



# The Application and Enlightenment of the Arrangement and Combination Characteristics, Music and Dance Performance Methods and Style Analysis of Sogdian Musical Instruments in the Reform of Contemporary Music Teaching in the Sui and Tang Dynasties

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## ABSTRACT

During the Sui and Tang dynasties, trade in Central Asia was frequent, and cultures merged. As an alien ethnic group, Sogdian integrated into the Central Plains during the Sui and Tang Dynasties and impacted the dance and vocal culture of the Central Plains. The research on Sogdiana is mainly reflected in the connotation and history, and there is little research on the characteristics of its musical instrument combination and performance methods. This paper analyzes the Sogdian culture in the Sui and Tang dynasties and studies its achievements in dance and its influence on contemporary teaching. The results show that the Sogdian instrument arrangement focuses on percussion, especially drums, flutes and other instruments. However, the frequency of use of different instruments is the same. At the same time, it was found that Sogdian instruments contained rare elements such as lead, tin, and manganese, which also explained the reason why drum and flute percussion were dominant. In terms of performance methods, Sogdian mainly performs Huxuan dance, Huteng dance and Zhezhi dance, focusing on body language and space performances, such as vacating to show the softness and tenacity of the dance, as well as the style of soaring and rotating. Sogdian musical instruments and dances have an enlightening effect on contemporary music education, mainly integrating various dance styles, developing national dances, and rationalizing musical instrument arrangements.

**Keywords:** Sui and Tang Dynasties, Sogdian Instruments, Music and Dance Performances, Methods, Styles, Educational Reforms, Enlightenment.

## INTRODUCTION

China has a long history of the Han people and a rich cultural history of various ethnic minorities, and even the ancient "Siyi" has many related historical stories (Aldibekova et al., 2023). It is precisely because of China's ability to integrate and coexist that until the fusion of 56 ethnic groups today, there will be a variety of rich and colourful national cultures (Aldibekova, Sultanova, Aksoy, & Kurmanbayeva, 2021). From the ancient history of various ethnic groups to today's modern ethnic composition, among the many ancient and modern peoples, there is an ancient nation in China (Bo, 2021), namely the Sogdian people, which has always had high research and analysis value and has specific archaeological significance. China's ancient Sogdian is undoubtedly a nation full of national characteristics and artistic styles (Compareti, 2022). In the composition of the national characteristics of the Chinese nation (Currie & Christensen, 2022), cultural characteristics, music and art, with its full personality and charming performance, so that the world is full of nostalgia, and the artistic brilliance emitted by the Sogdians is also imaginative, amazing (Fedorova & Baulo, 2021). Based on this, this paper will analyze the

characteristics of Sogdian musical instrument arrangement and combination, music and dance performance methods and styles in the Sui and Tang Dynasties (Ferrario, 2023), and integrate the reform needs of modern music teaching, and explore the application and enlightenment of this analysis and research in contemporary music teaching reform, to facilitate the Chinese people to better learn from the artistic style (Gulcali, 2021), music and dance, musical instruments, etc. of this ancient Chinese ethnic minority, to facilitate the reform and innovation of Chinese national music education, and cultivate more outstanding musical talents with modern vision and ancient art philosophy connotation for China (Han & Wang, 2023).

## THE ORIGIN OF SOGDIAN MUSICAL INSTRUMENTS

### Ancient Sogdian Peoples

The Sogdian nation was an alien people in ancient times, and according to archaeological findings, there is evidence of the Sogdian nation's footing on Chinese land as early as the Zhou Dynasty, which proves that the Sogdians have been in the Central Plains for a very long time. The Sogdians are very good at business and have high attainments in folklore, music, song and dance, etc., which have profoundly impacted Chinese art and culture, forming their characteristics and styles. Therefore, the study of Sogdian peoples has always been a research content to which the archaeological community attaches great importance. Currently, the archaeological research on Sogdians mainly focuses on integrating Sogdian culture and Central Plains culture. Archaeologists mainly study the relationship between the Silk Road and Sogdian culture during the Sui and Tang dynasties. The results show that the Sogdians have particular religious beliefs, rich artistic characteristics, rich content and musical instruments, and high aesthetic value. The Sogdians are relatively commercial solid people, so in commercial exchanges with the Han and other ethnic minorities in the Central Plains, they will also see the figure of the Sogdians (Henderson, 2021). With this, the rapid development of ancient Chinese Sogdian musical instruments gradually became the protagonist of ancient Chinese minority musical instruments. The opening of the Silk Road allowed the merchant Sogdians to travel between Central Asia and China. During the Sui and Tang dynasties, Sogdian musical instruments were also well-developed. However, there are specific differences in the arrangement and combination of Sogdian musical instruments, such as the arrangement and combination of Kangguo, Guzi, and Anguo instruments.

### The Variety and Peculiarity of Sogdian Instrument

Sogdian musical instrument is a collective name for some musical instruments commonly used by the Sogdians. It is the result of the integration of ancient ethnic minorities with Chinese art, religion and lifestyle when they entered China. Sogdian instruments not only have Chinese characteristics but also foreign characteristics. Sogdian musical instruments are integrated into Chinese soil and have folk roots in northern China. Sogdians are good at singing, dancing, and performing musicals, so studying Sogdian musical instruments plays a vital role in ancient Chinese culture. During the Sui and Tang dynasties, the development of Chinese feudal society reached its peak, foreign cultural exchanges were frequent, and the development of musical instruments and kabuki music of various ethnic groups in China reached its peak. Another important reason is that the exchanges between the Sogdians and the Central Plains culture in the Sui and Tang Dynasties became more and more frequent (Hu Xia, & Cao, 2022), and the development of instrumental music and dance reached its peak, producing many national music and entertainment methods. Therefore, the integration of Sogdians and China in the Sui and Tang dynasties deepened, and many new instrumental works and compositions were created. Therefore, during the Sui and Tang dynasties, Sogdian musical instruments produced a variety of different combinations of musical instruments, and the development of musical instruments and instrumental music art was unprecedentedly high, which could better reflect the life and living standards of ethnic minorities, as well as the entertainment methods and music development levels. The entry of foreign musical instruments during the Two Han Dynasties, such as the pipa and the flute, promoted the development of song, dance and music in the Central Plains. By the Sui and Tang dynasties, due to the integration of ethnic minorities, music and art showed inclusive and pluralistic characteristics and some music systems were improved, such as "seven-step music" and "nine-part music" (Huang, 2021). The fusion of multi-ethnic music during the Sui and Tang dynasties has maintained its influence on music today, such as Sogdian instruments, music and dance. Sogdian dance culture and musical instruments began to take root and grow in northern China, giving birth to new characteristics of blending with traditional Chinese musical instruments. Fragments of drums, cymbals and flute drums unearthed in the tomb of Shijun in Xi'an, Shaanxi Province, were used as research objects, and the results were analyzed by electron microscopy, and the results were shown in [Figure 1](#). Execute the steps 3-4 defined for Windows.

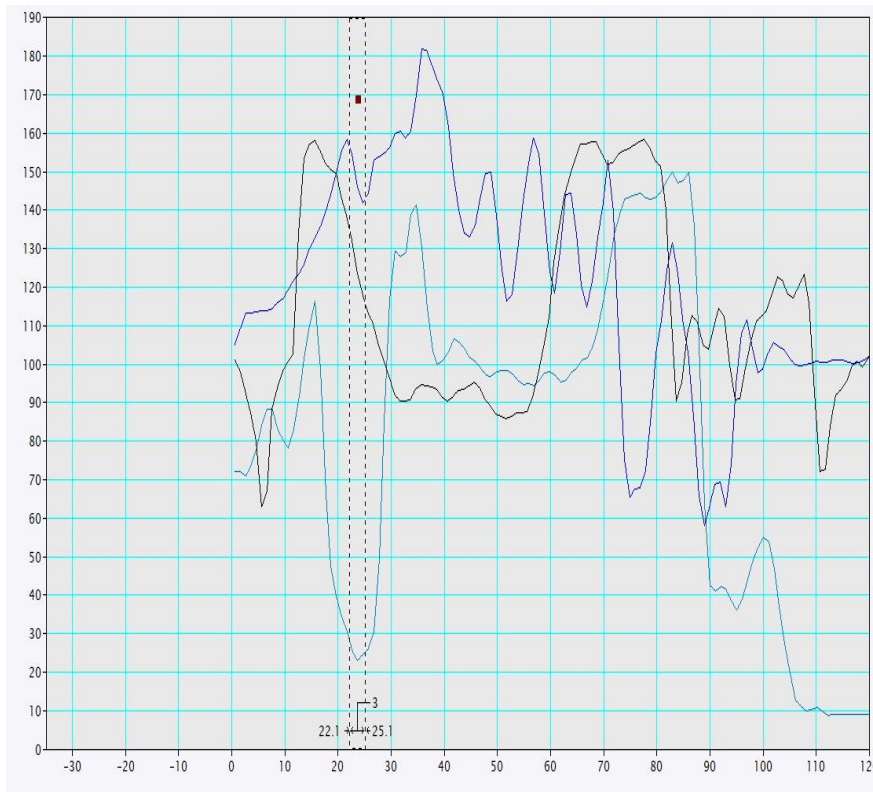


Figure 1. Comparison of Drum, Cymbal and Flute Drum Electron Microscopy Results

As can be seen from the data in Figure 1, drums, cymbals and flute drums in the Sui and Tang dynasties all contain several rare metals, lead, tin and manganese, which are mainly produced in Kashgar, Afghanistan and Arab regions in Xinjiang, which is the result of trade in Central Asia during the ancient Silk Road period. From the results of electron microscopy, it can be seen that the structural distance of drums, cymbals and flute drums is 25.1nm, indicating that musical instruments forged from lead, tin and manganese are more tenacious, forged into slimmer and thinner metal instruments, and increase the high and low amplitudes of the musical instruments (Isi, 2021). It can be seen from this that the fusion of Sogdian musical instruments and Central Plains musical instruments is not only the integration of form but also the integration of forging and smelting processes. Audio tests were performed on lead, tin, and manganese; the results are shown in Figure 2.

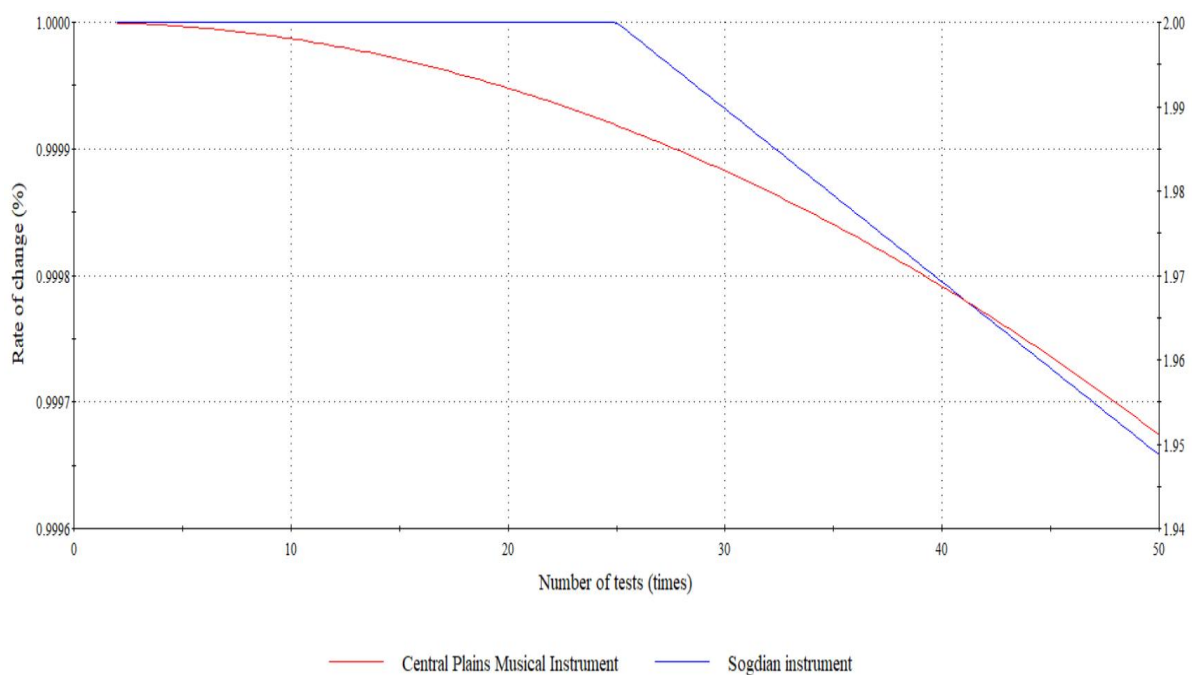


Figure 2. Comparison of Audio Changes Between Sogdian Instruments and Central Plains Instruments

It can be seen from Figure 2 that Sogdian instruments and Central Plains musical instruments have differences in audio changes. Sogdian instruments have greater variations, and there are advantages in the extreme values of treble and bass. Hence, Sogdian instruments, such as gongs, flutes, and other instruments with higher treble requirements, are suitable for percussion. In addition, Sogdian instruments have strong contrasts in syllabic changes so that instruments can show more agitated enthusiasm. The high and low tones of the Central Plains musical instruments change smoothly, which is suitable for lyrical and soft music performances. The fusion of Sogdian and Central Plains can complement each other, enrich the variety of instruments played, and perform more repertoire.

## CHARACTERISTICS AND PERFORMANCE METHODS OF SOGDIAN MUSICAL INSTRUMENTS

Although the Sui Dynasty is very short, it still occupies an important position in China's feudal society, especially the close connection between the Sui and Tang dynasties, making people think of the Tang Dynasty when talking about the Sui Dynasty. During the Sui and Tang dynasties, the artistic development of ancient Chinese feudal society reached its peak, and kabuki music achieved unprecedented development, predominantly musical instruments and instrumental arts, song and dance performances, etc. Therefore, the arrangement of Sogdian musical instruments in the Sui and Tang Dynasties has been greatly enriched and achieved unprecedented achievements.

### Permutation and Combination Characteristics of Kangguo Sogdian Musical Instruments

According to the historical books "Old Book of Tang Music Record" and "New Book of Tang Lile Zhi", "Tongdian", and other records, Kang Guo people "music with flute two, zheng drum one, and drum one, copper cymbal one", "Kang Guo trick", there are zheng drum, and drum, all one; flute and cymbal, all two. Two dancers. "Kang Guole, a worker's silk cloth turban,..... Music uses flute drum two, main drum one, small drum one, and drum one, cymbals two." As shown in Table 1.

Table 1. Arrangement of Kangguo Sogdian Musical Instruments

Combination Method	Content
General combination	Flute-2 drum-1 drum-1 cymbal-1
Coupling combination one	Flute-2 cymbal-2 drum-1 and drum 1
Coupling combination two	Flute-2 cymbals 2 drum-1 drum-1 snare drum-1

Note: The "flute drum" contained in the "General Dictionary" is the same as "flute".

It can be seen from Table 1 that the characteristics of the combination arrangement of Kangguo Sogdian musical instruments are: first, the combination arrangement is relatively random and can be freely changed, but if the importance of musical instruments is discussed from the quantitative point of view, the flute is the most important, followed by cymbals, then the main drum and the wako drum, and finally the snare drum. Among them, the flute belongs to the wind instrument, and the other is a percussion instrument; second, the use of the flute is fixed with 2, the number of cymbals can vary, usually 1, sometimes increased to 2, and the main drum and the drum are always unchanged, always 1, at the same time, the snare drum is only occasionally added, the number is 1; third, there are no plucked instruments, mainly a variety of percussion instruments, so it can be seen that the combination and arrangement of Kang Guo Sogdian instruments also have a characteristic, that is, it is very particular about the rhythmic solid beat, more unrestrained.

### Characteristics of Anguo Musical Instrument Arrangement and Combination

According to relevant historical books, such as the "New Book of Tang - The Legend of the Western Regions" and "Sui Shu - Music Record", the Anguo music in the Sui and Tang Dynasties developed well. They showed diversified characteristics, providing a specific basis for the rich diversity of Anguo musical instruments. From the records of the "Old Book of Tang Music History", it can be seen that the musical instruments commonly used in Anguo include pipa and five-string pipa, flute, Ba, Chiku, vertical flute, zheng gu, wako, horizontal flute, and cymbal." Tang Liudian Tai Chang Temple," said that Anguo's musical instrument formation at that time included pipa and vertical flute, big arm qiao, double arm qiao, five-five strings, zheng drum, Wawa drum, and cymbals (Kreidl, 2022), of which 1 was 1 each for the main drum and the Wako, and 2 were for cymbals, with dancers to help the fun. The "Tongdian" said that in the Anguo musical instrument team at that time, there were pipa, five-string pipa, flute, vertical flute, double flute, large flute, zhenggu, flute, horizontal flute, and cymbal, and explained the number, that is, except for 2 copper cymbals, the rest used 1 each. It can be seen that in the relevant

history books, the description of Anguo Sogdian musical instruments is similar. According to the author's analysis, the arrangement and combination characteristics of Anguo Sogdian musical instruments contained in the history books of the Sui and Tang Dynasties are as follows.

**Table 2.** Combined Characteristics of Anguo Musical Instruments in Different Periods

<b>Combination</b>	<b>Musical Instrument</b>	<b>Percentage</b>	<b>Features</b>
Early permutation combinations	Wind instruments percussion instruments plucked instruments	33.33%	"Uniformity" and "harmony" also pay attention to the uniformity of the proportion of classified instruments
Mid-term instrument arrangement combination	Cymbals	50%	Pay attention to the use of cymbals the quantity occupies an absolute advantage
Later instrument arrangement combinations	Positive drums with and drums	25%	In terms of individual instruments percussion instruments are still relatively dominant

It can be seen from [Table 2](#) that Anguo musical instruments are relatively rich, and its music pursues the harmony of timbre and rhythm more than Kangguo's music, so it is also softer.

### **Characteristics of the Arrangement and Combination of Guzi Sogdian Musical Instruments**

Guzi Sogdian musical instruments are one of the constitutive parts of the musical instrument culture of the people of this ethnic group in the Sui and Tang Dynasties, and it is of great value to analyze the characteristics of its musical instrument arrangement and combination. According to relevant historical records, the orchestra combination instruments of Guizile are vertical flute and pipa, Sheng, flute, horizontal flute, five-string pipa, 箏, Duta drum, Mao Yuan drum, Dala drum, karma drum, jilou drum, waist drum, shell, cymbal, kite playing, pu zheng, qi drum, eaves drum, houti drum, arm basket, among which, except for the copper cymbals fixed in combination with 2, the rest of the instruments use 1. At the same time, percussion instruments account for the most significant proportion of all musical instruments, and the number of strumming and wind instruments is the same. Compared with the band combination of Anguo and Kangguo, the instruments of the Guzi band have more diverse percussion instruments, especially the drum types, which are much more than the drums used by the Anguo band. It can be seen that the characteristics of the arrangement and combination of Sogdian instruments of the turtle are as follows: first, the characteristics of diversity, the arrangement of musical instrument combinations is also very accessible, and there is no strict standard. Second, pay attention to the rhythmic embodiment and style elements of percussion. Third, percussion instruments have their uniqueness, which is different from the Sogdian instruments of Anguo and Kangguo. Fourth, the status of cymbals remains unique.

## **ANALYSIS OF SOGDIAN DANCE PERFORMANCE METHOD AND STYLES IN THE SUI AND TANG DYNASTIES**

### **Sogdian Dance Performances are Diverse**

During the Sui and Tang Dynasties, the Sogdian music and dance development was active and recorded in the history books. There are few domestic studies on the Sogdian music and dance performance methods, and the relevant data is missing; it is difficult to draw a unified name and conclusions on it, so the research in this area should still be very cautious. Relevant archaeological data are needed as auxiliary references and then analyzed. From the excavated cultural relics and related image materials, it can be seen that Sogdian dance was introduced into China during the Sui and Tang dynasties and evolved into three popular methods, namely "Huxuan dance", "Huteng dance" and "Zhezhi dance" After the development of the Sui and Tang dynasties, because of the continuous integration between folk music and Hu music, these three types of dances were also applied in the court dance activities of the Sui and Tang Dynasties, and the combination methods were constantly changing, showing diversified combination characteristics, as shown in [Figure 3](#).





Dance - Scattered Flowers Flying Sky



Hu Teng Dance - Lotus Sending Zi



Zhezhi Dance - Alchemist Dance

Figure 3. Comparison of "Hu Xuan Dance", "Hu Teng Dance", and "Zhezhi Dance" in Dunhuang Murals

There are almost no records of Sogdian dance in the Sui and Tang Dynasties, and we need to explore the Sogdian dance performance methods in this period from the most representative Dunhuang murals of the Sui and Tang Dynasties. Sogdian dance is mainly characterized by spinning, soaring, and exaggerated body movements and dance is used to express the beauty of rigidity and softness, contrary to the beauty of weakness in the Central Plains.

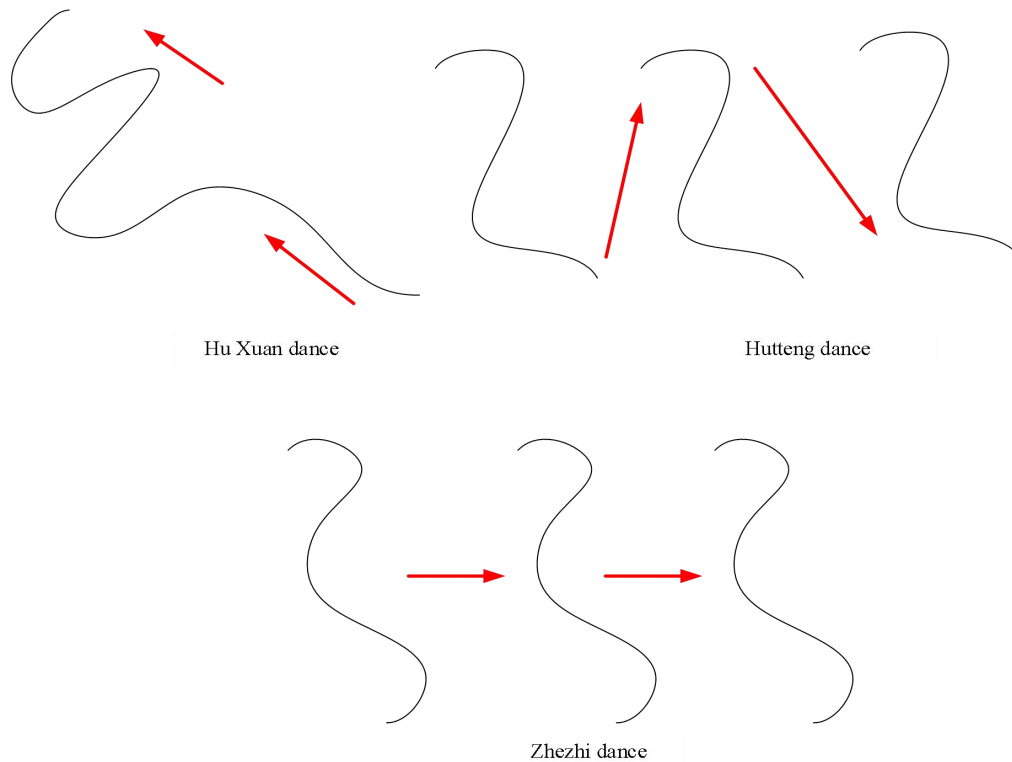


Figure 4. Schematic Diagram of the Movements of Different Dances

As can be seen from Figure 4, the "Hu Xuan Dance", "Hu Teng Dance", and "Zhezhi Dance" all focus on posture, but the direction of movement is different to express the softness and tenacity of the dance. In Dunhuang during the Sui and Tang dynasties, there were some dancers whose dances were very rich in Sogdian national characteristics and exotic styles, and this dance was called "Huteng dance" by scholars. "Hu Teng Dance" music and dance method: the musician responsible for playing the pipa and the dancer in charge of the dance 1 each person standing to play music and dance, two groups of their happiness, the dancer's dance posture is, the dancer is standing, slightly bent, hands dance, feet slightly bent, or feet on the feet, or upturned toes, etc., the posture is free-spirited, and jumps with the music, or dances with a rapid rhythm, it can be seen that it has a clear sense of rhythm, and the Sogdian musical instruments recorded in the Sui and Tang Dynasties recorded in historical records, Kang Guo, The characteristics of Guizi are mostly percussion-based, which is inconsistent with the characteristics of Anguo music that is soft and does not pay enough attention to the sense of rhythm and beat, and the "Huteng Dance" contains the characteristics of dance steps from Kang Guo and Guzi. In addition, "Huteng Dance" has another dance method, that is, a row of musicians arranged and then begin to play, and then an irregular number of dancers dance with the rhythm and beat of the music; its name can be seen, "Huteng Dance" in "Teng" means "soaring", Huteng Dance in the movement of jumping, Tengtai is also a herald of that "soaring" artistic conception, can make people enjoy the joy of music and the lively, dynamic charm of dance.

The performance method of Hu Xuan dance is: the dancer stands on a round blanket and dances, both hands are raised or with the dance posture to make a move, a hanging motion, and in the two feet, one is enough to stand on tiptoe, the other foot is raised, making a leaping or stepping motion, the rotation speed is as fast as the wind, and the two feet will not step out of the carpet, its dance posture is wonderful. Because it is standing on a dome, the performer should pay attention to the music's rhythm and maintain the movement's coherence. At the same time, because Hu Xuan Dance pays attention to the dancer's "spinning" technique, in addition to the light posture of the body, it also requires that the speed must be "fast" so that the rotation action is very continuous, and then form a stunning technique to attract people. It can be seen that the performance characteristics of Hu Xuan Dance are "spinning", "fast", and "light". Although it is a dance with "rotation" movement as a prominent point, it requires the dancer's posture to be "light" enough and advocates "harmony" and "speed", so the author believes that the soundtrack with this characteristic is more in line with the requirements of the characteristics of the arrangement of Anguo musical instruments, that is, "soft", so the author believes that Huxuan dance may be a Sogdian dance introduced to China from Anguo.

As for the Zhezhi dance, the way it is performed is that during the performance, the dancers adapt to the rhythm of the drums, and the dance movements correspond. According to the Tang Dynasty Bai Juyi's "Fifty

Rhymes of Wanting to Travel East", the dancers of the Zhezhi dance should "follow the drawing of the drum". Moreover, before the opening, the dancers need to prepare for the creation of the dance atmosphere, and they need to beat the drums before the opening and then dance the drums. During the performance, with the rhythm of the drums, the dancers need to do movements such as the lower back or twist so that the delicate posture of the waist can show a light posture with the lower back, squatting and other movements, showing the soft style. Sometimes, the dancers show their backs to show the beauty of the phoenix shadow, and at the same time, with the dance movements of the Zhezhi dancers, sometimes the actors also have to slowly open their mouths and sing the lyrics "slightly moving the green moth to throw the old state". Compared with Hu Xuan Dance and Hu Teng Dance, the dance posture and movements, soundtrack, costumes, etc., are more exquisite, and it is recorded in ancient books that the dancers of the Zhezhi Dance often wear colourful light and delicate fabric clothing, and dress up in flowery and more feminine. From the above description, it can be seen that the main presentation of the Zhezhi dance is the softness of the dance of the human body, which has a graceful and thin waist, and the dancers are mostly women, which exudes strong femininity.

### **Sogdian Dance "Spinning" and "Leaping" Style**

According to the foregoing, among the Sogdian dances of the Sui and Tang Dynasties, the more popular are the Huxuan dance, the Huteng dance, and the Zhezhi dance. Among them, Hu Xuan Dance pays attention to "spin", Hu Teng Dance pays more attention to the "leaping" sense of percussion. In comparison, Zhezhi Dance seems to pay more attention to the display of women's feminine physique, focusing on a sense of atmosphere and the dancer's graceful dance posture. In terms of style, each is different, and the specific analysis is as follows:

First, the style of Hu Xuan dance is biased towards the Anguo Sogdians and pays more attention to cooperation with the music; at the same time, the tune of the music is more "soft"; the dancers will constantly rotate under the melody and rhythm, and beat of the music, and its costumes and styles have intense exotic colours, showing the traditional national characteristics of the Anguo Sogdians.

Second, the movements of the Hu Teng dance pay more attention to the rhythmic beat presented by the percussion, and the leaping action is fast, so the rhythm beat is faster, which is more intense, showing a passionate, dynamic style, is a sense of "exciting", so it shows the stirring wind of Kang Guo, jubilant and flying.

Third, the style of the Zhezhi dance is obvious, and more attention is paid to the display of feminine charm. Compared with the first two, its style is similar to the music and dance culture of the Central Plains, realizing the effective integration of the two. During the Tang Dynasty, the Zhezhi dance was more developed. Ancient records show that during the Tang Dynasty, the graceful and delicate posture of the Zhezhi dance reached wide popularity, and its style was relatively "soft" and more in line with the aesthetic standards of the Central Plains.

## **THE APPLICATION AND ENLIGHTENMENT OF SOGDIANA IN THE REFORM OF CONTEMPORARY MUSIC TEACHING**

### **Application in the Reform of Contemporary Music Teaching**

#### **Enhance Interest in Learning and Build Confidence in Music Culture**

In the reform of contemporary music education, many teachers adopt an indoctrination education method, so there is a lack of deeper music culture education, especially some of the teaching materials and cases used in it generally do not connect the characteristic content of ancient Chinese music. The things spoken are relatively Westernized, so they lack the characteristics of Chinese national music. The analysis of the permutation and combination characteristics of Sogdian musical instruments in the Sui and Tang Dynasties can bring teachers certain inspiration so that teachers can use them in their teaching process, increase the teaching penetration of teachers on "musical instrument permutation and combination", and expand students' thinking and ideas so that students have more understanding of music and musical instrument combination arrangement, which is conducive to establishing students' confidence in music culture.

#### **Understand Multiple Percussion Instruments and Improve the Awareness of Musical Innovation**

At the same time, teachers can integrate the different musical instrument arrangement and combination characteristics of Kang Guo, An Guo and Guzi into the teaching so that students can understand and understand the importance of percussion in the arrangement of songs and then let students better recognize and understand different concepts such as beat, rhythm and drum beat of music so that students have a deep understanding of the characteristics of percussion that are good at shaping the passionate style of music. In this way, students will be inspired and made to realize that percussion instruments are very capable of embodying the rhythm of music and dance, especially the "compactness" and "continuity" of drums will drive dance, which can be combined with



dance design to achieve artistic innovation or add new charm to different styles of music. At the same time, it can also inspire students to integrate the arrangement and combination of musical instruments of the Sui and Tang Dynasties with modern music, stimulate students' inspiration and cultivate their sense of innovation. Moreover, the process of such teaching integration is a new exploration of music, which, in a sense, will also improve the degree of practice and exploration in contemporary music teaching.

#### Integrate Sogdian Aesthetics and Promote Ethnic Integration

From the research of this paper, it can be seen that in the arrangement and combination of Sogdian musical instruments in the Sui and Tang Dynasties, Anguo's musical instrument arrangement and combination pay more attention to the characteristics of "soft" and pay attention to the uniformity of the distribution of musical instruments, that is, the proportion of percussion instruments, wind instruments, and plucked instruments is 33.33%, which is equivalent to the overall music very pursuing a "harmony" and "uniformity". Teachers should also apply this idea of aesthetic value to teaching so that students and families pay more attention to aesthetic music education. Moreover, the use of this aesthetic value will also bring specific inspiration to teachers so that teachers can pay attention to the "uniformity" of teaching various musical instruments in the process of music teaching so that students can master the characteristics of different musical instruments, learn to distinguish the timbre of different instruments, good points, etc., and then improve students' comprehensive musical literacy and musical aesthetic ability, and expand their musical art vision.

#### Implication for the Reform of Contemporary Music Education

Based on the research in the previous part of this article, it can be seen that the Sogdian musical instruments, music and dance performance methods, and styles of the Sui and Tang Dynasties have their characteristics.

##### Reasonable Arrangement of Musical Instruments

First of all, as far as the arrangement and combination of Sogdian musical instruments are concerned, it can be seen that whether it is Kangguo Anguo, or Guzi, its basic form is unchanged, that is, except for flutes and cymbals, other musical instruments are often allocated only 1 (branch), and the number of cymbals will change. This gives contemporary teachers a certain inspiration; that is, teachers need to master a basic teaching method that is unchanged and then use this as a basis to make slight changes, at the same time, supplemented by some other teaching methods, methods or means, and in the process of application, improve the integration of a variety of different teaching methods or methods, means, so as to improve the comprehensiveness of teaching. In this way, it can change the shortcomings of the current music teaching mode, which is single, generally lacks auxiliary means, and is too easy to let students fall into boredom. At the same time, it can also improve the teaching atmosphere so that students will not have the problem of "not keeping up" because teachers keep changing the main teaching methods, which can greatly improve the effect of music teaching.

##### Enhance the National Style in the Work

From the analysis of this article, it can be seen that whether it is the combination and arrangement of Sogdian musical instruments in the Sui and Tang Dynasties or the Sogdian dance performance methods and styles at that time, they are very diverse. Therefore, this gives contemporary music teachers a certain inspiration, that is, students should improve their understanding of various musical instruments, and encourage students to see, listen and learn more, especially so that students can try to understand some Chinese ethnic minority musical instruments, dances, performance methods, etc. Only in this way can we truly cultivate students' ideological awareness of musical diversity, music and dance integration, and style diversity to improve students' comprehensive artistic literacy, aesthetic literacy, innovative consciousness and diversified thinking ability. Therefore, in teaching, teachers should try to show students some rich micro-lesson resources and introduce or directly play some musical instruments, music, dance videos with different ethnic characteristics, or related documentaries in the classroom, to expand students' horizons and truly improve their music literacy.

##### Strengthen the Inheritance of National Music Culture

The musical instruments and music and dance forms, styles, etc. of the ancient Sogdians in ancient China have certain research and exploration value and application value, so this gives teachers certain instrument combination characteristics, music and dance performance methods, styles, etc. in the music and art of some ethnic minorities in ancient China, so as to improve their literacy, only when teachers' own musical literacy and aesthetic ability, artistic vision have been greatly improved, can they open their new thinking. So as to better carry out diversified teaching. In this way, teachers will have the opportunity to improve their teaching ability and the quality of music teaching promote the development of China's music education reform and lay a good foundation for the country to cultivate music talents.

## CONCLUSION

The Sui and Tang dynasties were a peak period in the development of musical instruments, music and dance in China. During this period, the Silk Road brought foreign cultures and realized the fusion of Chinese and Western music. In terms of cultural and artistic exchanges in other countries in Central Asia, China has integrated Sogdian national music and dance culture to promote the development of musical instruments. The research in this paper finds that the arrangement and combination of Sogdian musical instruments and the way of music and dance performance have their styles and characteristics, provide a reference value for the reform of contemporary music education in China, and also bring certain enlightenment to music teachers. However, there are certain deficiencies in this paper's research. There are many types of Sogdian national culture in the Sui and Tang Dynasties, and the relevant information is limited. Further investigation will be done in the future, more information will be mastered, and the Sogdian national culture in the Sui and Tang Dynasties will be further studied in depth.

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