the piano score of Example 1, we can find that although the melody has no obvious exposition, development or reproduction part, we can simply divide it into three parts with reference to the mood of the song: Paragraph A, which enters gently at the beginning; Stage B climax, emotional climax; At the end of paragraph C, it fades away. The melody of the left and right hands in the piano part is a dialogue form, with the right hand "asking" a sentence and the left hand "answering" a sentence with a similar melody (e.g. In the first bar, the main melody of the right hand goes out mi mi mi do re mi, and the second bar of the left hand answers mi mi mi do re mi), such a question-and-answer form makes the work more vivid, and the left and right hand stagger a bar, which sounds one after another, very advanced feeling. There are a lot of big points in the song, the first sixteen after eight, the first eight

after sixteen, the melody sounds very clever folk songs, plus the melody itself is also very ups and downs, there is a strong folk song style. Playing will be more and more beautiful, playing while singing can not stop. (Example 2)



(Example 2: Yingshan Hongqu form analysis diagram)

The second category, Jiangxi characteristics of folk songs: folk songs in the production and life of Jiangxi people occupy an important position, is the true portrayal of people's economic, historical life and social phenomena, "Bang jiu diao" (Turtle Tune) it is a folk tune of Jiangxi Gannan, the song melody is cheerful and active, because the first paragraph of the lyrics to "turtle dove bird" as the topic, so called "turtle dove tune". "Bang jiu diao (Turtle Tune)" is also known as the tea picking song, because the lyrics have such a sentence "called that tea mountain green yo ha hi", is a true portrayal of the life of ordinary people. In Jiangxi folk songs, all works based on folk life, as long as the lyrics or titles have something to do with tea can be called tea songs. Then the tea song of Jiangxi is closely related to the tea of Jiangxi, only when picking tea, people work hard and sing while picking tea, so it is called "tea song". Everyone said that "Jiangxi scenery is beautiful, Jiangxi tea is more beautiful", Bai Juyi in the long poem "Pipa Song" there is "businessmen heavy profit light separation, the month before Fuliang to buy tea" Fuliang is now Jingdezhen, for the tea distribution center, but also the hometown of pottery products. High density pot, brewing tea, the smell is relatively clear; Low density pot, low fragrance. Chinese people are very particular about the selection of ceramic tea ware, which needs to give full play to the maximum value of tea and boil out the color, aroma and taste of tea. The second is to choose the appropriate pottery, the size and material are exactly in line with the scene corresponding to the beautiful appearance. In this way, the beauty of drinking tea and the beauty of tea ware will be vivid. To the majority of tea lovers to bring beautiful enjoyment, the mood happiness index is soaring non-stop. Therefore, the birth of tea songs is closely related to tea, and the source of tea is closely related to ceramics. Therefore, from the perspective of materialist dialectics, tea songs are also closely related to ceramic culture.

As one of the most representative folk songs in southern Gannan region, "Bang jiu diao" has been widely spread and sung to this day. The adapted "Bang jiu diao" also has many versions, such as female solo version, chorus version, and duet version, which is also a traditional "lamp song" in local festival singing and dancing activities. The biggest feature of this folk song "Turkey-jiao" (Example 3) is that it has Hakka dialect characteristics and local colors of the lining and lining words. At first, people added interjections to express their feelings when speaking, but later found that they were not enough to express their feelings, they added them to singing and edited them into songs to form a lining word and a lining cavity. The contrasting words and accents in folk songs not only enhance the unique life atmosphere of the people of southern Gannan, but also show its colorful local style

characteristics. For example, in the "Turtle dove Tune", the imitation of the turtle dove's call "mumbling" and the interlining words "that" and "Lig" and so on have formed the unique musical style characteristics of this folk song.

"Bang jiu diao" for the five tone signs sol, la, do, re, mi mode (Chinese five-tone mode: The melodies of Gong -do(C), Shang-re(D), Jiao-mi(E), Zhi-sol(G), and Yu-la(A) are mainly in the second degree (such as Zheng Yu Sol-La, Shang Gong Re-do, and Jiao Shang Mi-Re) and the minor third (Gong Yu Do-La, Jiao Ji Mi-SOL), and the four tones of sol, la, do, and re are the main ones. The work has A square structure of two sections, and the musical structure is shown as A+A1+A2 (Example 4), which is exactly the most typical feature of Jiangxi Lantern Songs. The whole song revolves around the music of "56216" in a progressive manner, and the rhythm is active, highlighting the joyful atmosphere of festivals, lantern songs and tea picking. The upper sentence of the music falls on the 6, and the next sentence falls on the D-sign tonic 2, so it also forms a monotonous folding structure, and the second sentence repeats the first sentence, the tone is simple, and the music is stable. The melody of the work is dominated by the upward and downward progression of the second degree and the minor third, such as 56, 16 and other intervals throughout the whole song, and the distribution and layout of the structure shows the typical development mode of the song. The second paragraph is a repetition of the first paragraph, the starting relationship is clear, the rhythm and texture of the beginning of the next sentence have changed, and it is more obvious to show the characteristics of "turning". At the end of the second phrase, it leads back to the reappearance of the music section at the beginning of the previous sentence, which undoubtedly lays the foundation for the unity of musical mood and melodic tone. In the sound part leads to the arrival of spring, a vibrant scene comes into view, turtle doves, cuckoos emerge in front of the eyes, the lyrics of the work and the melody accompaniment will soon singers, viewers into the vibrant scene of nature. Therefore, the performance of the song is more to put themselves in the scene of the work to feel, to experience. Only in this way can the works be animated and have a strong artistic appeal.

The figure of the musical form is as follows (Example 4) :

斑鸠调

江西民歌
吉丰制谱

1 = D $\frac{2}{4}$

$\dot{1} \ \dot{1} \ 6 \ 5 \ 6 \ 2 \ \dot{1} \ | \ 6 \ 6 \ 5 \ 6 \ | \ \dot{1} \ \dot{1} \ 6 \ 5 \ 6 \ 2 \ \dot{1} \ | \ 6 \ 6 \ 5 \ 6 \ | \ \dot{1} \ \dot{1} \ \dot{1} \ 2 \ | \ 3 \ 3 \ 2 \ |$
 1. 春天 马 格 叫 呀 哈 嗨! 春 天 斑 鸠 叫 呀 哈 嗨! 斑 鸠 里 格 叫 咧 起,
 2. 春天 马 格 叫 呀 哈 嗨! 春 天 斑 鸠 叫 呀 哈 嗨! 斑 鸠 里 格 叫 咧 起,
 3. 春天 马 格 叫 呀 哈 嗨! 春 天 斑 鸠 叫 呀 哈 嗨! 斑 鸠 里 格 叫 咧 起,

$6 \ 6 \ 6 \ 2 \ \dot{1} \ 2 \ 6 \ 5 \ | \ 3 \cdot 2 \ 3 \ 2 \ 3 \ 6 \ | \ 5 \ - \ | \ \dot{1} \ \dot{1} \ \dot{1} \ 6 \ 5 \ 6 \ 2 \ \dot{1} \ | \ 6 \ 6 \ 5 \ 6 \ |$
 实在里格叫 得 好 哇 一 呀 一 子 哟! 你 在 那 边 叫 哟 咳 嗨,
 实在里格叫 得 妙 哇 一 呀 一 子 哟! 你 在 山 上 叫 哟 咳 嗨,
 实在里格真 热 闹 哇 一 呀 一 子 哟! 你 叫 得 蝴 蝶 满 园 飞 哟 咳 嗨,

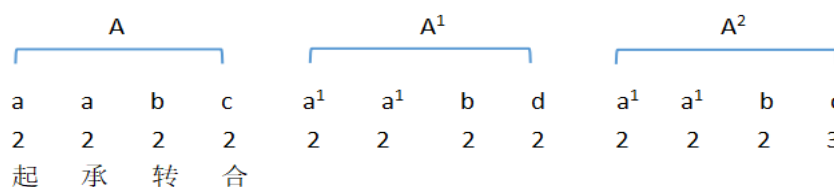
$\dot{1} \ \dot{1} \ \dot{1} \ 6 \ 5 \ 6 \ 2 \ \dot{1} \ | \ 6 \ 6 \ 5 \ 6 \ | \ \dot{1} \ \dot{1} \ \dot{1} \ 2 \ | \ 3 \ 3 \ 2 \ | \ \dot{1} \ 2 \ 3 \ 5 \ | \ 3 \ 5 \ 3 \ 5 \ |$
 我 在 这 边 听 呀 哈 嗨, 斑 鸠 里 格 叫 咧 起, 叽 里 古 噜, 古 噜 叽 里,
 我 在 山 下 听 呀 哈 嗨, 斑 鸠 里 格 叫 咧 起, 咕 咕 咕 咕, 咕 咕 咕 咕,
 我 得 蜜 蜂 采 来 呀 哈 嗨, 斑 鸠 里 格 叫 咧 起, 哥 咯 蛐 蛐, 蛐 蛐 哥 咯,

$\dot{1} \ \dot{1} \ \dot{1} \ 5 \ 6 \ 2 \ \dot{1} \ | \ 6 \ 6 \ 5 \ 6 \ | \ \dot{1} \ \dot{1} \ \dot{1} \ 5 \ 6 \ 2 \ \dot{1} \ | \ 6 \ 6 \ 5 \ 6 \ | \ \dot{1} \ \dot{1} \ \dot{1} \ 2 \ | \ 3 \ 3 \ 2 \ |$
 叫得那个桃 花 开 呀 哈 嗨, 叫得那个桃 花 笑 呀 哈 嗨, 桃 子 那 个 花 儿 开
 叫得那个茶 山 忙 呀 哈 嗨, 叫得那个杜鹃花 秧 呀 哈 嗨, 杜 鹃 那 个 花 儿 开
 叫得那边下 忙 呀 哈 嗨, 叫得这边忙 插 秧 呀 哈 嗨, 哈 蝶 那 个 叫 咧 起

$6 \ 6 \ 6 \ 2 \ \dot{1} \ 2 \ 6 \ 5 \ | \ 3 \ 2 \ 3 \ 2 \ 3 \ 6 \ | \ 5 \ - \ | \ (\dot{1} \ 5 \ 3 \ 2 \ \dot{1} \ 6 \ | \ 5 \cdot 6 \ \dot{1} \ 6 \ 2 \ \dot{1} \ |$
 实在里格真 漂 亮 呀, 衣 呀 哈 哈 嗨!
 实在里格真 漂 亮 呀, 衣 呀 哈 哈 嗨!
 叫得里格真 热 闹 呀, 衣 呀 哈 哈 嗨!

$6 \ 6 \ 5 \ 3 \ 2 \ 3 \ | \ 5 \cdot 6 \ \dot{1} \ 6 \ 2 \ \dot{1} \ | \ 5 \ - \ \parallel$

(Example 3: Song 《Bang jiu diao》 (Turtledove) melody)



(Example 4: Figure of Turtledove musical form analysis)

The third category, modern folk songs: The song "Jiangxi is a Good Place" (score example 5) This is a song that can be called the "provincial song" of Jiangxi. It was produced in the early days of the founding of the People's Republic of China in 1961, and was adapted by Mr. Liu Tianlang, a famous music educator and composer in Jiangxi Province, according to the folk songs arranged and composed by the former Jiangxi Military Region Art Troupe. The song is based on a Jin Xian folk song "Guazi Ren" collected at the army station, lyrics adapted into "Jiangxi is a good place". The background of its creation is to publicize the rich and colorful tourism resources and profound cultural deposits of Jiangxi Province. The song praises Jiangxi's natural scenery, human history, local customs, folk culture and tourism resources, showing Jiangxi's unique charm as a tourist destination. There are many names of various cities in Jiangxi, Jinggangshan, Nanchang, Jingdezhen, etc., using distinct local

characteristics and ethnic customs, while integrating pop music elements, so that people are easier to accept and love.

Songs with strong local characteristics of the song, G major, in order to match the voice and instruments according to the range of various modulation, porcelain music "Jiangxi is a good place" is often used in C and F keys. The whole piece adopts a typical three-stage musical structure. Four and four beats, each small section before the loose after the tight rhythm, so that people have a sense of rhythm, can not help humming when you want to dance. Prelude - Verse - Interlude - chorus - Verse - interlude - chorus - verse. Through reasonable musical arrangement, the overall rhythm of the song is compact, the sense of rhythm is strong, the melody is beautiful, and it is easy to be accepted and remembered by the audience. The structure diagram of the musical form is as follows (Example 6) :

江西是个好地方

(李丹阳 领唱)

江西进贤民歌
田信国 改编词曲

1 = G $\frac{4}{4}$
中速 轻快地

(女声伴唱) 啊， 啊， 啊， 啊。

1 - - - | 3 2 23 56 5 | 335 53 21 2 | 25 532 1·3 216 |
江西是个好地方，好呀么好地方呀么，山清水秀么好风

5 - - - | 3·2 13 21 2 | 3·2 13 21 2 |
光。八一起义在南昌，革命摇篮是井冈，

235 532 1·3 216 | 5 - - 6156 | 11 023 11 061 |
红都瑞金闪光，闪光光呀得儿呀呀，呀呼

2 - - - | 2355 532 1·3 216 | 5 - - - ||: 5 535 6·6 5 |
哟，红色的土地万年长。(独唱)江西是个好地方，

56 6 6 5·1 2 | 2·3 532 16 1· | 2·3 165 5 - |
好呀么好地方，山清水秀呀好风光。
好呀么好地方，山清水秀呀好似画廊。

332 113 2·1 12 | 332 113 2·1 12 | 2 5 35 6· 56 |
庐山奇秀甲天下，景德镇瓷器美名扬，婺源乡村呀
龙虎山道教最神奇，三清山仙境不寻常，龟峰绝景呀

1·3 216 5 6156 | 1 1 0 23 1 1 0 61 | 2 2 - |
真漂亮，真漂亮呀，得儿呀呀，呀呼哟，
世无双，世无双呀，得儿呀呀，呀呼哟，

4 235 532 1·3 216 | 5 - - - | (5·6 1 25 | 3 - - - |
鄱阳湖成了候鸟天堂。
请你抽空来走一趟。

2·3 1·6 | 5 - - - | 3·6 5 6 | 2 - - - | 2·3 5 1 |
6 - - - | 6 - - -) || 0 1212 ||: 5 - - 6565 | 2 - - 3232 |
呀衣呀衣也，呀衣呀衣也，呀衣呀衣

6 - - 5656 | 1 - - 1212 ||: 5 - - 6565 | 2 - - 3232 |
也，呀衣呀衣也，呀衣呀衣也，呀衣呀衣也，呀衣呀衣

6 - - 5656 | 1 - - 1212 ||: 1 - - - ||
也，呀衣呀衣也，呀衣呀衣也。[注：伴唱仅记出高声部。](秋叶起舞根据MP3记谱，仅供参考。错误之处，敬请批评指正。)

(Example 5: Jiangxi is a good place)



(Example 6: Jiangxi is a good place for musical form analysis)

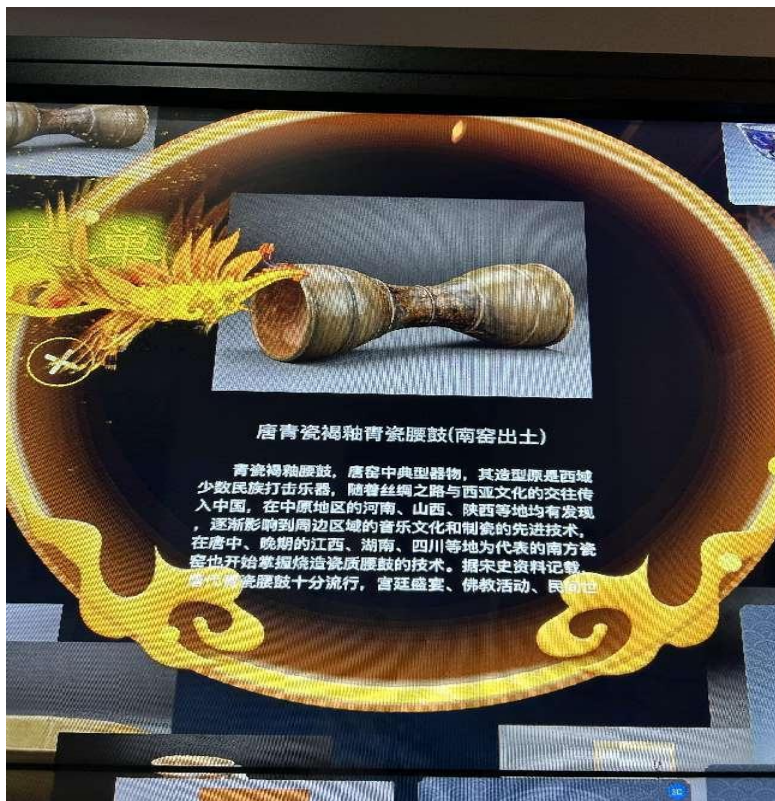
From the above three songs, it is not difficult to find that most of Jiangxi native folk songs have the most direct and close relationship with people's social life. The material of Jiangxi folk song is created by people in the long-term labor and living practice in order to express their life, express their feelings, express their will and desire. To sum up, Jiangxi folk songs are characterized by strong rhythm, varied tones, free singing, traditional accompaniment and vivid lyrics.

Fourth, folk sound and ceramic music art and culture management: Folk and porcelain music

As a native of the porcelain capital, the author has a deep affection for his hometown since childhood, and is deeply influenced by the thousand-year porcelain culture, which has constantly stimulated my interest in learning its time-honored porcelain civilization. Through continuous learning, visiting and practical experience, I have learned more and more about the history of porcelain in Jingdezhen. From repertoire analysis to practice investigation, the author consulted Wang Rongfa, a folk porcelain musician and craftsman and an inheritor of the intangible cultural heritage of Jingdezhen ceramic making skills. Wang introduced me to each porcelain musical instrument, understood the process and technology of porcelain music making, and how to gradually change from clay to ceramic, and then from ceramic to ceramic musical instrument. Teacher Wang told me that the production of porcelain music is mainly through four steps: first, the selection of materials, porcelain is made of porcelain clay, that is, kaolin, most of the ancient Musical Instruments are made of pottery, so modern porcelain music is made of porcelain clay and clay. After selecting the material, it is necessary to begin to make the blank, the production of porcelain Musical Instruments in the process of making the blank is quite exquisite, the production of porcelain Musical Instruments must be all hand-made blank. Therefore, this is very demanding for the master of porcelain music, which is also the result of the older generation of artists after hundreds or even thousands of attempts. Then to pull the blank, and finally make shape, usually by the professional to predict the position of the sound hole, and then by the producer to dig the sound hole to play the sound check, judge that the pitch is basically close to the standard pitch, it can be placed to dry.

Wang said he hopes to discover more folk culture and make more ceramic instruments. Wang said he has continued to dig up ancient instruments in recent years. From Leping City close to Jingdezhen, Leping City is a county-level city of Jingdezhen, closely adjacent to Jingdezhen, Spring and Autumn and Warring States period has been subordinate to Wu, Yue, Chu, at the beginning of Fanyi, and later Yuhan County. Qin unified China after the implementation of the county system, Jiujiang County Yuhan County. Han Dynasty for Yuhan county Le 'an Township.

Leping City is the "Museum of ancient Chinese Opera", known as the "hometown of Gan Opera". There are still more than 400 ancient opera stages integrating architecture, carving, craftsmanship, painting and literature. The construction period began in the Ming and Qing Dynasties and spanned more than 500 years. Most of them are brick and wood buildings, which are divided into five categories: house terrace, temple terrace, guild terrace, ancestral hall terrace and Waniantai. Leping ancient stage construction techniques were approved by The State Council and confirmed by the Ministry of Culture as the fourth batch of national intangible cultural heritage representative projects list. Leping Ancient Stage museum introduced the "Tang celadon brown glaze celadon waist drum", Teacher Wang made a green glaze waist drum according to the prototype of this cultural relic 1:1, this modern green glaze waist drum is preserved in the Royal Kiln Museum, used for major performances or festivals.



(Figure 7, the picture of "Tang celadon Brown glaze celadon waist Drum" displayed in Leping Ancient Theater Museum)

Community and porcelain music

Field interview Jingdezhen City intangible cultural heritage Center office Comrade Zheng Fang, in the interview she mentioned intangible cultural heritage "into the community", intangible cultural heritage "into the community", display board propaganda, non-genetic inheritors into the community, such as: paper-cutting culture, calligraphy culture. Jingdezhen porcelain music into the community is an inevitable requirement for the in-depth development of community mass cultural activities. Porcelain Lejin community is conducive to highlighting the local characteristics of the millennium porcelain capital, and is conducive to further stimulating the sincere feelings of the porcelain capital people to love their hometown, and is conducive to enhancing the pride and cohesion of the porcelain capital people. The porcelain musical instrument into the community, through the combination of mass culture and music interests, not only to enhance the cultural taste, but also to mold the moral sentiments of the residents, enhance the community consciousness of "entering the door is a small home, opening the door is everyone", and promote the formation of neighborhood unity, harmony, health and upward social fashion.

Porcelain music into the community, for the millennium porcelain capital Jingdezhen, has a unique advantage, it will provide the necessary conditions for the popularization of porcelain music, accelerate the process of entering the community and playing the streets. China Music into the community has the following advantages, first, the best time: The International Council of Museums (ICOM) has announced that the theme of International Museum Day 2023 is "Museums, Sustainability and Wellbeing", emphasizing that museums can create a linkage effect. It is an important factor in promoting the well-being of communities, a better life for people and the sustainable development of society, and can contribute to the realization of the Sustainable Development Goals and a better life in many ways. Jingdezhen's ceramic culture industry is developing vigorously, and the cultural inheritance experimental area is gradually improving. While bursting out the vitality of ceramic culture, it is also continuing to write ceramic culture. The combination of ceramics and music will form a platform of cultural soft power, so that ceramic music culture can be integrated into community activities, influence the masses, and establish and create a strong porcelain cultural atmosphere. Therefore, under the promotion of the big background and big policy, porcelain into the community will become a link in the whole chain of Jingdezhen ceramic culture, which is a key factor in the feasibility of porcelain music into the community.

Second, geographical concerns. As the capital of porcelain for thousands of years, the vein of porcelain culture gradually became systematic and perfect with people's life. In Jingdezhen, has formed a complete industrial chain, porcelain music production process, the production of billets to buy billets, its price is relatively low and convenient to buy. Jingdezhen ceramic rich background, porcelain music production has many years of experience, everywhere the ceramic workshop for porcelain music production provides convenience, the purchase of porcelain Musical Instruments in the local and save freight, so the price is relatively low, the masses more acceptable. If the porcelain music can be popularized in the community and even promoted in the field, once the wide range of large, it can also obtain better economic benefits for the porcelain music production enterprises, and make new contributions to the expansion of employment in the city, therefore, the geographical advantage is another favorable condition for the porcelain music into the community.

Third, people and worries. In the interview with the ceramic instrumentalist, Ms. Chen said that she first learned porcelain music because she felt proud of the porcelain music culture in Jingdezhen, so Ms. Chen joined the porcelain orchestra at the age of 16. The development of porcelain music culture in the community also provides a job platform for porcelain music lovers, and the charm of porcelain music is highlighted and has a strong appeal to people. Porcelain music not only entered the CCTV performance, at home and abroad warm response. And went abroad, has been in Japan, South Korea, Singapore and other places caused a sensation. As the fame of porcelain music rose, the people of Jingdezhen, the birthplace of porcelain music, naturally yearned for more and more, and the desire to learn porcelain music and show one's skill became increasingly strong. In short, expand and develop porcelain music into community projects, sing the theme of The Times, and integrate the construction of socialist culture with Chinese characteristics and the traditional cultural characteristics of porcelain. Give full play to the cultural advantages of communities in the region and mobilize the enthusiasm of community residents.

Therefore, this paper analyzes the history of ceramic Musical Instruments, in order to get the development process of ceramic Musical Instruments, and then gradually analyzes the repertoire of modern ceramic Musical Instruments in depth, in order to clearly see the changes of modern ceramic Musical Instruments, which is just like the development process of historical life circle, ceramic music culture is constantly updated. Folk melodies spread for thousands of years have opened the source of development for red songs, developed into tea songs after people's hard work, Jiangxi Fuliang's tea songs and China clay culture, and created Jiangxi's representative "provincial songs" through the innovation of musicians. From objects to people, the paper analyzes the history, lyrics, melodies and folk communities. Thus, the management plan of ceramic music culture is obtained.

Recommendations

"From the people, to the people"

Ceramic Musical Instruments developed from the folk and gradually went to the folk. From the ancient ceramic instruments left by archaeology, to the simple restoration of ancient ceramics by musicians, and then gradually made into modern ceramic instruments through countless repeated trials, to the modern porcelain music with local characteristics now, porcelain music workers are still innovating and developing musical tunes, which is the convergence of folk power. The tone and melody of ceramic instruments are like heavenly music, which makes people intoxicated and unable to extricate themselves for a long time. The melody and tone in the repertoire of porcelain music are the continued development of traditional folk culture, whether it is Jiangxi folk songs or local folk songs, and later developed to combine with modern music, which is the combination of classical and modern. Its melody, tone and repertoire are directly connected to the folk, community and development of local culture. Folk, community and masses are indispensable in the development of ceramic culture for thousands of years. In this paper, the author attempts to integrate the development history, evolution process, instrument design, innovation and re-creation of ceramic music culture through traditional culture and intangible cultural heritage techniques, and integrate ceramic music culture into life in the form of academic research and management.

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