



Research Paper

Research on the integration and development of dulcimer art and tea culture

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ABSTRACT:

The dulcimer comes from the Atlantic Ocean and the spread of Chinese tea art culture to the West. The dulcimer from the Atlantic Ocean, following the traditional Chinese performance form and language collection, retains the historical contexts of different eras into the atmosphere of tea culture, and spreads from the performance form of piano books to various places. Lycimer music not only prospers the economic market of tea culture, but also under the careful combination of literary and art workers, it promotes the benefits and development of the commercialization, marketization and secularization of music, forming a genre representing the local area. With this as the starting point, the two cultures of "tea and art" are effectively integrated. Through the performance of the dulcimer Art Festival, the new perspective and new field of dulcimer research are enriched and conducive to the spread of tea culture to the western world.

KEY WORDS: dulcimer; tea culture; performing arts; fusion; development

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I. INTRODUCTION:

Chinese traditional tea art culture has a long history and strong vitality, which has brought a lot of inspiration and materials for the creation of dulcimer works. With the change of the social demographic structure, it reflects various music and drama streamings in different regions. The dulcimer as the main accompaniment instrument is popular in teahouses, and the tunes vary from place to place. In the early year of the Republic of China, Shengjing Times published a number of advertising messages about teahouse piano book performance, which received enthusiastic response by the audience, and then evolved the artistic development of piano book advancing with The Times, rich music landscape and rap performance text, and achieved the colorful scenery of piano book performance art in tea culture.

Tea culture with profound background and inclusive degree, absorb the combination of the Chinese speakers instrument, fusion into sonorous music, staggered click board, with bass three string help, the story line, simulate the male and heroine voice, plus the performers expression, lead the audience. In the elegant and exquisite cultural space of the teahouse, the thunderous applause and the audience convey the artistic innovation of the dulcimer entrusted by the tea culture, and have a great impact on the hope of traditional opera works through the ages.

1. The artistic development of the dulcimer in the tea culture

Famous dulcimer player Mr Zheng Baoheng in dulcimer art research and northern China performing art of several local style characteristics, with shandong qin shu, cheng, Beijing qin, qin shu, guizhou instrument, guangxi, yangciqin, anhui yangqin, xuzhou qin, tianjin, Inner Mongolia duet, northeast film, shaoxing opera, qian opera, xinjiang twelve kam, Tibetan song and dance

The isodulcimer species is¹. Pithy interpretation of various piano books to form the local genre art style and performance field and opportunities.

As for the artistic development of southern dulcimer in tea culture, Mr. Xiang Zuhua, a famous

dulcimer performer, deeply analyzed the historical origin, development process and innovative track². Of "Jiangnan Silk Bamboo", "Guangdong Guqin" and "Chaozhou string silk dulcimer" in the "Collection of Xiang Zuhua dulcifer". They have many differences in instrument production, instrument, timbre, string thickness, hardness, length and performance techniques; and the different language and tone, music fusion, for the adaptation and modern music creation, not only enrich the performance of the piano, explore the micro perspective, varied and meaningful artistic style, grasp the music characteristics of tea culture, creating an important position in national music industry.



[Figure 1] Beijing Qin Book performance in the late Qing Dynasty

2. Artistic characteristics of the dulcimer performance form in the tea culture

The integration of tea culture for the dulcimer art works, not only injected the spirit and vitality of The Times, because the timing of the performance made it evolved into a "piano book" performing art of saying (white), singing (cavity), table (work), with a representative track with distinctive local colors and considerable weight. The piano book in different forms, one singing, two or more people sit or sing, also separate roles. According to the music, the lyrics are divided into seven words, cross sentences and short sentences, usually singing, in addition to the accompaniment instrument also uses three strings, erhu, zheng, hu, etc., to show the position of the picture, its sonorous timbre and local instrument interaction, but also foil the melody of the main instrument, get unexpected artistic performance effect.

The teahouses in different areas have different styles, from northeast shadow play development (east) to Tibet song and dance music, Tianshan north and south Xinjiang music (west); guangdong music from northern Inner Mongolia duet (north) to the south, very delicate and euphemistic "Jiangnan bamboo" (south), whether singing, or singing, presented in the teahouse performance art stage, especially in Guangdong, Sichuan, northeast and Jiangnan bamboo style is outstanding.

2-1. The genre of Sichuan Piano Book is one of the traditional dulcimer schools, combined with singing, music and rhetoric, and is unique in the dulcimer performing art. The singing style takes the whole and symmetrical sentences of "plate cavity", through the various plate structure music changes of similar tone, the rhythm of symmetrical five words, seven words and ten sentences as the basic form, combines the music material and flexible change, it shows the sound of cloud cracking stone and draws the play of carved feathers.

This kind of dulcimer performance belongs to the form of sitting singing, singing dulcimer has three identities: one is the band assistant, dulcimer center, other instruments on both sides, sitting in eight, actors holding Musical Instruments, with two singing and multiple people acting, Dan, ugly, end, ugly five performances, called "five people". Moreover, as a kind of deputy command, in the development of the plot, the endorsement of opera characters. In addition to the strong three-dimensional sense of shaping the character, the rap content of the script is vivid and rich, climax one after another, towards the evolution of opera. The third is solo solo, solo performance of pure dulcimer music. As the accompaniment instrument of the band, influenced by local folk songs, through the coordination of both hands, using the timbre characteristics of continuous bouncing wave bamboo, showing the rough and vigorous style, which is suitable for the opening and magnificent ending of the teahouse performance program.

2-2. The style of "Guangdong Loucimer" is mainly influenced by the language tone, and pays attention to the development of playing skills and flower decoration and embellishment. Gorgeous lively and smooth, dulcimer playing techniques have "head", "tail", "seat" lining ", " double hold double ", " free tape wheel ", " through ", "

eight double "," add "flower", "bullet wheel", "trill", "long wheel", "tone" and other techniques, in red flowers with green leaves foil theme, at the end of each sentence, players using "head" guide the next melody, with the band "command", "assistant" position. Through the wave playing technique of the music, the player skillfully lines the interpretation of the playing techniques, which makes the style of the music become cheerful and fresh. The style rhythm is relatively distinct, forming a light and lively dulcimer style.

2-3.the northeast yangcimer mainly with accompaniment function, playing style in folk minor as the main source, northeast folk music widely combination of han, Mongolian, and other ethnic culture, formed a multi-ethnic fusion and diversified cultural symbiosis, plus the characteristics of the northeast shadow puppet music is related. Shadow puppetry music in northeast China is mostly derived from local folk music, folk songs, rap and opera music, such as "flower tongue", "sliding cavity" and "swinging cavity", etc. These contexts are transformed into fast sliding skills on and under the dulcimer, showing the special style of northeast music, in addition to showing the lively, lively and warm singing. Folk artists use dulcimer playing techniques Yin, knead, sliding, trembling... and other techniques, widely used in art practice, make music rigid and soft, strong charm, including sliding technique is unique special skills, charm, clear, outstanding, profound artistic conception, forming distinctive characteristics of northeast dulcimer genre, into the development of "northeast dulcimer" style and characteristics.

2-4."Jiangnan Silk and Bamboo" is popular in Jiangnan music species, among which the dulcimer style is "light", "fine", "fine", "small" and "elegant", which is different from the music styles in other regions. Originally from the folk daily life, through the evolution of Jiangnan local music, its style is more graceful and delicate, the classics modified as "elegant", the phenomenon of "vulgar music, elegant and music". Under the influence of the common culture of scholars' community, the preferences of scholars and doctors, so there is a saying of "dulcimer holds smoke". The shooting points of the dulcimer performance are mostly attached points and short shooting wheels, presenting the characteristics of delicate and graceful music south of the Yangtze River. The most representative works are "Song of Joy", "Three 6", "and" Four Together Ruyi ", etc. The inseparable conformation relationship between Jiangnan silk and bamboo music and the teahouse maintains the transmission and development of Changming entertainment and leisure. It is not only a place to eliminate leisure and regulate life, but also a paradise to enjoy the art of watching plays and listening to music. Under the secular window, advocate tea friends, tea tasting, teahouse has become performing art communication station, in the public, scholars and literature, tea culture not only derivative the development of dulcimer playing art, more expand the dulcimer stage performing art, in the cross-field integration of art and cultural integration.

3. Exhibition of dulcimer art in tea culture

Through the stage of teahouse performance, the dulcimer transforms into a cross-field performing art integrating voice, music and opera. With the rise of economy in the 19th century and the rise of new teahouse performing art, in the transformation of Chinese and foreign culture and western civilized society, facing the completion of the modern theater, from the sound of the noise of gongs and drums, into the stirring and urgent tea garden theater. In addition to the elegant exterior and lively and clear

In addition to the rhythm, the screen has the low and dark tone of the traditional instrument, absorbing the high and bright dulcimer as the main accompaniment instrument,

Set off the melody of east / west music vocabulary, traditional / modern culture, mono / harmony, compatible characteristics and atmosphere, just echo the "solo" inheritance of dulcimer immigrants from the Atlantic Ocean. After the development stage and the rise of the city, the songs enter the play, and the diversified "piano book" folk art is in the tea culture performance stage.

With the establishment of the regional teahouse performance stage, absorb the piano solo, accompaniment instruments, with the language assigned around the tone color, into the performer's emotional consciousness and thought, more combined with the connotation of the tea culture revealed on the dulcimer playing skills, promote the piano and local opera music, opera fusion, from the internal melody, rhythm, rhythm, tonality, ligator, etc., gradually develop dulcimer in music, dance, music cross-field performing art.

As a worldwide percussion instrument, the dulcimer is widely distributed to the production of music works. Due to the differences between traditional culture and player identity, it creates different elements with different regional life habits. For example, Guangdong music "bird cast forest" music length is not large, only three small sections, Add a song of bird, However, it provides a creative space for the host and dulcimer players, Through the imitation of the virtuosity of the player, Let people feel the habits of the bird life, The posture and shelter of the bird, From the sound charm, the environment of life, The dynamic and the surrounding environment, The throbbing of the chirping of the birds, During the play by the dulcimer player, Betting their own imagined emotions echo the performance of the main and object, At the same time, it also provides the audience of the teahouse with a thought gallop and a broad imagination space, For listeners to feel the birds in

changing tones, If into the lush forest to enjoy³.

Here, in the creation style of works, many literary and art workers will extract some tea landscape cultural elements into the creation, between tea art and seek a fusion of modern music creation, on this basis, tea culture theme and elements not only provide the creator of very rich motivation, provides a solid foundation, but also support the broad and diverse theme, plus the works itself has strong ideological and rich techniques, this characteristic is conducive to the dissemination and innovation of music art form.

4. The display of the dulcimer music aesthetics in the tea culture



[Figure 2] Teahouse piano book performance advertising list

Tea culture factions and form of expression, in different regional tea art culture attributes, is the most basic factor of tea culture, this factor reflects the spiritual beauty and form beauty, from human hairstyle, behavior, clothing, charm, language, through music and tea culture, formed an aesthetic art, with spiritual singing to drive the play of skills, the two combination and mutual blend, to the music performance into the new soul, and make the audience is infected, cause spiritual resonance with each other, show the beauty of dulcimer music. "Opera is the art watered with tea", and the development of many art also originated from a corner of the teahouse stage. Between tea art and piano music, the beauty of experience. Whether it is tea art skills or the current rendering of dulcimer music, it is not only influenced by the literati, but also the aesthetic influence of tea tasting and music dialogue through tea fragrance and music⁴.

Lycimer art in the teahouse cross-field performance characteristics and personal solo difference, the use of dot changeable timbre, wide range, rich playing techniques, substantial changes, complex rhythm type, make tone, tonal free conversion of playing technique, show the thought of music and dramatic characters emotional tension, match each other, enjoy show on the stage. If compared with the folk music melody, it is characterized by the abstraction and generalization of music thinking. This technique of wheel, bullet wheel turn into the horizontal singing and lyrical melody, bullet wheel, lining make fast and enthusiastic tunes have short linear changes, and use dense and continuous dot sound to foil the hot and happy atmosphere and music melody, which is suitable for the performance space of teahouse culture.

The unique pronunciation of tea and dulcimer, participants can enter the world of tea and art performance from the combination of hearing, taste and visual performance. Li cumbersome in the Ming Dynasty said: "heart is hand, hand is voice." Under the communication of the performers, the lyrics and solo melody casually rushed out, both rhyme, natural expression, silk affects the audience's feeling, perception, memory, imagination, association, emotion and understanding, so that life is fully mobilized, receive the effect of "three days around the ears".

Lycimer from the west into China, under the influence of eastern and western culture did not lose its own cultural connotation, will combine the two, absorb, these classic script gradually formed the Chinese dulcimer art characteristics and playing style, contains every local style, represents its own unique artistic performance status, at the same time, handed down the traditional teahouse culture excellent dulcimer art, promote the common development of tea culture and art, as time development into a local genre, added the charm and value of⁵.

5. Integration of dulcimer art works and tea art culture

5-1. Integrate tea culture elements into the creation

The inheritance of history and culture integrates the "beauty" and "elegance" of music works into the tea culture, which is reflected as the "shape" and "art" of tea art performance. Through the form of tea art performance, a form of "music and people" performance in specific spaces is constructed, which is the embodiment space of tea culture and traditional art. Through this refining process, literary and art workers can more understand and master the rich materials, combine modern pop culture, traditional culture and national culture, and refine and integrate their characteristics and elements, and keep pace with The Times to the international cross-field performing art⁶.



[Figure 3] Dialogue between Tea and Le in Taipei

In 2013, Taiwan held the opening ceremony, namely "friends from afar, happy" as the theme, through music and unique Taiwan oolong cooperation, dulcimer and south cast oolong tea and Alishan mountain tea as the fulcrum, in distant friends to music friends, with dulcimer music to show Taiwanese enthusiasm, friendship like tea, sweet and pure, sweet and refreshing, unveiled a unique Chinese culture and art feast.⁷ Dulcimer music works into tea culture performance, in addition to introducing the variety of tea and tea attributes, and the artistic style between the two style, music connotation, aesthetic concept, effective docking, by the dulcimer tunes, music and music, in-depth analysis and research, the "tea and art" two rhythm fusion performance, experience life zen, presents a fresh elegant music clever dialogue with tea⁸. Here, on the basis of the modern music culture, to realize the combination of the dulcimer and tea culture elements, can best highlight the spiritual connotation of national culture. With the author personally practice the creation experience, it is necessary to strengthen the research and understanding of tea culture. In addition to the understanding and grasp of tea culture, tea varieties quality choice, related to tea "color, art, gas, taste, instrument and techniques" need to use the tea art symbol "harmony" aesthetic perspective, give "harmony", god shape between people and musical instrument, tea house and guests, tea culture and art, beauty " the best interpretation⁹.

5-2. Application of tea culture to realize the international innovation of Chinese dulcimer

Since ancient times, tea and piano are dependent on each other. The sound of tea and tea match. Tea culture is the artistic wealth of China and the quintessence of China. In order to integrate the tea culture with the dulcimer works, Get a more comprehensive development, Application of Tea Culture to Realize the Innovation of Chinese dulcimer International, Following the music feast of Taiwan with tea friends, China in 2019 held the opening ceremony of the World dulcimer Conference, With the theme of "Great Power Strong Sound World Harmony", Welcome the world dulcimer friends gathered in Hefei, With the integration of musical civilization, It also shows to the international friends the profound heritage of the dulcimer and the unique charm of Chinese tea culture, Show the rich and lush cultural style of the great country, Voice out for traditional Chinese culture, Witness the wonderful joint interpretation of Chinese dulcimer culture and tea culture, The world dulcimer music culture can communicate and collide with new sparks¹⁰!

To combine the deep combination of tea culture and dulcifer and promote the artistic refinement and innovation of dulcimer works and tea culture requires literary and art workers to constantly deepen and learn, integrate the deep combination of elements of The Times, have the idea of advancing pace with The Times, and then let the dulcifer works penetrate the connotation of tea culture. Through the rich cultural heritage, tea drinkers can combine with tea culture in watching tea ware, smelling tea fragrance, tea taste and listening to the sound of tea, and enter the aesthetic world in the elegant artistic conception of tea art. Moreover, also need literary and art workers will instruments and techniques, dulciter works without instruments, only constantly

from the ancestral culture, found the function of musical instrument to innovation, through the way of development, in the art culture lay tea culture diversified performance, make the cultural system more vitality, artistic and diversity, effectively promote the development of tea culture and Chinese dulcimer internationalization¹¹.

II. CONCLUSION

In the past 400 years, under the development of tea culture, dulcimer art contains rich local and ethnic characteristics. The development of dulcimer art is closely related to the tea culture elements. With the careful combination of the dulcimer composer, the essence of tea culture is integrated into the dulcimer works, presenting the appearance of diversified development. Not only prosperous the market of the piano art, drive the economic development of local tea, expand the piano across culture, promote the commercialization of art, market benefits and role, let every listener in the works feel and reflect the unique characteristics of teahouse culture, and rich and colorful performing art style, feel tea friends, tea and music.

Through practical research and analysis, the extensive development of dulcimer works and artistic achievements without the combination of tea culture elements, in national culture and the characteristics of tea culture, promote the development of comprehensive image, show the most beautiful, perfect and innovative cross-cultural art performance, this means can be effective integration of two culture, to study tea culture and dulcimer art has irreplaceable academic value, and to carry forward the prosperity and development of Chinese traditional culture and art.

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