



วัฒนธรรมดนตรีชนเผ่าในจังหวัดลี่เจียง มณฑลยูนนาน : บทบาท การอนุรักษ์ สืบทอด และพัฒนา

Naxi Ethnic Minority Music Tradition in Lijiang Yunnan Province: Role, Conservation, Transmission and Development

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บทคัดย่อ

การวิจัยเรื่องวัฒนธรรมดนตรีชนเผ่าในจังหวัดลี่เจียง มณฑลยูนนาน : บทบาท การอนุรักษ์ สืบทอด และพัฒนาในครั้งนี้เป็นการศึกษาวิจัยเชิงคุณภาพ มีวัตถุประสงค์ **ประการแรก** ศึกษาลักษณะของดนตรีของชนเผ่าในจังหวัดลี่เจียง มณฑลยูนนาน และ**ประการที่สอง** เพื่อศึกษาแนวทางการ อนุรักษ์ สืบทอดและพัฒนาดนตรีชนเผ่าในจังหวัดลี่เจียงมณฑลยูนนานดนตรีของชนเผ่าในจังหวัดลี่เจียงเป็นสัญลักษณ์แห่งความสอดคล้องและความสัมพันธ์กันระหว่างมนุษย์กับธรรมชาติผ่านดนตรี ดนตรีในจังหวัดลี่เจียงแบ่งออกได้เป็น 2 ลักษณะคือ ดนตรีที่เกี่ยวกับความศักดิ์สิทธิ์ และดนตรีที่เกี่ยวข้องกับวิถีชีวิตทางโลก เครื่องดนตรีของชนเผ่าในจังหวัดลี่เจียงมีทั้งเครื่องดนตรีที่เป็นของดั้งเดิมและได้รับเอาเครื่องดนตรีของต่างชนเผ่าเข้ามาเดิมชนเผ่าในจังหวัดลี่เจียงมีการเล่นดนตรีแบบของชนเผ่าอยู่ตามหมู่บ้านต่างๆปัจจุบันได้มีการจัดตั้งสมาคมดนตรีโบราณแห่งชาติของเมืองลี่เจียงขึ้นการสืบทอดดนตรีชนเผ่าในจังหวัดลี่เจียงมี 3 แบบ คือ 1) การสืบทอดจากบรรพบุรุษ 2) การสืบทอดจากครูดนตรี และ 3) การสืบทอดด้วยการจดจำจากประสบการณ์แนวทางในการอนุรักษ์ สืบทอด และพัฒนาดนตรีชนเผ่าในจังหวัดลี่เจียงแบ่งเป็น 3 ด้าน ได้แก่ 1) ด้านบุคลากร มีการจัดให้มีการเรียนการสอนดนตรีนาซีอย่างจริงจัง โดยเชิญครูดนตรีอาวุโสที่มีความรู้ความสามารถถ่ายทอดความรู้ แนวคิดและอุดมการณ์ทางดนตรีต่างๆแก่ผู้เรียน และจัดตั้งศูนย์การเรียนรู้ภูมิปัญญาเพื่อเก็บรวบรวมและศึกษาวิจัยเกี่ยวกับดนตรีชนเผ่าในจังหวัดลี่เจียงเพื่อการอนุรักษ์ สืบทอด เผยแพร่และพัฒนา 2) ด้านเครื่องดนตรี มีการจัดตั้งศูนย์ภูมิปัญญาและวัฒนธรรมดนตรีนาซี เพื่อเก็บรวบรวมเครื่องดนตรีนาซีโบราณ มีการศึกษาค้นคว้าเก็บรวบรวมข้อมูลมาจัดทำข้อมูลสารสนเทศและทำสื่อในรูปแบบต่างๆ ทั้งซีดี วีซีดี ดีวีดี แนะนำเครื่องดนตรีทั้งประวัติความเป็นมา วิธีการฝึกหัด วิธีการบรรเลงและเทคนิคต่างๆ เพื่อการอนุรักษ์และเผยแพร่ ทั้งภาษาจีน ภาษาอังกฤษ หรือภาษาอื่นๆ มีการส่งเสริมให้มีการผลิตเครื่องดนตรีแบบอุตสาหกรรมเชิงพาณิชย์ มีการออกไปรับประกันหรือไปรับรองคุณภาพ จากผู้ผลิตหรือหน่วยงานที่เกี่ยวข้อง เพื่อเพิ่มความมั่นใจในคุณภาพสินค้า มีการเพิ่มมูลค่าของสินค้าด้วยการทำกล่องใส่ที่สวยงามสะดวกแก่การใช้งาน และมีคู่มือประกอบเครื่องดนตรี และ 3) ด้านบทเพลงมีการรวบรวมข้อมูลเกี่ยวกับบทเพลง ทั้งประวัติความเป็นมา บทร้องทำนอง เนื้อเพลงทั้งแบบดั้งเดิมและแบบใหม่สากล รวมถึงการบันทึกเสียงและบันทึกเสียง วีซีดี ดีวีดี นำมาจัดเก็บรวบรวมเข้าฐานข้อมูลเพื่ออนุรักษ์และเผยแพร่ต่อไปมีการสนับสนุนส่งเสริมให้มีการแสดงบทเพลงเก่าเพื่ออนุรักษ์และส่งเสริมให้มีการประพันธ์บทเพลงขึ้นใหม่หรือเรียบเรียงบทเพลงให้มีความน่าสนใจและทำให้ผู้ฟังสามารถเข้าถึงได้ง่ายเป็นการเพิ่มและพัฒนาบทเพลงของชนเผ่า และการเผยแพร่ทางสื่อต่างๆ

ความสำคัญ : ดนตรี ; นาซี ; วัฒนธรรม ; พัฒนา ; อนุรักษ์

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ABSTRACT

This qualitative research, entitled “Naxi Ethnic Minority Music Tradition in Lijiang, Yunnan Province: Role, Conservation, Transmission and Development,” aimed at 1) examining the characteristics of the Naxi ethnic minority music and the role of the musical life of the Naxi ethnic minority in Yunnan Province; and 2) exploring the guidelines for conservation, transmission and development of Naxi ethnic minority music in Yunnan Province. The Naxi’s music is a hexatone with six notes and is classified into 2 groups based on the composition which are 1) sacred music, performed during religious rituals and 2) beliefs and livelihood music which include weddings, music for children, music to accompany daily chores, mountain music, dancing, funerals and mourning. The transmission of Naxi music has remained consistent for generations and can be classified into 3 methods. The first method is the transmission of musical knowledge and skills through family members which were passed down by grandparents to their children and eventually to their grandchildren. The second method is through direct tutoring of instructors. The third method is an indirect learning and teaching format where students observe, memorize and try to duplicate the rhythms and notes of their teacher and other musicians. The Naxi’s music has been largely preserved throughout their history which is due to the geographic isolation of the community and through the efforts and dedication of the Naxi’s in safeguarding their culture. Regular performances of Naxi music can be seen daily at the Naxi ancient music hall in Lijiang city. The Naxi’s music hall and cultural center has successfully contributed to the conservation and revitalization of their music heritage.

Keywords : Music ; Naxi ; Culture ; Development ; Conservation

Introduction

The Naxi are an ethnic minority group that live in the northwestern area of Yunnan province in the Peoples Republic of China. The music of the Naxi is inspirational, prominent and has become one of the best examples of the preservation of ethnic music in Yunnan. The Naxi have gained worldwide recognition for their music and their culture which have become a major tourist destination (Choenpetch, 2004: 3). Their music tradition is based on their ethnic culture and influences from Chinese Han, Tibetan and Mongolian cultures. The Naxi have revitalized and continue to practice their traditional music and have successfully transmitted their musical culture to younger generations. This research aims to 1) study the development of Naxi music and 2) to examine

the process and techniques that the Naxi have utilized in the conservation and revitalization of their traditional music.

Research Area and Methodology

The research was conducted by applying qualitative research methods and was conducted from October 2012 to October 2013. The research area was conducted at Lijiang City, Yunnan Province in the Peoples Republic of China. Research data was obtained through document analysis and from field research. Field research data was obtained through observations, surveys and interviews which were recorded from 10 key informants consisting of senior Naxi musicians, 10 casual informants consisting of supporting musicians and performers

and 15 general informants consisting of souvenir retailers, musical instrument vendors and tourists in Lijiang City, Yunnan. The research results was performed by analyzing the data by triangulation technic and the research results were presented via descriptive analysis.

Research Results and Discussion

Naxi Music and Role

The development of Naxi music can be divided into 4 periods. The first period can be traced back to the middle of the Tang dynasty (618-907 AD) during the golden age of Chinese culture (Ben, 2002: 91). The Naxi's music during this era was entirely based on their indigenous background as tribal hunters and gatherers. The second period is during the decline of the Tang dynasty and the rise of the Nanzhao Kingdom in Yunnan during 738-937 AD. During this period, the Naxi's music and culture was a diffusion of Naxi, Tang, Nanzhao and Tibetan cultures. The third period was dominated by the dominance of the Mongol empire which made many incursions into Naxi territory and influenced their music and songs. Naxi music during this period portrayed themes of justice, freedom, war, rituals, natural disasters, faith, spirits, horoscope and worship. The 4th period of Naxi music was under the governance of the Mu family which were local Naxi chieftains which were entitled by the Ming dynasty (Yu, 2009: 50-51). The Naxi music during this period brought about major changes and innovations and created a new form of music called Bashixile and Donging Music which accompany Confucius rituals and ceremonies.

The Naxi's music is a hexatone with six notes and is classified into 2 groups based on the

composition which are 1) sacred music, performed during religious rituals and 2) livelihood music, which include wedding music, children's music, daily chores music, mountain music, dancing, funerals and mourning. The role of Naxi music's in their community is consistent with the majority of ethnic music cultures throughout China and Southeast Asia where music is a part of their daily livelihoods and portrays their individual relationships to each other, to their beliefs and reflect their relationship with nature (Bruno, 1985: 296).

Naxi's music instruments are a combination of traditional Naxi and Foreign instruments diffused into their culture throughout their history. Traditional Naxi instruments include the Kou-Huang, Dizi, Hulusi, Hulusheng, Naxi Pipa and Bobo. Foreign instruments that were integrated into Naxi culture include the Sugudu from Mongolia, the Sanxian from Tibet and the Erhu, Jinghu, Banhu and Dahu from Chinese Han. The most prominent instrument embraced by Naxi musicians is the Sugudu from Mongolia. Naxi musical instruments can be classified into 4 categories, 1) String instruments played by plucking which include, the Kou-Huang, Naxi Pipa, Sugudu, Sanxian, Da ruan, Qin, Gu Zheng. 2) String instruments played by bowing which include the Huqin Erhu, Jinghu, Jonghu, Banhu, Dahu. 3) Percussion instruments which include the Yangqin, Da Gu, Shouyao Gu, Da luo, Yunluo, Da po, Nao, Huang gu and Mu yu. 4) Wind instruments which include the Dizi, Bobo and Hulusi Hulusheng.

Performance and demonstrations of Naxi music in the past was limited to within their villages but can now be seen performing at the Naxi ancient music hall in Lijiang city. The ensemble is currently administered by Mr. Xuan Ke. Mr. Xuan Ke's



ensemble is the official ensemble of the city of Lijiang which consists of 33 musicians aged between 60-90 years old. The musicians are highly skilled and the announcer is fluent in both Chinese and English. Each musician come from different villages and travel daily to Lijiang to perform for locals and tourists. The transmission of music knowledge within the ensemble is strict and is personally supervised by the senior musicians where they teach and practice song by song. This method of music education has proven to be effective and has constituted to the endurance and popularity of Naxi music within their community and internationally praised. The music and songs have traditional roots which are simple melodies reflecting the livelihood of the Naxi from past to present generations and portrays the traditional knowledge of the Naxi. The musicians are all dressed in their ethnic clothing during performances. Performance of each song will commence after the senior musician leisurely announces the song's name, a method which is locally referred to as Jing Shang. The format of Naxi musical performances that follows traditional ethnic representation is consistent with Sunthonphesat (1968: 181-186), where cultural traditions such as music performances is direct evidence of the social statics of the community. The Naxi's adherence to their traditional format is also consistent with Suwannatrai (1996: 62-97) and the So ethnic in Sakon Nakhon province in Thailand and consistent with Suannalath (1994: 125-152) and the Tai Phuan ethnic in Xiangkhouang province in Laos.

Transmission of Naxi Music

The transmission of Naxi music has remained unchanged for generations and can be classified into 3 methods. The first method is the transmission of

musical knowledge and skills through family members which were passed down by their grandparents to their children and eventually to their grandchildren. The second method is through direct coaching by music teachers where students place themselves under the care and tutoring of established musicians. The student-teacher relationship relies on the students and their guardians trust in the teacher's abilities. They are tutored with strict discipline in the arts of Naxi music. The music education commonly follows a learning format where students recite the notes and songs after the teacher until they know it by heart before hands on practice on the instruments. The third method is an indirect learning and teaching process where students observe, memorize and try to duplicate the rhythms and notes of their teacher and other musicians.

Conservation and Development of Naxi Music

The continuity of Naxi music is due to the geographic isolation of the community and also because of the efforts and dedication of the Naxi community in safeguarding their culture which has seen many changes throughout history. The Naxi's music heritage of more than 700 years has largely been preserved with only the oldest forms being lost during the Chinese Cultural Revolution. During turbulent cultural changes, the Naxi buried and concealed their instruments and waited to revitalize their musical knowledge when it was appropriate. The Naxi have created an indigenous cultural center and music hall where they have amassed a large collection of Naxi music instruments, publications of their traditional music in print and modern mediums such as digital music recordings, photography and animation are utilized in the conservation and



reproduction of the musical performances of senior musicians and ensembles. Traditional music education is encouraged within and outside public education institutions. Local educational institutions in the community are diligent in encouraging and enlisting senior musicians in their organizations as special instructors to teach and pass on their traditional knowledge to others. The knowledge, skill and experience of senior musicians is irreplaceable in the conservation of Naxi ethnic music. Naxi music institutions also encourage and foster traditional music principles and ethics alongside music studies. Encouragement, recognition, credentials and praise are provided to talented musicians and students according to their achievements and skills. There is also a display of musical instruments and detailed documents of their historic origins, musical notes and instructions and various technics in mastering each instrument in multiple languages. Tourism plays a major role in the conservation and revitalization efforts where the Naxi display their traditional cultural and music exhibitions for local and international tourists. There is also spectacular outdoor music program during annual festivities and traditional celebrations

Additional development of Naxi musical instruments include supporting the manufacturing of Naxi instruments for commerce through marketing, quality assurance and certification by official agencies so that the instruments are of guaranteed quality which will enhance customer satisfaction. Added value of the instruments can be accomplished by enhancing the packaging, include a manual with training exercises and instructions on how to properly maintain the instrument. Souvenir venues and distribution centers should also be evenly spread out

throughout the many tourist attractions in Lijiang. Naxi songs and music collections should be extended to encompass all forms of the Naxi's musical culture such as poetry, rhythms and folk tales. The collection will serve as a database that can be digitized for safe keeping and future research. Live and scripted performances of traditional Naxi music should be supported with an opportunity to broadcast their show through multiple media channels such as through radio and television where they can reach broader audiences. Competition and music contests should be organized on a regular basis. The competition should include various aspects of music culture such as singing, playing musical instruments, making music instruments and the composition of ethnic folk songs. The champions or winners of each category should be rewarded to encourage development and competitiveness. Ethnic music groups and associations within the community should be created and sponsored by individuals and organizations who share the same interests. The activities of these music associations should be acknowledged and accepted by the public sector and given an opportunity to perform to the general public. The creation of a central ethnic music center such as the ancient music hall in Lijiang has provided a cultural center that has been beneficial in the conservation, transmission and development of Naxi ethnic music. The ethnic music center should also be expanded to include other aspects of Naxi culture such as clothing, local foods, folktales and display of their daily livelihood.

Conclusion

The conservation and transmission of Naxi music provides a development guideline that can be applied in other communities and ethnic backgrounds.



The conservation and development of Naxi music is consistent with Sriruksoongnern (2003: 232-235) and the development and inheritance of folk brass band of communities in Thailand and the Philippines and consistent with Attapaiboon (2010: 254-262) and the development and management of Tai Lue ethnic in Yunnan China, in which a centralized location, such as a cultural center and organization was essential in the conservation and revitalization of ethnic music.

Suggestions and Recommendations

The Naxi's conservation, transmission and development strategies can be implemented successfully in other ethnic cultures but will require support from private and public organizations in their community. Future research studies should focus on adapting the Naxi's conservation and revitalization guideline to other ethnic groups and music in other communities in China and Southeast Asia.

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