



## Original Research Article

# Analysis of Intangible Cultural Heritage Inheritance and Influencing Factors from the Perspective of Social Change: A Case Study of 'the Zhuang Ethnic Eight Immortals Wind and Percussion Music' in Northwest Guangxi, China

Qing Ning<sup>1</sup>, Chutima Maneewattana<sup>2</sup>, Lingling Liu<sup>3\*</sup>

## ARTICLE INFO

## Name of Author:

1 Xiaobing Wang

Faculty of Fine and Applied Arts,  
Suan Sunandha Rajabhat University,  
Thailand.Email: [s62584947023@ssru.ac.th](mailto:s62584947023@ssru.ac.th)

## 2 Asst.Prof.Dr. Chutima

Maneewattana

Faculty of Fine and Applied Arts,  
Suan Sunandha Rajabhat University,  
Thailand.Email: [chutima.ma@ssru.ac.th](mailto:chutima.ma@ssru.ac.th)

## Corresponding Author: \*

3 Prof.Dr.Lingling Liu

Music College of Guangxi Arts  
University, China.Email: [927629451@qq.com](mailto:927629451@qq.com)

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## ABSTRACT

This paper is a study on the inheritance of folk art and its influencing factors in the process of intangible cultural heritage protection. The Eight Immortals Wind and Percussion Instruments is a form of the ensemble of wind and percussion instruments composed of suona, supplemented by trombone and percussion instruments such as leather drum and cymbals. It is popular in the Zhuang community in Tian'e County under the jurisdiction of Hechi City in the Hongshui River Basin in northwest Guangxi, China. The research content of the paper includes: 1. The contemporary changing form of the eight immortals. 2. Analysis of the reasons for the contemporary changes of the Eight immortals. Research object: Two representative troupes of eight immortals, local villagers and folk scholars from the above areas were selected. Research methods: Sociology, sociology in social change, art sociology were used as the theoretical basis, and the field investigation, in-depth interview and literature research, etc. were employed as the research methods. Research results: It is found that the contemporary changes of the Eight Immortals Wind and Percussion Instruments mainly appear in two aspects of social composition and material composition, and the reasons are mainly related to modern economy, modernization process, modern national policy and modern individual creation.

## How to Cite:

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## **Introduction**

The Eight Immortals Wind and Percussion Music, primarily featuring the suona, supplemented by the trombone, and accompanied by drums, cymbals, and other percussion instruments, is a form of ensemble music. It is prevalent among the Zhuang ethnic group residing in Tian'e County, under the jurisdiction of Hechi City, within the Hongshui River basin in Northwestern Guangxi, China. To understand the overall form of the Zhuang's Eight Immortals Wind and Percussion Music, the author visited the mentioned areas to conduct field investigations and in-depth interviews. Through the investigation, the author discovered considerable discrepancies between the current forms of the Eight Immortals music and its previous forms, as recounted by its inheriting practitioners. Therefore, the author first recorded the contemporary form of the Zhuang's Eight Immortals music from the viewpoint of social transitions. This paper examines the inheritance of folk art and its influencing factors within the context of intangible cultural heritage protection, focusing specifically on the Eight Immortals Wind and Percussion Instruments. This ensemble, characterized predominantly by the suona, along with trombone and various percussion instruments like leather drums and cymbals, is a traditional musical form prevalent among the Zhuang community in Tian'e County, located in the Hongshui River Basin of northwest Guangxi, China (Chen, 2018; Li & Wang, 2020).

Our study delves into two primary areas: first, the contemporary transformations of the Eight Immortals ensemble, and second, the underlying reasons for these changes. We selected two representative troupes, local villagers, and folk scholars from the region as our research subjects. Employing theoretical frameworks from sociology, particularly focusing on social change and art sociology, we conducted field investigations, in-depth interviews, and literature research (Zhang, 2017; Huang, 2019).

The findings reveal that the modern adaptations of the Eight Immortals ensemble are evident in both its social and material compositions. These changes are largely influenced by factors such as the modern economy, the process of modernization, contemporary national policies, and individual creative contributions (Liu, 2021; Zhao, 2019). However, gaps remain in understanding the nuanced impacts of these factors on the cultural identity and community cohesion within the Zhuang community. Further research is needed to explore these dimensions and to develop strategies for preserving this vital aspect of intangible cultural heritage.

## **Objectives**

The objective of this study is to investigate the contemporary transformations of the Eight Immortals Wind and Percussion Instruments and to analyze the factors driving these

changes within the context of intangible cultural heritage protection. Specifically, the study aims to:

1. Examine the current forms and practices of the Eight Immortals ensemble in the Zhuang community of Tian'e County, Guangxi, China.
2. Identify and analyze the social and material changes occurring within the ensemble.

## **Research Methodology**

### **Research Design**

This study employs a qualitative research design to explore the inheritance and influencing factors of the Eight Immortals Wind and Percussion Music among the Zhuang ethnic group in Northwest Guangxi, China. The research focuses on understanding the contemporary transformations of this traditional musical form and the underlying reasons for these changes, framed within the context of social change.

### **Research Subjects**

The primary subjects of this research include:

#### **1. Eight Immortals Music Troupe, Laitingtun, Nali Village, Nazhi Township, Tian'e County, Guangxi, China:**

- The troupe consists of 12 members, all males of the Zhuang ethnic group, primarily working as farmers.
- The age distribution includes 8 members over 50 years old and 4 members over 40, with an average age exceeding 50.
- Educational backgrounds are generally at the primary school level.
- Musical expertise includes playing the suona, leather drums, small cymbals, and trombones.
- The troupe is semi-professional and semi-amateur, led by Renjiao Li, recognized as an Inheritor of the Eight Immortals in 2019.
- Most members are apprentices and relatives of the previous leader, Zongyao Li, who passed away in 2017.

#### **2. Local Villagers and Folk Scholars:**

- Local villagers who are knowledgeable about the Eight Immortals music and its cultural significance.
- Folk scholars with expertise in Zhuang ethnic music and cultural heritage.

## **Data Collection Methods**

The study utilizes a combination of field investigations, in-depth interviews, and literature research to gather comprehensive data on the Eight Immortals Wind and Percussion Music.

### **1. Field Investigations:**

- On-site observations of the music troupe's performances and practice sessions.
- Documentation of the instruments used, performance settings, and audience interactions.
- Recording of changes in musical practices over time.

### **2. In-depth Interviews:**

- **Interview with the Eight Immortals Music Troupe:**

- 1) Conducted individual and group interviews with the 12 members of the troupe.
- 2) Questions focused on their personal histories with the music, changes observed over time, and factors influencing these changes.
- 3) Special emphasis on the leadership transition from Zongyao Li to Renjiao Li and its impact on the troupe.
- 4) Exploration of members' perspectives on the cultural and social significance of the music.

- **Interviews with Local Villagers and Folk Scholars:**

- 1) Discussions with villagers about their views on the Eight Immortals music and its role in community life.
- 2) Interviews with folk scholars to gain insights into the historical context and evolution of the music.
- 3) Analysis of the scholars' perspectives on the broader cultural and social changes affecting the music.

### **3. Literature Research:**

- Review of existing literature on intangible cultural heritage, folk music, and social change.
- Analysis of previous studies on the Eight Immortals music and its cultural context.
- Collection of historical records, articles, and books relevant to the Zhuang ethnic group's musical traditions.

## **Data Analysis**

Data collected from the field investigations, interviews, and literature research will be analyzed using qualitative methods. The analysis will focus on identifying patterns and themes

related to the inheritance and transformation of the Eight Immortals music, as well as the factors driving these changes. The findings will be categorized into social and material compositions, highlighting the influences of modern economy, modernization processes, national policies, and individual creativity.



**Figure 1:** Eight Immortals music troupe, Laitingtun, Nali Village, Nazhi Township, Tian'e County, Guangxi, China By Qing Ning, in 2021

2. The Eight Immortals music troupe of Shangyatun, Yangfang Village, Xiaolou Township, Tian'e County, Guangxi, China

The Eight Immortals music troupe of Shangyatun, Yangfang Village, Xiaolou Township has 13 members, all of whom are male. Among them, 1 is of the Han nationality and 12 are of the Zhuang nationality. The average age is above 50 years old. There are 8 members who are over the age of 50, 3 members who are over the age of 40 and 2 members who are over the age of 20. In terms of the educational background, there are 2 members who have received high school and above education, 1 with technical secondary school education, 7 with junior high school education and 3 with primary school education. Considering the professions which they are currently engaged in, except for the leader Yongkun Wang who serves as the local village doctor, others are all farmers or migrant workers. The team members can play suona, leather drum, small cymbals and Irombone. Regarding the time starting learning the art, the youngest is at the age of 15, and the oldest is at the age of 30. At present, the troupe is in the semi-professional and semi-amateur state, with Yongkun Wang as the team leader. According to him, his master is his grandfather. In 2019, Wang Yongkun was awarded the title of the inheritor of the Eight Immortals. The members are all his apprentices, and the mentoring relationship is mixed with blood relationship and geographical relationship.



**Figure 2:** The Eight Immortals music troupe of Shangyatun, Yangfang Village, Xiaolou Township, Tian'e County, Guangxi, China By Qing Ning, 2021

The methodology outlined in this study aims to provide a comprehensive understanding of the inheritance and influencing factors of the Eight Immortals Wind and Percussion Music in Northwest Guangxi, China. By integrating field investigations, in-depth interviews, and literature research, the study seeks to contribute valuable insights into the preservation and promotion of this significant aspect of intangible cultural heritage.

## Result

### The Content of the Social Changes of the Eight Immortals

Through the analysis, it is found that the contemporary change form of the eight immortals is mainly reflected in the two aspects of social composition and material composition, which provides a theoretical perspective and data basis for the study of the cultural change of the eight immortals of the Zhuang nationality.

#### 1. The Change of Social Composition

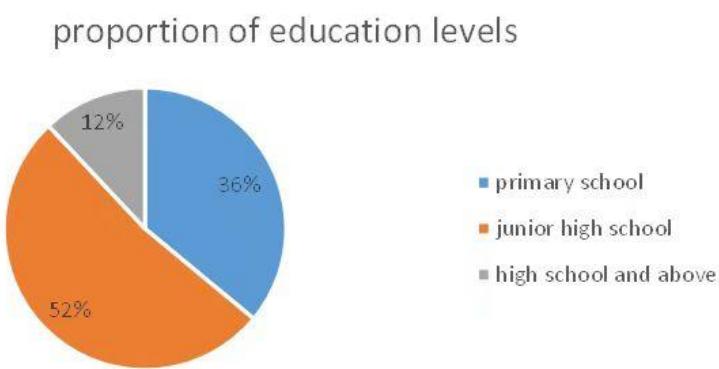
The changes of the inheritors, performance methods, inheritance channels and social and cultural functions of the eight immortals of the Zhuang nationality have influenced the changes of the social composition of the eight immortals.

##### 1.1 The Changes in the Inheritor

As is known to all, music inheritors are an important carrier and key factor for the survival, development and even change of a music type. Their social identity, family composition, education level, values and aesthetic values directly or indirectly influence the inheritance and development of the music type.(Jianchao Wang, 2020,106) According to the nunciation of the Eight Immortals inheritors, the inheritors before the 1990s were mostly farmers, most of whom had only primary school education, were members of the same family, and followed a strict inheritance mechanism of "passing on men but not women". However,

today's Zhuang eight immortal music people have a considerable degree of change. In terms of education level, it is found through statistics that although they are still mainly farmers, there is a certain degree of change in education level. According to the statistics of the inheritors of eight immortals active in two townships of Tian'e County, northwest Guangxi, those who have received primary school education account for 36% of the total under survey, those who have received junior high school education account for 52%, and those who have received high school education account for 12%. According to this, the education level of the inheritors of the eight immortals is significantly higher than that before the 1990s.

| Educational structure | number of people | proportion |
|-----------------------|------------------|------------|
| primary school        | 9                | 36%        |
| junior high school    | 13               | 52%        |
| high school and above | 3                | 12%        |



**Figure 3:** Schematic diagram of the education degree proportion of the eight immortals inheritors By Qing Ning, in 2021

In terms of men and women learning the art, the inheritance mechanism of the Eight Immortals performance also breaks the traditional strict rules of "passing on men but not women". In January 2021, the author came to Laitingtun, Nali Village, Nazhi Township, Tian'e County after 11 years since the last visit to carry out field investigation, seeing that the women in the village dressing in ethnic costumes stood behind the eight immortals members to participate in the performance. When the village women were asked about their purpose to learn the eight immortals, they all answered unanimously, "as we enjoy listening, we learn to sing the tune." According to the interview, it is figured out that the gender concept has a certain impact on the female inheritors. First, under the influence of the old industry norms, the dominant status of men is strengthened, subject to the old custom of "passing on men but not women". Second, playing suona has high requirements on vital capacity and breath, and women do not have an advantage in this respect. So when asked if they wanted to learn to play the suona, they

still expressed that they were willing to but less strong enough. Third, it is bound by the family roles, and the female roles are internalized. In addition to raising children and taking care of families, it is difficult for them to have leisure time and energy to go out to participate in more communication, display, performance and learning activities. In the author's opinion, assuming that more female inheritors will voluntarily join the performance in the future, it will be a major change for the inheritance of the Eight Immortals. Although they are among the few inheritors of the eight immortals in the surrounding music troupes, their behavior has posed a challenge to the traditional inheritance mechanism of the Eight Immortals, and to a considerable extent highlights the value and status of female artists in the inheritance of the eight immortals.

In terms of member structure, the members of the traditional single inheritance mechanism of the same family have been broken through with the members of the foreign clan joined. For example, Yongfa Chen, a member of the Eight Immortals Troup of Shangyatun, Yafang Village, Xialao Township in Tian'e County, has a pure mentoring relationship with the troupe leader Yongkun Wang. At ordinary time, he goes out to work and then returns to his hometown during the Spring Festival to learn the art and participate in performances. It can be seen that although the members of the Eight Immortals music troupes are mainly the family and the village members, some members of the foreign family are also absorbed, which, to a considerable extent, shows that the inheritance mechanism of the Zhuang Eight immortals is also changing with the progress of The Times.

Therefore, compared with the past, both from the education level and inheritance mechanism of the inheritors, the composition of the troupe members and the types of inheritors are changing.

## 1.2 Changes in the Style of the Performance

The first is the change in the performance situation. In recent years, with the introduction of the intangible cultural heritage policy, there have been a census and declaration of the protection of intangible cultural heritage upsurge. The Eight Immortals of Tian'e Zhuang were selected as the intangible heritage of the autonomous region level. It is this opportunity that enables many photography enthusiasts and folklorists to have a strong interest in the Eight Immortals. Whenever the experts and scholars enter the village to shoot and conduct field research, they will play and sing enthusiastically, and become the object of their research and attention. Secondly, with the development of the market economy and the construction of the new countryside, the large-scale cultural and tourism activities held by the government will shape the Eight Immortals into a local cultural brand to attract tourists. The eight immortal's troupes are welcomed to render the festive scene for enterprises and real estates in opening ceremony. Obviously, this also clearly reflects the the remarkable changes of the eight immortals in the performance. The second is the change of performance time. According to the oral information, the traditional wedding ceremony, from the reception to the end of the ceremony, generally lasts at least three days. With the development of The Times, the traditional ritual activities are gradually simplified and shortened to one day. In addition, the inheritor Yinhong Liu mentioned that eight immortals of the older generation are respected in the village, and also talked about the attention of the eight immortals is getting less and less.

Nowadays, young people in weddings and wedding events like to hire wedding planning companies, and no longer need the eight immortals.

There are changes in the performers. With the death and leave of most of the music troupe members, there are fewer and fewer members, and the music troupes exist in name only. If there are performance need, they need to temporarily invite people who can perform to join, resulting in the tacit cooperation between the musicians, which is inevitable. The idea of eager for quick success and instant benefits encourages the utilitarian personal principles of the inheritors, makes the performance inheritance deviate from the original holiness and program of the tradition, and even changes the traditional performance.

### 1.3 Changes in Inheritance Channels

A variety of folk activities are an important inheritance field of the eight immortals. In recent years, we-media platforms have become the most popular social platforms and the most important social media for the people. It not only helps inheritors to establish a communication platform, but also enables musicians to get rid of the limitation of time and space and learn the skills of the eight immortals at a low cost through online education. Therefore, in addition to the traditional family model of teaching, offline learning and mentoring inheritance, online education has begun to become an important supplement. Compared with the traditional offline teaching mode, online learning has advantages such as low cost and free time, so it has become the choice of more and more enthusiasts.

Through analysis, family inheritance and inheritance in social folk activities can be regarded as the inheritance channel of the Eight Immortals performance, while the inheritance of the Internet is a new inheritance channel presented in recent years. This is also obvious to reflect the changes of the Zhuang eight immortals in the inheritance channel.

### 1.4 Changes in the Socio-cultural Functions

The so-called social function of music is explained by Mr. Yang Xiang, a famous musicologist as that "why music is applied in social and cultural life, and how it is applied, and what is the use and significance of music in the process of being applied." Therefore, it can be seen that the social and cultural function of music is inextricably linked to its performance occasion. When the performance changes, the role of the musical behavior (i. e. functionality) will also follow. For example, as a kind of mass folk culture, the eight immortals can hum a few words, whether in the slack season or in the important festival etiquette. No one regards the eight immortals as a kind of work or labor. On the contrary, it is a kind of relaxation and rest after work, so it has the function of entertaining themselves, entertaining people and relieving fatigue. Meanwhile, in the traditional concept of the local people, the "eight immortals" is a means of respecting the god, a symbol of harmony and prosperity in a village, a display of harvest and prosperity, and a guarantee of peace and good luck. In fact, after the "Eight Immortals" was played, people exchanged happy greetings to each other through the "Eight Immortals", which not only played the role of gathering the community people, but also played multiple functions such as enlightenment. Today, the eight immortals has become a "cultural symbol" for the spread of local traditional folk culture, and is incorporated into the cultural protection category of "official context". In 2021, the Eight immortals of Tian 'e Zhuang nationality were listed in the intangible cultural heritage list of the autonomous region level, becoming a cultural brand with distinctive

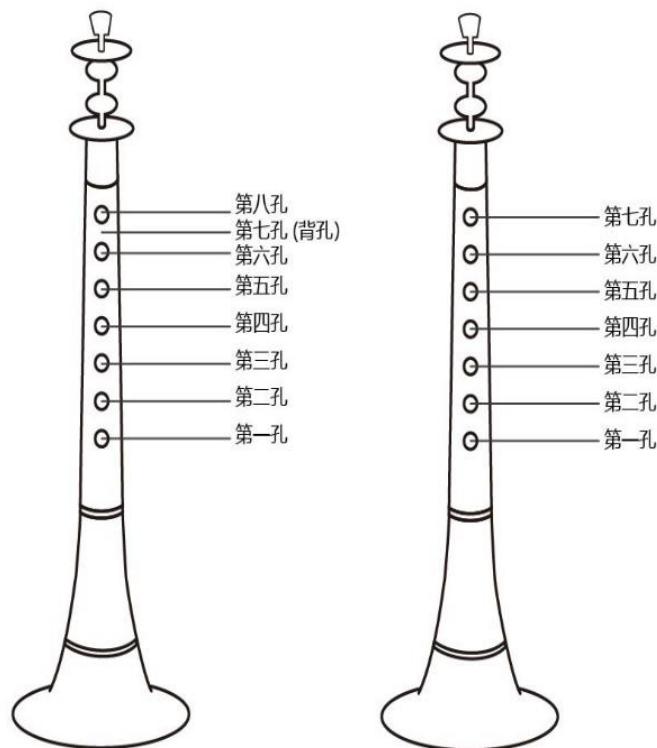
local characteristics and an important cultural resource for the investigation and research of photographers' associations and cultural scholars. Therefore, the eight immortals also have the cultural function of political and academic research.

## 2. The Change of Material Composition

The material composition of the eight immortals of Zhuang nationality mainly includes the use of Musical Instruments, the habit of using music, the establishment of bands and so on. According to the research, with the continuous development of the eight immortals, its correlation degree has changed in the above several aspects.

### 2.1 Changes in Musical Instruments

Taking the suona as an example, according to the dictation of the inheritor Zongyao Li, the traditional suona is generally made of local materials. The pipe body is made of bamboo poles, and the whistle is made of insect pupa, which is relatively rough and primitive. The traditional suona has eight holes, but because the eighth hole is not used, it is slowly improved into seven holes. Nowadays, the suona, trombone, leather drum and small cymbals used are all made by professional musical instrument masters. They are excellent in shape, system and timbre, and the musical expression is more rich, which is favored by the eight immortals.



**Figure 4:** Plane structure diagram of eight holes and seven holes By Qing Ning, 2022



**Figure 5:** Suona, called “eight immortals” locally By Qing Ning, in 2022

## 2.2 Music Application Habits

There is no doubt that no kind of music, the change of its composition should be the strongest evidence of its cultural change. (Jianchao Wang, 2013) The Eight Immortals are very rich in Qupai (Name of tune). In the process of inheritance, there is no music score to help memory, nor the norms of strict conventional instruments. The inheritance mainly relies on the oral teaching of these eight immortals masters, which indirectly increases the difficulty of inheriting the Eight Immortals. Besides, due to the change of The Times and the catering to the needs of the master, coupled with the health of the music people, many traditional time-consuming and laborious tunes are no longer played, and fewer and fewer people can accurately remember and fully operate the music, and the loss of traditional tunes is serious.

## 2.3 Change of the Music Troupe System

According to the dictation of Yongkun Wang, the inheritor of the Eight Immortals, the Eight Immortals of the Zhuang nationality have been inherited and organized in the form of strict classes since their appearance. Due to the lack of relevant written materials, most of the initial organization situation of the music classes cannot be tested. The traditional staff definition standard is more than 8 people, mainly double number. Nowadays, the establishment of the music class is quite flexible, usually composed of 2-4 people, with a small band composed of suona, trombone, leather drum and small cymbals.

## Analysis of the Causes of the Change of the Zhuang Eight Immortals

The changes of the eight immortals of the Zhuang nationality in northwest Guangxi have been discussed above. Then what is the reason behind these phenomena? As far as the author is concerned, it is related to the results of the internal composition and external environment of society, which is just as what the famous American sociologist William Fielding Ogburn had said "culture is the highly integration of each parts, any part of the change will drive the change

of other parts, and various parts of changing debugging drives the overall evolution of culture." Therefore, the eight immortals playing music is also changed in the constant debugging of their dependent external environment. With specific analysis, the following several aspects are mainly involved.

### 1. Economic Reasons

The process of urbanization and population flow are the typical characteristics of China's modernization. The process of urbanization has narrowed the field space of village culture in "rural China" gradually, and the traditional culture rooted on the basis of traditional village culture also disappears in a large range. (Zhihui Wang, 2021,465) According to incomplete statistics, in the past 10 years, China's rural population loss has exceeded 160 million, which has greatly affected the inheritance and development of the Eight Immortals. Since the Eight Immortals show cannot support the family, some people had to find another way out and go out to work to earn money to support their families. When the author was doing field research, the author contacted the representative music class for many times, and was forced to wait for the number of music class was hard to be sufficient. In the investigation, the author found that there are almost no professional musicians, and the eight immortals performance has become a hobby in their leisure time. In addition, the inheritor Changlun Zhou told the author that, "There are young people who want to learn the Eight Immortals, but they need to pay tuition fees to learn the eight Immortals. They are not willing to spend money to ask their masters to teach them." It can be seen that in order to make a living, some inheritors of the eight immortals had to give up their daily activities. Young people are not willing to spend more time and tuition fees to learn from the eight immortals, which is also one of the reasons for the inheritance of the eight immortals blowing and playing music.

The dramatic changes of the living soil, the lack of successors and other factors have created the embarrassing situation of the cultural inheritance of the eight immortals. Under the action of the dual variables of social change and cultural conflict, the eight immortals and music are facing the dual risks of tradition and modernity. In the process of dealing with the risks, the active suppression or passive choice of cultural carriers is actually a strategic behavior under special historical conditions.

### 2. The Influence of the Modernization Process

With the advent of economic globalization, modernization and informatization, consciously or unconsciously influencing each other, the cultural anthropology called "cultural inclusion" is thus generated. According to the inheritance population, 10 years ago, the villagers had the custom of folk songs during festivals and weddings, but later, this custom gradually declined, replaced by modern media such as modern media tool TV, Kara OK, VCD and computer. Therefore, their interest and enthusiasm for the performance of the eight immortals are far less than before. Meanwhile, the traditional activities of the eight immortals are decreasing. In the interview, the couple in the wedding told the author, "We do not want to ask the eight immortals to play music, but the elders invited, we can only obey, and the purpose is to be lively and build up the momentum." The traditional eight immortals have already faced, or are in danger of, losing their living space. In addition, the change of aesthetic habits, the traditional and simple eight immortals has been unable to attract the attention of young people,

they are to the "money" and "star", not willing to spend money to learn the eight immortals, so the inheritance of the eight immortals is facing the danger of no successor.

It can be seen that, under the influence of the trend of modernization, along with the change of people's values, the change of consumption and life style, and the expansion of cultural entertainment mode, the enthusiasm of engaging in and accepting the art of the eight immortals is gradually indifferent.

### 3. The Impact of State Protection Policies

In December 2017, the Eight Immortals of Tian'e Zhuang nationality were awarded the fifth batch of provincial intangible cultural heritage projects, and Zongyao Li (passed away), the inheritor of the eight immortals in Nazhi Township, was named as the first inheritor of the project. Taking this as an opportunity, the Eight immortals of the Zhuang nationality have received great attention from the government and experts and scholars. In January 2019, the local government invested in the construction of the Tian'e Zhuang Eight Immortals Inheritance Base in Nazhi Township, and the local cultural department also regularly held trainings and exchange meetings on inheritors of intangible cultural heritage representatives. In addition, in recent years, the Eight Immortals has attracted a lot of attention from all walks of life, and has become a cultural symbol of local cultural image symbols. It is the object of photography enthusiasts, folklorists and folk music scholars to interview and conduct academic research. This has caused the change of the performance occasion and the performance object.

### 4. Individual Creation

American ethnomusicologist Timothy Rice put forward a research mode of "the construction of history, social maintenance, individual creation and experience", and believes that ethnomusicology should study "the formative processes in music". (Rice, Timothy.1987,31.3:469-88) Observing from the perspective of individual creation and experience becomes an important perspective of this mode. (Fanyu Meng, 2007,62) To study the role of personal creativity in the music activities of the Eight Immortals is to study the internal laws of the formation, inheritance and variation of the Eight Immortals music.

In the eight Immortals performance, different contents and procedures are brought about due to the different creations of different individuals participating in the activities. Therefore, the eight immortals blow music activities from ceremony procedures, to the content, will be different, while the same person's performance is not fixed. For instance, on the basic tune paradigm of the "Cha Qu (Tea Song)", the rhyme styles of several performers such as Zongyao Li, Yongkun Wang, and Changlun Zhou are different, and there are differences in the basic melody. All of these are branded as "individual creation and experience".

In addition, the eight immortals masters also have unique skills, showing superb levels. For example, when the inheritor Yinhong Liu played the 13th to 15th bars of "Xie Cha Qu (Tea Song for Thanks)", he pressed the voice with one hand and blew the high pitch 5, leaving the other hand to catch the cup filled with wine or tea handed by the host, and his body bowed. Playing this piece of music, the eight immortals can only hold the suona by bowing down (indicating politeness). Playing double suona is a very unique and quite difficult playing technique, which can be called a unique skill, and Yongkun Wang is a musician proficient in this skill.



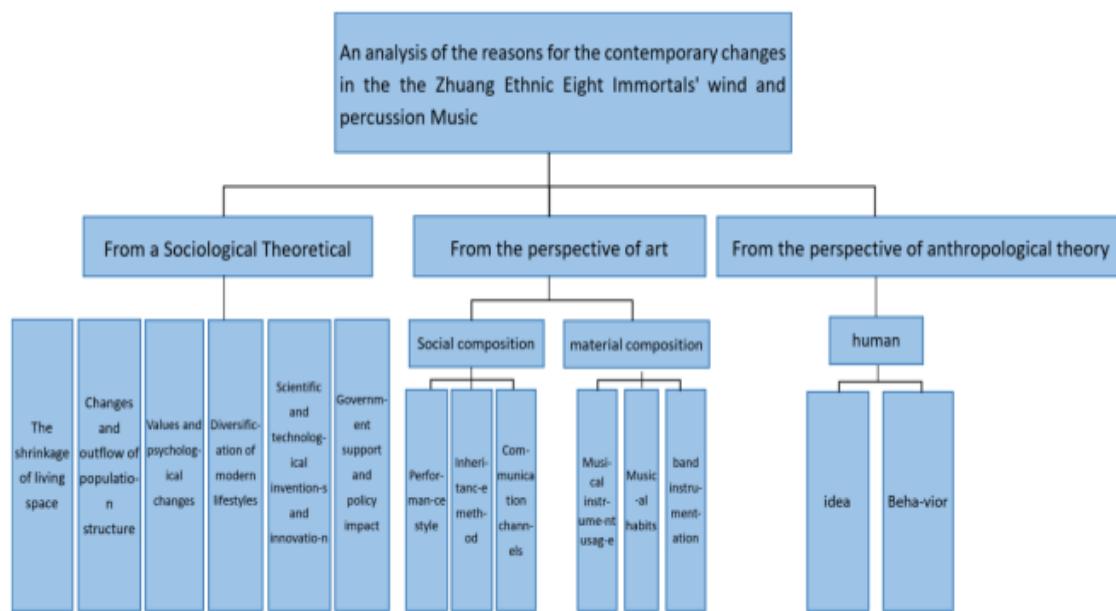
**Figure 6:** Yongkun Wang the inheritor playing two suonas at the same time



**Figure 7:** Hongyin Liu the inheritor playing “Xie Cha Qu” By Qing Ning, 2022

## Discussion

In this research, it is believed that the influence of social changes on the inheritance of the Eight immortals of the Zhuang nationality is not unilateral or direct, but multifaceted and indirect, which affects the comprehensive effects of the inheritance and development of the music.



**Figure 8:** Schematic diagram of the reasons for the contemporary social changes of the Zhuang Eight immortals By Qing Ning, in 2023

The findings of this research indicate that the influence of social changes on the inheritance of the Eight Immortals music of the Zhuang nationality is multifaceted and indirect, rather than unilateral or direct. This complex interaction affects the comprehensive inheritance and development of the music, addressing the study's objectives to examine the current forms and practices of the ensemble and to identify and analyze the social and material changes within it (Chen, 2018; Li & Wang, 2020).

From a sociological perspective, several factors contribute to the changes observed in the Eight Immortals music. These include the atrophy of modern art culture's living space, changes in the modern rural population and their mobility, shifts in modern values and social psychology, the adoption of modern lifestyles, and innovations in modern science and technology (Zhang, 2017). Additionally, national political policies provide support and exert influence, affecting the inheritance to varying degrees (Liu, 2021).

From the viewpoint of art sociology, the Eight Immortals music, with its strong local ethnic style and unique aesthetic value, plays a positive social role. Comparing its historical and contemporary forms reveals changes in the social composition, including performance modes, inheritance methods, channels, style characteristics, and functional value (Huang, 2019). Material composition changes, such as the use of musical instruments, music habits, and band preparation, also reflect these shifts (Zhao, 2019).

Anthropologically, the human element is crucial in all cultural activities. The inheritance and development of the Eight Immortals music are influenced by social changes, which both promote and restrict its continuity. Population decline and mobility in rural areas present fundamental challenges to inheritance, while urban migration and exposure to external cultures pose additional threats (Wang, 2013). Despite these challenges, ongoing human activity and

interaction ensure the dynamic evolution of cultural phenomena, reflecting new world orders and traditions (Wang, 2013).

The multifaceted impact of social changes on the inheritance of the Eight Immortals music highlights the complexity of preserving intangible cultural heritage. By examining contemporary practices and identifying the factors driving change, this study contributes valuable insights into the challenges and opportunities for maintaining the cultural legacy of the Zhuang ethnic group.

## Conclusion

The perspective of sociology theory, modern art culture atrophy of living space the change of modern rural population and flow modern values and social psychological change modern lifestyle the invention of modern science and technology and innovation national political policy support and influence, all the Zhuang play inheritance has a certain degree of influence.

From the perspective of art sociology: the so-called art sociology is the discipline of studying art according to the social and historical background of art production. As a form of musical art, the eight immortals have a strong local national style, a unique aesthetic value, and play a positive social influence. By comparing the historical forms of the eight immortals, the contemporary changes of the eight immortals mainly reflect the composition of society, including the performance mode, inheritance mode, inheritance channel, style characteristics, functional value and other aspects. Material composition, including the use of musical instruments, music habits, band preparation and so on. This provides a theoretical perspective and data for the study of the artistic and social changes of the eight immortals of the Zhuang nationality.

From the anthropological point of view: human is the subject engaged in all activities, no one, all activities will lose the meaning of existence. Through a logical review of the factors affecting the inheritance and development of the eight immortals and music under the social changes, we can clearly see that the social changes both promote and restrict the inheritance of the eight immortals and music. The restriction of social changes on the inheritance and development of the eight immortals blowing and playing music mainly lies in the people. As long as any cultural phenomenon, as long as it exists in the process of historical development, it will produce corresponding changes along with the development and change of The Times. However, no matter what form of change, the fundamental will reflect the human "thought ~ behavior" with the continuous evolution of the new world order and relationship and the construction of a new order and new tradition

The survival and development of the eight immortals of the Zhuang nationality cannot be separated from people. Therefore, the large decrease and flow of the rural population have

encountered the most fundamental problem, that is, the problem of inheritance. But on the other hand, with the flow of population, those who enter the city due to the communication with the outside world, the lack of local cultural identity and the invasion of foreign culture also challenge the inheritance and development of the eight immortals blowing and playing music.

## **Recommendations**

Based on the findings of this study, several suggestions and recommendations are proposed to enhance the inheritance and development of the Eight Immortals Wind and Percussion Music within the Zhuang ethnic community in Tian'e County, Guangxi, China.

### **Suggestions**

#### **Strengthening Cultural Identity and Awareness:**

- 1) **Community Engagement:** Increase community engagement initiatives to raise awareness about the cultural significance of the Eight Immortals music. Workshops, community gatherings, and educational programs can help foster a sense of pride and ownership among the Zhuang people (Huang, 2019).
- 2) **Youth Involvement:** Encourage younger generations to participate in the music tradition by integrating it into local school curriculums and extracurricular activities. Youth-focused programs and mentorship from experienced musicians can ensure the continuity of the tradition (Liu, 2021).

#### **Leveraging Modern Technology:**

- 1) **Digital Archiving:** Create a digital archive of the Eight Immortals music, including recordings, transcriptions, and historical documentation. This can serve as a valuable resource for both preservation and educational purposes (Zhang, 2017).
- 2) **Social Media and Online Platforms:** Utilize social media and online platforms to promote the music and reach wider audiences. Online tutorials, live-streamed performances, and virtual workshops can attract interest from both local and global audiences (Chen, 2018).

#### **Cultural Exchange and Collaboration:**

- 1) **Intercultural Exchange Programs:** Establish exchange programs with other ethnic groups and cultural organizations to share knowledge and techniques. This can enhance mutual understanding and introduce new influences that can enrich the Eight Immortals tradition (Li & Wang, 2020).
- 2) **Collaboration with Cultural Institutions:** Partner with museums, cultural centers, and academic institutions to organize exhibitions, seminars, and research projects focused on the Eight Immortals music (Wang, 2013).

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