

Study on the Musical Function of Chinese Hui Islamic Ceremony

--Take the Hui Nationality in Zhang Qiuzhen as an Example

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Abstract

The study of Hui Islamic ritual music is an important part of the study of ritual music in China. This paper mainly through the Shandong autumn town Islamic ritual music analysis research, trying to sound of the Muslim ceremony and the function of ritual and ritual music relationship text construction, in order to promote the Islamic ceremony music area research sound and further research, protection of Chinese national culture.

Keywords

Ceremony, Ritual music, Hui nationality, Islam, Zhang Qiu.

1. Overview

The Hui nationality, also known as the Hui nationality. With a population of 10.58 million, Hui is one of the largest ethnic minorities in China. The Hui people spread all over the country, especially the Ningxia Hui Autonomous Region, Xinjiang Uygur Autonomous Region, Gansu and other provinces. "Hui Hui" was originally called by him, but later evolved into a self-declaration. The term "Hui Hui" was first found in the Northern Song Dynasty. It refers to the "Ouigour" people ("Uighur" people) in anxi (now south of Xinjiang and west of Qingling) since the Tang Dynasty. "Hui" may be the sound or common writing of "Huihe" and "Uighur". In the Southern Song Dynasty, the "Hui Hui" included the "Huihe" and "Uighur" of the Tang Dynasty, but also included some ethnic groups west of the green Mountains. This is all different from what is now called "going back to the nation". During the westward invasion of the Yuan Dynasty, the Mongols formed parts of Central Asia into scouts and sent them to the east. These civilian military scouts maintain combat readiness while also settling and breeding livestock at various locations. It now has settlements in Gansu, Henan, Shandong, Hebei and Yunnan provinces and the Ningxia Hui Autonomous Region. Later, the Yuan government joined more scouts sent from the West. As time went by, they lost government contact and became ordinary farmers and herdsmen. Among these Islamic Central Asians, there were many craftsmen and merchants, most of whom had settled in the cities along important routes of communication, and were engaged in handicrafts and commerce. As a result of these living activities, the Hui people began to form a common economic life. They were called "hui man", the main part of the "color man" at that time, and later they called themselves "hui man". The Hui nationality also has some of he said. During the Song and Yuan dynasties, the official documents of the Mongolian people referred to the Hui ancestors as " Sar Tull (Sartql) "; the Yuan Dynasty transliterated Musulman (Muslim) as " Musuman "and" Musuluman ", which means" hui " in Chinese. This situation is also seen in the Ming Dynasty (Chinese and Persian words) and Gaochang Pavilion characters (Chinese and Uyghur words). As early as the middle of the seventh century, Islamic Arabs and Persians came to China to trade, and some later became permanent residents of Guangzhou, Yangzhou and Chang 'an (today's Xi'an). They built mosques and public cemeteries

for themselves, and these people were killed by Locpeople called "fanke" (guests from remote areas). During the Yuan Dynasty, Muslims from Central Asia flooded into China from their hometown due to the war and other reasons, and these people later became part of the Hui nationality.

2. Contemporary Hui nationality and Hui nationality culture

2.1. Contemporary Hui nationality

Today's Hui ethnic group is mainly derived from the above two categories, which has absorbed in the development of many other ethnic groups, including Han, Mongolian and Uygur. The Ming Dynasty was the final formation period of the Hui nationality. Since the establishment of the Ming Dynasty, the Hui nationality gradually formed the national consciousness and generally took shape. Two centuries later, a new ethnic community formed based on Islam, with the Hui nationality and integrating the Han nationality and other ethnic minorities, officially emerged. The Hui people seem to be scattered, but they are relatively concentrated near the settlements and the mosques built. This is considered a feature of the distribution of the Chinese Hui population. The Hui people first came to China from foreigners whose social system, customs and habits were different from the east. After they settled in China, they began to cultivate their own national consciousness, which is also one of the reasons why Muslims relatively concentrated the surrounding mosques as the center of their social activities.

2.2. Hui nationality culture and music

Islam has had a profound influence on the Hui lifestyle. For example, after birth, the baby will be given a Hui name by a Hui elder; the wedding must be witnessed by the imam; the dead must be washed with water, wrapped in white cloth and buried without a coffin. Men are used to wearing white or black beanies, while women wear black, white or green scarves on their heads. This custom also stems from religious customs. The Hui people take the principle of "clean and clean, dirty and forbidden", and the Hui people always keep the habit of fasting in life. They avoid eating pork, drinking alcohol, and never eat the blood of any animals or creatures that die naturally. Classical Islamic music belongs to the aristocratic music of the court and the upper class. Over the centuries, these have developed and modified in the hands of successive musicians, increasing the number and complexity of musical rhythm and melodic patterns, and the emergence of new genres of sound and instruments. Moreover, a large body of theoretical works has influenced Islamic music and in some cases European music. Its subsequent popularity did not change its entertainment. The fashionable secular music and its apparent connection to Muslim dance and drinking triggered hostile reactions from religious authorities. In this debate, four main groups emerged: (1) purists who firmly oppose any form of music; (2) religious authorities only accept the call of the Quran; (3) scholars and musicians prefer music and believing that there is no musical distinction between secular music and religious music; (4) music and dance are the means of integrating believers and gods. Islamic music is formally mono, meaning that it consists of single melodies. In playing, everything is related to the refinement of the melodic lines and the complexity of the rhythm. Although notes, octaves, fifth, and quarters (usually below melodic notes) can sometimes be used as decorations, there is no concept of harmony. Elements that contribute to enriching the melody include fine-tuning and the use of various intervals. Thus, the three-quarter tones of Islamic music introduced in the ninth or tenth century coexist with larger and smaller tones. Musicians show a keen sensitivity to the nuances of pitch, and even perfect harmonies are often slightly different. Hui religious music culture is formed based on Islamic music culture. Due to the different sects of Islam and historical reasons, the Hui people live in various provinces, so the Hui religious music culture varies between regions, but it still has the common characteristics of Hui music culture. In fact, the religious music culture of the Hui nationality can be said to have not only regional

differences and ethnic characteristics, but also has the commonness and world of Islamic music culture. Islam spreads around the world, people agree on their customs according to religious regulations, and those who do not conform to their religious beliefs will be changed. The Hui music is one of the religions that believe in Islam, and the Hui music is formed by following this principle. Hui music culture is a music form with strong ethnic customs on the basis of Islamic religious music culture and the large absorption of Chinese folk music. Hui music can be divided into Hui folk music and Hui religious music, which are local and seriousness. The Hui folk music is produced in the process of the life and reproduction of the Hui people in China. The music is beautiful, the melody is full of ups and downs, and the representative types are flowers and feast music. Hui religious music is mainly manifested in religious music. Some Hui Muslims can use beautiful melodies to praise the Lord. After inheriting the characteristics of Arab music, the Hui nationality gradually improved the music with its own national characteristics. Hui religious music involves a wide range, and its content is mainly decided by the people of the temple according to the needs of the people. For example, when the Hui residents died, they need to sing "confession words".

3. Research on the musical function of Zhang Qiu

3.1. Zhang Qiu, Hui nationality, Islam

Zhangqiu town is located in the eastern coastal provinces of China, and is one of the ancient towns in China. As early as the Five Dynasties period have been recorded. Unlike other places, Zhang Qiu is a multi-ethnic community, among which the Hui people account for the vast majority. Zhang Qiu town islamic ceremony music as part of China islamic music culture, it with the Chinese traditional Islamic music culture has inseparable blood ties, and Zhang Qiu hui is different from other hui autonomous region, municipalities / state hui occupy the vast majority of local population, and Zhang Qiu hui live in the majority of han area, the surrounding areas also surrounded by the han region, long influenced by the han nationality, the author thinks Zhang Qiu town islamic ceremony music formed a distinctive ritual music culture, and on this basis formed a unique function.

3.2. Music function of Islamic ceremony

In religious ceremonies, the imam chanting ritual words, sound state belongs to near music ceremony music, and it in the context of worship, this link in the ritual function of the main function (entertainment god) weak, "poly" waltz link sound state and near the language ceremony center, but the main role is the imam transmission religious activity information, the link ceremony function is weak. The recitation of the Koran is the core part of the ritual, and the Prophet Muhammad believes that Allah will give back to recite the Koran. In the Koran, Muslims look excited and absorbed, showing a strong personal emotion. At this time, the sound state belongs to the ritual music of near music, which is observed in the context of worship. This link plays a strong main role in the ritual function.

Muslims' cognition of the relationship between ritual music and ritual music in the narrow sense is based on the sound function produced by the Islamic religious concept and ritual music. According to the author's survey data and related studies, the most important functions of ritual music in Zhang Qiu Muslims are the following three points.

3.2.1. "Cohesion"

In the sound environment of the ceremony, every Muslim who attends the religious ceremony is immersed in it. Especially recited in Arabic, surrounded by the Han culture, the Muslim South temple as a gathering place of religions, with The sample is also the gathering place of the Hui people. Ritual music can unite individuals based on the blood bond of Zhang Qiu Hui, deepen

the relationship between Muslims, so as to strengthen the unity of Zhang Qiu Hui, and form a community of interests (worship for work) and tradition.

3.2.2. "Give me vitality"

Religious rituals divorced from ritual music are too monotonous and lack of vitality. It is no exaggeration to say that ritual music can indeed revitalize Muslims. In this case, the sound state of chanting can even determine the depth of the participants entering the sacred world, so the ritual music gives the liturgy vitality.

3.2.3. "Joy"

The ceremony expresses its sincere worship to Allah through music, puts aside the religious text and reflecting on the ritual music from the sound perspective. When reciting, the rhythmic melody and beautiful tone, like the secular music, give people the enjoyment of beauty and regulate people's emotions. Make the Muslims more happy in the chanting, and the appearance of this sense of pleasure also acts on the Muslims, deepening the trust of the ceremony participants to the ceremony and religious piety.

4. Conclusion

The ritual music of Islam is not an existing thing relative to culture or belief. It is a special structure operated and generated according to the faith ceremony. At the same time, faith and ceremony also operate to show and highlight itself. Zhang Qiu Islamic ritual music, as a part of the ceremony, —— Zhang Qiu Muslims, also has an irreplaceable influence on the ceremony and Muslims.

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