



The study of Coastal Music of Putian in China

Mengchun Wu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music

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ABSTRACT

This research studies the research methods of musicology and ethnomusicology and collects and analyzes statistical data from the informant's field. There are two research objectives: 1) To investigate the history of Putian folk songs in Fujian Province, China. 2) To analyze the selected folk song in Putian, Fujian, China.

The results of this paper are as follows: 1) At present, about 196 musical works have been recorded in coastal folk songs in Putian, Fujian Province, nine of which are the most popular in the region. Putian coastal folk songs related heirs list, a total of 3 people 2) It can be divided into three categories: "Bangu Dong", "Shi Yin Ba Yue," and "Puxian Opera." 3) In terms of formal structure, the structure of Putian coastal folk songs is relatively simple. In terms of structural pitch progression, the melodic outline of Putian coastal songs often appears as an alternating movement of rising and falling. Lyrically simple and rhymed, there are many sentences in the song to express their feelings.

Keyword : Putian coastal folk songs, Dissemination, Preservation

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Chapter I

Introduction

1.1 Statement of the Problem

Putian is a city with a long history and many different cultural traditions. Putian traditional art, Putian folk songs, dances, and wood carving play a vital role in Putian culture. Among them, Putian folk songs are a unique cultural phenomenon that is considered an important part of Putian traditional culture. They reflect the precious cultural memory of the country and show the process of cultural inheritance from generation to generation. As the classics of Putian, these songs have attracted the attention of many experts and scholars and will continue to have a positive impact on the future development of Putian culture.

"Putian City" is influenced by coastal and inland cultures, and its cultural characteristics are diversified and unique. Putian is formed by absorbing the Central Plains culture and other foreign cultures on the basis of the ancient Fujian and Vietnam cultures. In ancient times, Putian was located on a remote seaside, with mountains in the northwest and the sea in the east. From the northwest mountains to the hills and platforms, it was covered with dense virgin forests. Because of the low productivity, Minyue people will unconsciously turn to ghosts and gods for help when facing natural problems that are difficult for them to understand and grasp. In ancient times, the totem of the Minyue people was snakes. The worship of snakes in Minyue culture had a profound impact on later generations. After the Han Dynasty, when the people of the Central Plains moved south, Putian not only retained the original beliefs of the indigenous people but also continuously absorbed various religious beliefs of the Han people of the Central Plains, forming the feature of the gods offering together. Under the strong cultural background, many festivals, lives, and customs handed down from ancient times are still in use today. It is rich in beautiful and diverse natural scenery with local characteristics; the cultural atmosphere emphasizes and promotes education; and the strong religious atmosphere gives birth to a variety of folk arts. (MaJin, 2013)

The folk music of Putian is influenced by Putian culture. It not only retains the ancient inland style but also has unique local characteristics of the coastal area, forming

a unique style of coastal music culture. Putian has festivals like the Lantern Festival, Tomb Sweeping Day, Dragon Boat Festival, Mid Yuan Festival, Mid-Autumn Festival, and New Year's Eve, which are the same as those in the Central Plains. Festival activities such as watching lanterns in Shangyuan, going on a spring outing, dragon boat racing, mid-autumn moon watching, climbing the Double Ninth Festival, resigning and welcoming the spring festival, and other festival activities have been formed. At the same time, they are also integrated into coastal culture. In terms of marriage customs, longevity customs, burial customs, folk customs, decoration customs, and other aspects, most of them also have the remains of the ancient culture of the Central Plains, showing the fashion of harmonious dating, respecting the elderly, respecting the virtuous, industrious, and thrifty, and helping others. Due to the rich accumulation of history and culture, traditional local culture and arts such as Puxian Opera, Shi Yin Ba Yue, etc. are all permeated in folk activities such as festivals, marriages, birthdays, etc. (Li Guozhen, 2009)

During the Jin Dynasty (266-420 A.D.), the literati in the Central Plains moved south. The music and drama that came with it gradually formed the Putian folk art with coastal local color today through the comprehensive transformation of contemporary artists. In the Tang Dynasty (618-907 AD), there were records about the prevalence of song and dance, music and hundreds of operas in Putian. By the Ming and Qing Dynasties (1368- 1912 AD), there had been a very rich variety of folk music and dance, such as the “Shi Yin Ba Yue”, Nine Carp Dance, etc., and Putian Opera, a comprehensive opera art, had been integrated. Influenced by the mutual learning of coastal and inland cultures, these folk music arts have formed unique artistic features, distinctive regional folk cultural characteristics and important cultural values. The Putian coastal folk music "Shi Yin Ba Yue", "Bangu Dong", and "Puxian opera" have become the treasures of Putian coastal folk music arts.

Folk songs from the Putian shore are a representation of Putian culture. Folk songs from Putian portray Putian life. Folk music from Putian is a type of cultural legacy that has survived to the present day. Some songs in Putian gradually died out through the processes of inheritance and development as a result of the country's rapid economic development, and the number of successors was quite small. These issues merit careful consideration. It can deepen, develop, and broaden its study through the

study of Putian folk music, which will also increase its social effect. The researchers intend to examine the history and analyze a select song of coastal folk tunes from Putian, Fujian Province, China. This study's findings will aid in the creation of future research.

1.2 Research Objectives

1.2.1 To investigate the history of Putian folk songs in Fujian Province, China

1.2.2 To Analyze the song selected of folk song in Putian, Fujian Province, China.

1.3 Research Questions

1.3.1 What is the history of Putian folk songs?

1.3.2. How many types of Putian folk songs exist? What are the characteristics of each type of Putian music?

1.4 Importance of Research

1.4.1 We can know the history and present situation of Putian folk music.

1.4.2 We can understand the classification of coastal folk music in Putian.

1.4.3 We can understand the singing style in the folk music of the Putian coast.

1.5 Definition of Terms

1.5.1 "Putian "is a city in Fujian Province, China.

1.5.2 "coastal music" is the general term for traditional folk music in the coastal areas of Putian, Fujian, China. And coastal music is divided into three groups: "Bangu Dong" "Shi Yin Ba Yue" and "Puxian Opera".

1.5.3 The history refers to the influence of society, government, and the cultural environment on the development of Putian coastal music. Development can be roughly divided into the following four periods:

1.5.3.1 The origin and itinerary of Putian coastal music in ancient times (before 1949)

1.5.3.2 Modern development of coastal music in Putian (1949–1979)

1.5.3.3 Modern and modern development of Putian coastal music (1979–1991)

1.5.3.4 The development of contemporary Putian coastal music (1991–2022)

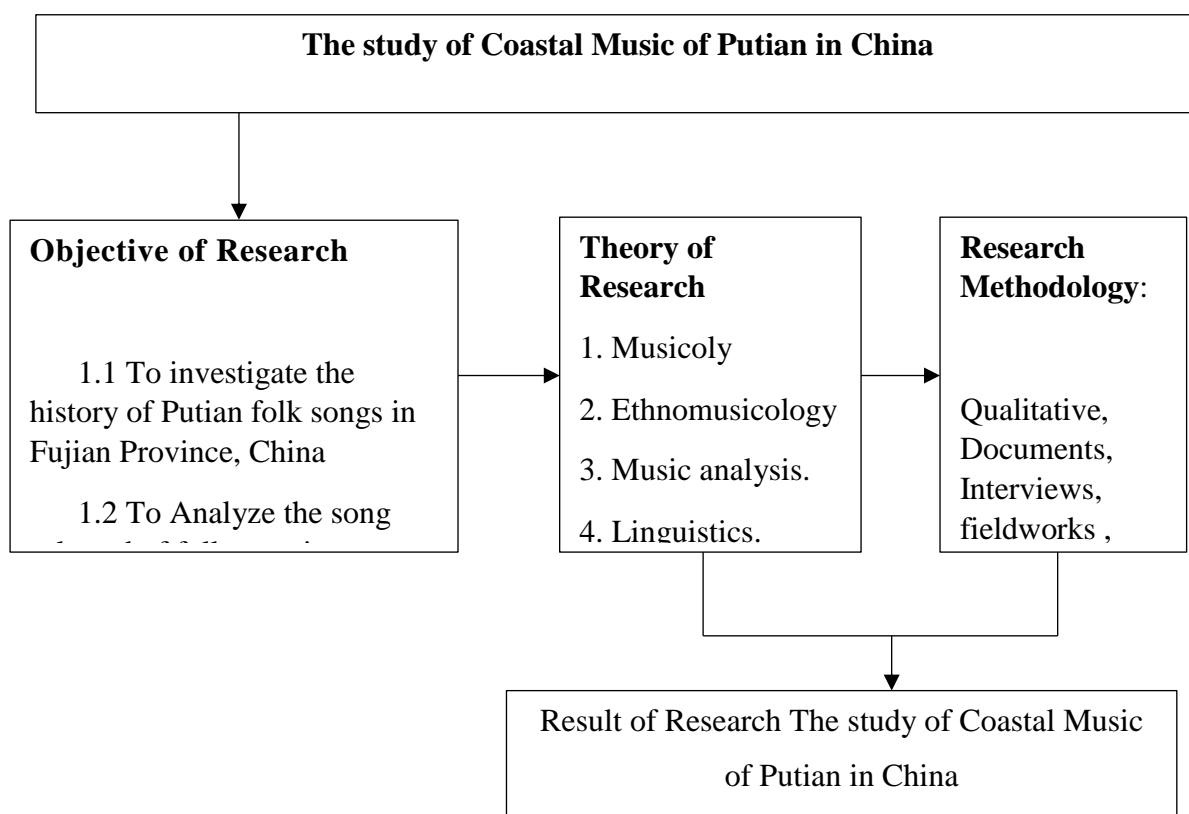
1.5.4 The song selected refers to There are 3 types of coastal music groupings as follows: Bangu Dong, Shi Yin Ba Yue, and Puxian Opera.

1.5.5 "Bangu Dong" originated in the Song Dynasty. It is a unique form of musical expression along the coast of Putian, Fujian Province.

1.5.6 "Shi Yin Ba Yue" originated in the Song Dynasty and was a combination of instrumental performance and vocal performance. It is a traditional folk art in the coastal area of Putian, Fujian Province.

1.5.7 "Puxian Opera" originated in the Tang Dynasty and was popular in the coastal area of Putian, Fujian Province. It combines drama, singing, dancing, and instrumental playing.

1.6 Conceptual Framework



CHAPTER II

LITERATURE REVIEWS

This chapter mainly introduces the relevant literature of Putian folk songs. According to the subject and the research objective of this paper, the research steps are as follows:

- 2.1 General knowledge of Putian, Fujian Province, China
- 2.2 General knowledge of the Culture and Art of Putian in Fujian .
- 2.3 General knowledge of the Putian coastal music
- 2.4 Classification of Putian coastal music
- 2.4 Theories used in the study
- 2.5 Related research

2.1 General knowledge of Putian, Fujian Province, China

2.1.1 Historical Development of Putian City

Putian City, located in the coastal area of central Fujian Province, was called "Puxian" and "Puyang" in ancient times. Putian is known as "the hometown of Mazu" and "the capital of literature". Putian entered the era of civilization very early. As early as 5000 years ago, Putian's ancestors worked and lived here. The Spring and Autumn Period and the belligerent states (770 B.C.–221 B.C.) were an era of war without masters. Social, economic, and cultural development have been stagnant.

During the Three Kingdoms Period (221 B.C. - 207 B.C.), a large number of immigrants poured into Putian, bringing advanced production technology and culture, and promoting the economic and cultural development of Putian.

During the Sui Dynasty (A.D.581-A.D.618), Putian's economy developed rapidly. With the economic development, Putian's cultural and educational undertakings are also rising.

In the Song Dynasty of China (A.D.960-A.D. 1279), Putian's cultural economy entered its heyday and made remarkable achievements. With their industrious hands and wisdom, Puti people have built large-scale water conservancy facilities and created many miracles by large-scale reclamation. At that time, Putian was not only the only

route of China's Maritime Silk Road, but also an important production area and commodity distribution center in ancient China, as well as one of the four major shipbuilding centers in China. With the development of economy, the educational and cultural atmosphere has been gradually strengthened, many schools have been established, and many scholars and scholars have emerged. It is one of the famous education centers in Chinese history. Putian's humanistic art was also formed at that time.

The Yuan Dynasty (A.D. 1271-A.D. 1368) was a disastrous period in Putian's history, when more than 30000 people were killed and cultural relics were destroyed. At that time, the economy of Putian Education was stagnant and literature and art declined.

In the Ming Dynasty. 1368-A.D. 1644), China's politics returned to normal. During this period, Putian's social and economic development was stable, and Tianpu merchants rose. In terms of culture, Putian once again appears very smart. The cause of literature and art flourished again, and religious belief was full of vitality.

In the Qing Dynasty. 1636-A.D. 1912), many important historical events took place in China, and Puti people were never absent, playing an important role. During the war, the Puti people worked hard to promote social and economic development. On August 21, 1949, Putian announced its liberation, opening a new chapter in its history. (Lin Guoping, 2001, page 5)

2.1.2 Geography

Putian city is located between 118°27'-119°56' east longitude and 24°59'-25°46' north latitude. Located on the central coast of Fujian Province, east across the Taiwan Strait, and Taiwan Province across the sea, Putian has a subtropical maritime monsoon climate with an average annual temperature of 16–22 °C, which provides favorable conditions for agricultural development.

Putian covers an area of 4,200 square kilometers, covering mountains, plains, and coastal terrain. Mountainous areas account for the highest proportion, with a forest coverage rate of 43.7%. The Putian area has developed an agricultural economy, among which "longan", "litchi," and "loquat" are the three famous fruits in Putian. Cultivated land is distributed in plains; the soil is red loess, suitable for planting rice, sweet potatoes, peanuts, sugarcane, and other crops. As a coastal city, Putian has a coastline

of 219 kilometers, and the coastal area accounts for 35.49% of the total area. It has more than 150 islands. Rich in fish, shellfish, algae, and other marine life. The beautiful natural scenery and livable natural environment gave birth to rich folk arts and promoted the development of Putian folk songs. (Puyang Voice, 2020, page 10)

2.1.3 Social environment

In 2021, the permanent population of Putian was 3,210,714 million. More than 80% of the population was distributed in plain and coastal areas, and the population density in mountainous areas was relatively low. In terms of gender composition, the male population is 1,620,800, accounting for 50.48%, and the female population is 1,589,900, accounting for 49.52%.

In terms of age composition, the population between 0 and 14 years old was 665,000, accounting for 20.73%. The population aged 15–59 was 196.75%, accounting for 61.28%. The population aged 60 and above is 557,500, accounting for 17.99%. From the perspective of education level, among the permanent residents of Putian City, 314,900 have a college education, and the quality of the population is constantly improving.

The continuous improvement of the quality of the population laid a good foundation for the development of art. The development of literature and calligraphy, combined with music, gave birth to Putian's local drama, Xinghua Opera (Puxian Opera). Putian people communicate with each other in the Xinghua dialect, which is a very distinctive language and is used in Puxian opera and Putian folk song singing. (Shen Bolin, 2016, page 2)

2.2 General knowledge of the Culture and Art of Putian in FuJian

If you want to thoroughly understand the unique art form of a country, you must know what kind of natural environment this art form lives in. Famous scholar Feng Tianyu (2017) believes: " Geographical environment is the basis of cultural creation."If the rich and colorful" cultural performances " of each nation-country are compared to tragedy or comedy one after another, then the geographical environment of these nation-countries is the stage and background of these theatrical performances. Putian is a coastal city, and its culture and art have all been influenced by the coastal environment.

2.2.1 Putian culture

Putian's culture, with its unique geographical location and cultural culture, has formed distinct characteristics, showing a variety of mysterious colors. It is manifested in language, custom, diet, folk art and many other aspects. To truly understand the characteristics of PuTian culture, This is inseparable from Putian dialect, folk custom and religion.

Dialect is a kind of traditional cultural representation, is formed gradually after thousands of years of continuous development. Puxian dialect is mainly a combination of ancient Central Plains and Minyue pronunciation, and gradually absorbs modern vocabulary and some local dialects supplemented by foreign languages. When outsiders first came into contact with Puxian dialect, they only heard twittering and did not know exactly what they were talking about, which was often compared to sparrow tongue and bird language. In fact, Putian dialect retains a large number of phonetic features of ancient and middle Chinese. (Chen Donghua, 2009)

The customs of Putian are very local. Each year there are "Yuan Xiao", "Qing Ming", "Duan Wu", "ZhongQiu", "Chong Yang", " Dong Zhi", "ChuXi" and so on. In marriage custom, life custom, funeral custom, folk custom, decoration custom and other aspects are mostly the remains of the ancient Central Plains culture, showing the harmony and friendship, respect for the elderly and the sage, industrious and thrifty, helping others happy fashion. Because of the historical and cultural accumulation is very rich. In the historical process of the development and evolution of Puxian folk customs, many traditional virtues have been inherited, and many negative factors of backward superstition have been inevitably permeated. Such as fear of the sky, worship god, evil habits and family power concept, discrimination against women and other feudal thoughts, formed a certain harm. (Lin Yan Han,2022)

Putian's religious beliefs mainly focus on the Confucian tradition, Buddhism and Taoism. Traditionally, before the Spring Festival, residents will do a charity to wish their families health and safety; Buddhists go to temples to worship in order to seek fortune; Taoist believers, on the other hand, use the festival to remind each other and reinforce their faith.

In addition to Buddhism, Taoism and Christianity, Putian has a large following in the region. In addition, Putian also fostered another belief, the "Mazu belief", which

had a great influence on the world. The belief in Mazu began in the Northern Song Dynasty. According to legend, there was a fisherman named Lin Moniang who saved the dying at sea, healed the wounded and fought the fishermen's bullies, and she was always respected by the people of the seaside. After her death, more than 5,000 temples were built. So far, Mazu Belief has nearly 200 million followers across the country. (Xing Zuowang,2021)

The appeal of religion to people cannot be just a form of preaching, because this dissemination is very limited. If a religion wants to be popular, it has to choose a medium that is easy to understand. Folk songs are well suited to the task. From the beginning, the Puthian religion used folk songs as a vehicle for spreading ideas. For example, the Putian folk song Haifujie is sung to recall the past and praise the present. "Mazu Bless Me" to show people's respect for Mazu. "Worship of Mazu", praise myth is the great spirit of love. (Lu Jianbin, 2016, page 31)

2.2.2 The Art of Putian

Putian has been the hometown of art since ancient times. It has not only enjoyed a long history of culture, but also has rich and colorful art forms.

1) Folk dance in Putian

The folk dances in Putian are rich and colorful, which can be divided into three types: "Jiu Li Deng Wu", "Jiu Lian Deng Wu" and "Bai Zong Jiao."

"Jiu Li Deng Wu" is named after nine kinds of fish lamps. According to the shape of nine kinds of fish, craftsmen make nine different kinds of fish lamps. Each kind of fish lamp is fitted with a wooden handle in the middle and lighted with a candle made of lamb oil. The dancers wear ancient costumes, wear straw sandals, tie 4 small brass bells (ringing when the foot moves) on their ankles, hold fish lamps, and another 5 hold 5 torches. 4 people carry a "dragon gate" on their shoulders, and then dance according to the prescribed routine with the rhythm of percussion music.

"Jiu Lian Deng Wu" has a unique traditional folk dance style, which is lively, lively and interesting, with a tight beat and accompanied by drums, gongs, cymbals and blowing sheng. The music is melodious and soft, melodious and appealing, which reflects the happy mood of singing and dancing after the harvest of farmers. "Jiu Lian Deng Wu" mainly uses more than 10 tables arranged in a phalanx, with a square table in the middle. More than 10 people held lotus lanterns, lit candles inside, and ran while

jumping. The lotus lamp in his hand keeps turning, and the candle flame will not go out. The dancers dart from table to table in an orderly fashion, turning three times and reversing three times for an hour or so. They work closely together, reflecting the spirit of collective cooperation.

"Bai Zong Jiao" is an ancient folk activity of the Han nationality in Putian. People gathered around the burning bonfire (fire), performers carrying props made of brown materials, with the tight and slow sound of drums and gongs, again and again to lift the sedan chair down, fast running round and round, the crowd of onlookers also shouted to cheer the rhythm. The activity sustains the Han working people's good wishes to exorcize evil, avoid disaster and pray for good luck. (Yan Hua 2022)

2) Putian wood carving

Putian wood carving is a unique folk carving art in Putian. It is one of the traditional folk carving arts in Fujian Province. Putian wood carving flourished in the Tang and Song dynasties and flourished in the Ming and Qing Dynasties. It is known for its "subtle and transparent carving". CAI Jing, a xianyou man in the Northern Song Dynasty who was characterized by five degrees, believed that "abundance and abundance are abundant and prosperity is abundant." In the Ming Dynasty, it formed a simple, bright and fresh artistic style. In the Qing Dynasty, it entered a glorious period of exquisite structure, gorgeous decoration and heavy complexity.

3) Putian traditional Musical Instruments

The traditional folk Musical Instruments in Putian can be divided into two types: "Ten tones of martial arts" and "ten tones of literary arts". Wu Ten Yin is mostly performed in the form of line playing The atmosphere was warm and jubilant. The "Wen Shiyin" has a slow and long melody, which is quite different from the "Wu Shiyin" both in instrument and performance style. "Eight music" is an ancient folk music, the main feature is the gongs and drums permeated into the singing. The "Eight music" qupai mainly includes Suzhou Song and Jiang Toubie. "Big trumpeting" is named for blowing big zoon and playing big drums when playing. The atmosphere is jubilant and warm. It is often used on occasions such as welcoming guests and seeing off guests. (Lian Yiping, 2013)

Putian Drama Art

"Putian Drama Art" is the most well-known type of music to the outside world. As the integration of Putian folk art, it is one of the oldest types of operas in China and popular in Xinghua dialect area. It was formerly called "Xinghua Opera" and named "Puxian Opera" by Fujian Provincial Bureau of Culture in October 1952. It originated from the Tang Dynasty music and dance, "hundred operas", the Southern Song Dynasty has been extremely popular. After the Ming Dynasty, under the influence of foreign operas, they integrated singing, acting, reading, playing and performing makeup, and sang in the unique Puxian dialect, gradually forming Puxian Opera with strong local colors. (Zhang Zhen, 2019)

Putian has a long tradition. Unique historical culture and natural environment. Putian's excellent cultural traditions, such as Putian dance, Putian wood carving, folk customs, etc., have been constantly innovated and changed, leading to the artistic life of the whole country and the world stage.

2.3 General knowledge of the Putian coastal music

Putian has a long tradition of coastal music. In primitive societies, our ancestors began to compose music for sacrificial ceremonies, hunting, courtship and other activities. The Book of Songs is the earliest folk song manual in China, reflecting class struggles, social life and working people's living conditions for more than 500 years from the Western Zhou Dynasty to the Spring and Autumn Period, with strong popularity and realism.

In the 4th century BC, the Book of Songs was followed by Chu Song, a work characterized by fantasy and passion that laid the foundation for romanticism in Chinese folk songs. During the Song Dynasty (1064), coastal music was not only a form of entertainment for reciting poems, but also a form of rapping by folk singer Lai Shengsheng.

In the Qing Dynasty (1908), a peasant uprising broke out in Putian city, and a large number of uprising songs appeared.

Like other traditional folk arts, coastal music also adopts the mode of "oral teaching". Its melody and lyrics can only be carried through the artist's mind. According to the literature, the works can be divided into drama adaptation, folk story adaptation, religious drama, new play.

In 1970, in order to better spread the Putian coastal music, the government set up the Putian Folk Song Class. There are four classes, each with 30 students. The course includes singing techniques, instrument making and an introduction to songs. At the end of each course, there is a mission debrief performance that attracts a large audience and learners. (Lin Yuanheng, 1993)

Putian folk music is the crystallization of the wisdom of many working people, who incorporate their perception and experience of life into their art. Putian has a profound cultural heritage and a beautiful natural environment. Under this environment, Putian people have created excellent folk music art. In 1949, the Putian government established a cultural center to manage mass culture, and many new cultural activities emerged. In 1985, Putian had seven troupes and one artistic troupe, with more than 400 performers, 28 clubs, more than 300 bands, and more than 70 artistic and promotional teams. Every factory and school has its own choir. In 1991, 259 cultural activities and 101 exhibitions were held in Putian, and mass cultural activities were gradually standardized and legalized. In the past decade, with the strong support of the Putian government, Putian's cultural and artistic atmosphere has been continuously improved. (Lin Yuanheng, 2015, page 72)

2.4 Classification of Putian coastal music

Coastal music in Putian can be roughly divided into three types: "singing", "Musical Instruments" and "opera".

"Folk song Art of Putian" is closely related to the natural environment of Putian. There are large coastal areas, mountains and seas. Therefore, in terms of folk songs, sea songs are abundant. Today, it is still well received and inherited by the public. In addition to folk songs, there are also folk arts such as Bangu Dong, cash cow, walk singing. The melody of Bangudong is simple, but the number of singing sections is large. The singers usually switch the mood and state of singing according to the changes of singing contents. The accompaniment instruments are only Banggu (bamboo drum) and bamboo board.

In the category of folk instrumental music of Putian, there are two types: 10-tone and 8-tone music and gong, gu-qu. The more famous ones are "Ten tones and eight music" and "Great advocacy". Ten Yin is also called Ten Fen. In Putian, there are two

kinds of Ten Yin, namely, Ten Yin of military and Ten Yin of Wen. Wu Ten Yin is mostly performed in the form of line playing

The atmosphere was warm and jubilant. The "Wen Shiyin" has a slow and long melody, which is quite different from the "Wu Shiyin" both in instrument and performance style. "Eight music" is an ancient folk music, the main feature is the gongs and drums permeated into the singing. The "Eight music" qupai mainly includes Suzhou Song and Jiang Toubie. "Big trumpeting" is named for blowing big zoon and playing big drums when playing. The atmosphere is jubilant and warm. It is often used on occasions such as welcoming guests and seeing off guests. (Lian Yiping, 2013)

"Putian Folk Opera Art" is the most well-known type of music to the outside world. As the integration of Putian folk art, it is one of the oldest types of operas in China and popular in Xinghua dialect area. It was formerly called "Xinghua Opera" and named "Puxian Opera" by Fujian Provincial Bureau of Culture in October 1952. It originated from the Tang Dynasty music and dance, "hundred operas", the Southern Song Dynasty has been extremely popular. After the Ming Dynasty, under the influence of foreign operas, they integrated singing, acting, reading, playing and performing makeup, and sang in the unique Puxian dialect, gradually forming Puxian Opera with strong local colors. (Zhang Zhen, 2019)

Putian music is the crystallization of wisdom of Putian people from various strata. Influenced by its internal and coastal culture, Putian's music mainly includes: "Drum Dong"; "Ten sounds and eight music"; "Puxian Opera" and other three mainstream musical art forms.

2.5 Theories used in the study

2.5.1 Musicology

Musicology is the general term for all theoretical subjects that study music. The general task of musicology to elucidate the nature and laws of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy, etc. The study of the materials and material characteristics of music includes musical acoustics, jurisprudence, instrumental science, etc. The study of music form and its composition includes melodic theory, harmony, acoustics, counterpoint,

composition theory, etc. There are also aspects of performance to consider, such as performance theory, command methods, and so on. (Central Conservatory of Music Distance Education Network, 2015)

The researchers made use of this musicological knowledge, combined with opera, to further analyze the singing of Putian coastal music.

2.5.2 Ethnomusicology

Ethnomusicology is a theoretical discipline under musicology, which studies the traditional music of different countries in the world through the members of the country. Its basic feature is to integrate the existing traditional music of a nation into the country's specific natural and social cultural environment. Then, through the investigation and research on how ethnic members (individuals or groups) construct, use, spread and develop this music according to their own cultural traditions, it explains the basic characteristics, survival rules and national cultural characteristics of relevant music. (Wu Guodong, 1997)

2.5.3 Music analysis

Musical analysis is a high-level and comprehensive professional analysis; It not only examines the artistic style, language and aesthetic characteristics of music works, but also reveals the social and historical content of music works, and produces historical and realistic results. The value judgment of music and the two should be combined to form a high-level understanding of the whole music. (Chen Hongduo, 2008)

2.5.4 Linguistics

Linguistics is the study of human language. The scope of exploration includes the nature, function, structure, use, and historical development of language, as well as other issues related to language. The object of linguistic study is the linguistic facts that exist objectively. Both modern and ancient languages are objective linguistic phenomena. Although the meanings expressed by different utterances are subjective and varied, the language information conveyed can be understood by others. Linguistics is generally defined as the scientific and systematic theoretical study of language. And language, the most important human communication tool, is the direct reality of thought. Language is a unique form of human communication. It reflects the highly evolved mental abilities of human beings on the biological or psychological level and

the progress of human civilization on the social and cultural level. Linguistics is the study of the language ability, the core instinct of human beings, through the analysis and study of spoken, written, and even sign language, and then understanding the essence of human beings. (Zhang Shuzheng, 2012)

Based on their relevant linguistic knowledge, the researchers further explored the role of the Putian dialect in Putian coastal music.

2.6 Related research

So far, researchers have collected papers, journal articles, and books about Chinese folk music and Putian folk music. These materials are very comprehensive, rigorous, and truthful and will be of great help to the authors in writing their papers. Based on these written materials and field interviews, the author conducted an in-depth study and analysis of the development history and musical characteristics of coastal music in Putian. The following are the references for the author:

Lin Yuan (2009) *Extensive and profound inese ultural istory*, Published by Times Literary Press. China is a multi-ethnic country, and each ethnic region has its own music culture. The article describes different types of folk songs in different provinces of China. The music culture of various ethnic groups in China has been systematically and comprehensively studied and summarized, and abundant research results and valuable documents have been produced.

Jin Jun (2011) *Drama Stories* was published by Chinese Drama. Publishing house. The article describes that Putian Opera changed its name to "Puxian Opera". After the founding of New China, it was called "Puxian Opera" and Puxian Opera got its name. Opera is the most abundant treasure and source of Chinese music resources, This is a special study of Chinese opera, which not only helps us to know more about how Chinese opera music is combined as a whole, but also will help Chinese contemporary folk music education through examples and inspirations.

Wang Nag (2014) is the author of *Putian Folk Custom*. This book is a compilation of historical and cultural materials, local customs and traditions of Putian. The contents include joyful labor scenes, colorful seasonal festivals, solemn national ceremonies, pleasant entertainment customs and splendid national arts. This book not

only shows the repeated thinking process of Putian folk music, but also guides the in-depth practice level of Putian intangible cultural heritage inheritance.

Zhang Xicheng (2017) wrote the Road to the Protection of China's Intangible Cultural Heritage, which has important academic value in the field of China's intangible cultural heritage research. This book contains more than 20 academic papers of the author engaged in the research and protection of China's intangible cultural heritage, and conducts in-depth and detailed research on various aspects and perspectives of China's metaphysical cultural issues. Including theory, practice, legislation, protection, inheritance and development. It includes not only a summary of the concept of "intangible cultural heritage", but also a specific case study. The book not only reflects the process of thinking repeatedly about the protection and development of intangible cultural heritage, but also provides deeper guidance on the practice of inheriting intangible cultural heritage The level of.

Xie Ruming (1993) An Introduction to Putian Traditional Culture. This book outlines the characteristics of Putian culture from 10 aspects, including Putian dialect culture, humanistic culture, influence culture, transmission culture, local chronicles, oral culture, performance culture, folk art, folk culture, and historical and cultural celebrities. This academic work can be described as a systematic exposition and exploration of the pioneering work of Putian culture.

Wang Yaohua (2012) Introduction to Chinese Traditional Music. is Mr. Wang Yaohua's collection, collation and research on Chinese traditional music. This book studies traditional music from all over China, including Putian's coastal music works, in terms of musicology, music history, music structure, music organ science, etc. This book introduces many excellent folk arts in Putian, introduces the origin and current situation of Putian coastal musicals, collects popular folk music, and puts forward suggestions for the development of Putian coastal musicals. This book introduces the history and development of Putian coastal musicals, records the featured folk song activities held in Putian in recent years, and collects dozens of traditional Putian coastal musicals. Some traditions have been improved and optimized to make them more acceptable to young people. The purpose of the author is to promote the further development of Puti coastal music.

Huang Jing (2019) studied and inherited Putian characteristic folk music. This paper studied Putian folk songs by using literature research, on-site investigation methods and artistic practice. This paper first introduced the current situation of Putian coastal music, then studied the singing methods and techniques of Putian folk songs, and finally introduced the production methods of Putian folk instruments and musical instruments. It gives us a clearer understanding of the classification of coastal music, and plays an important role in the inheritance of Putian folk music.

Wang Yaohua (2004) Chinese ancient music aesthetics. This book studies the aesthetics of Chinese music, combs and integrates the theories of Chinese traditional music. This paper introduces the diversity of Chinese traditional Musical Instruments and analyzes the folk styles of different regions in China. We have a further understanding of the beauty of Chinese music, and in the theoretical analysis level of Chinese songs, has a certain improvement.

Lin Xinhua (2021) Inheritance and protection of local music in Fujian Province. This book introduces the current situation of folk music in Fujian, and puts forward suggestions on the spread and development of folk songs that are on the verge of being lost. In China's multi-ethnic cultural environment, ethnic music resources are rich and colorful, with profound artistic value. The influence of foreign music culture in the social environment poses a certain threat to the inheritance and development of ethnic music, so it is urgent to protect and develop the original ethnic music culture.

Lin Yuanheng (2010) Mazu culture. Mazu is an important belief in the coastal area of Putian and also the spiritual sustenance of Putian people. This book introduces the origin and development of Mazu culture. Mazu belief is closely related to Putian coastal music. The book details the connection between Putian music and the sea goddess "Mazu", and promotes the integration of Putian folk songs and religion. It will not only help us to know more about how religious music is combined as a whole, but also to help Chinese contemporary folk music education through examples and inspirations. This is another objective of this study.

Yi feng Shi (2018) article is entitled "Research on the Protection and Development of Minority Music and Its Cultural Ecology". In China's multi-ethnic cultural environment, ethnic music resources are rich and colorful and contain

profound artistic value. The impact of foreign music culture in the social environment poses a certain threat to the inheritance and development of ethnic music, so it is urgent to protect and develop ethnic original music culture.

Chen Kai (2022) article is entitled "Transformation of China National Music Communication from the Perspective of Media Convergence ". The reform and opening-up policy not only promoted the unprecedented development of professional music creation in China but also diversified the dissemination channels of these music works. In the new historical context, the quantity of professional music creation in China has rapidly increased. In the process of spreading both domestically and internationally, many successful cases have been left for reference but also exposed shortcomings that need to be improved.

Guili Yao (2022) book is entitled " Research on the Development, Inheritance and Protection of Music Culture". This book discusses the development and inheritance of music culture in depth and analyzes the connotation, historical development, artistic characteristics, and musical expression methods of Chinese music from the teaching method of music education in colleges and universities. Historical lines trace the origin and development of traditional Chinese music along a timeline, while the category lines classify various types of music according to their art forms. This arrangement enables readers to have a comprehensive and in-depth understanding of traditional Chinese music.

Xiaoyan Guo (2020) article is entitled "The Influence of Technology Empowerment on the Communication of Music Culture". The application of information technology has injected new vitality into the communication of music culture. Based on the interaction of different platforms, the ecological space of music communication has been continuously expanded, and different types of music culture have also gained some living space. The rich and diverse music culture has also been more widely spread than in the past. This book is of great academic value in the field of Chinese music inheritance. This paper consists of more than 20 academic papers in the author's research and protection of Chinese music communication, and conducts in-depth and detailed research on all aspects and perspectives of Chinese metaphysical culture. Including theory, practice, legislation, protection, inheritance and development. It includes a generalization and specific case analysis of the concept of "intangible

cultural heritage". This book not only shows the process of repeated thinking on the protection and development of intangible cultural heritage, but also guides the in-depth practice of intangible cultural heritage inheritance.

Guoming Yu and Jiazhang Ke (2022) article is entitled "Music as a medium: a new value paradigm of music elements in communication". Music is an important element that constitutes media content, influences user experience, and affects the dissemination effect. In the era of mobile communication, music, as a highly penetrative and emotional form of information, has had a profound impact on social development. Specifically, from the perspective of media, music as a medium has a connecting function that can arouse emotional resonance in the "micro-particle society" and a structural function that shapes the field.

CHAPTER III

RESEARCH METHODOLOGY

This chapter describes the research methodology used in the study, including the criteria for selecting the study area and informants, as well as the process of designing the questionnaire and interview.

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of research site

3.1.3 Scope of time

3.1.4 Methodology

3.2 Research process

3.2.1 Selection site and key informant

3.2.2 Research Tools

3.2.3 Data collecting

3.2.4 Data analysis

3.2.5 Research Program

3.1 Research Scope

3.1.1 Scope of content

This study includes the history of Putian coastal music in Fujian Province and the analysis of selected songs of Putian coastal music.

The criteria for selection traditional songs are:

- 1) It was recommended by Aboriginal experts during field trips.
- 2) It is a classic of Putian coastal music.
- 3) It is a familiar song among Putian coastal villagers.
- 4) With distinct local use characteristics.
- 5) is a representative work in the classification proposed by the researcher.

Based on the above criteria, three songs were selected, According to the above criteria, three songs were selected: "Yi Duo Jiao "" Lan She Xiang""Shi Liu Hong".

3.1.2 Scope of research site

Putian, Fujian Province is the birthplace of Putian coastal music, which is mainly disseminated in Putian's coastal areas in central Fujian Province.



Figure 1 Map of Putian City, Fujian Province, China

Retrieved: from (<https://my.mbd.baidu.com>)

Accessed September 2, 2021

3.1.3 Scope of time

Research in the time since July 2021 to May 2023

3.2 Research process

3.2.1 Key informant

Ms. Huang Jing , Ms. Huang Yanyan, Mr. Chen Lisheng.

The criteria for selecting key informants are:

The following five criteria for selecting key informants were provided by Hang Jing, the heirs of Chinese intangible culture:

- 1) He or she is a native who has lived and grown up in a Pu Tian.

2) He or she knows and is familiar with the performance forms of Putian coastal music.

3) He or she is a representative inheritor of intangible cultural heritage

4) He or she is older, has many years of performance experience and organization experience, has certain researchers in the local.

5) Be familiar with the new coastal music of Putian

Huang Jing: She is an inheritor of the intangible cultural heritage of Putian coastal music "Bangu Dong". It begins with the song "BanguDon" And let the locals know. He also taught many of Putian's coastal musical heirs.

Huang Jing



Figure 2 Ms. Huang Jing

Source: Wu Mengchun (2021)

Ms. Huang Jing, professor at Putian University, is a famous theoretical expert of Putian folk music and the fifth-generation inheritor of Putian folk song. The first time I met Ms. Huang Jing, she kindly told me about the historical origin of the Putian coastal folk song "Bangu Dong". "Bangu Dong" originated in the Song Dynasty (1064). The early singing, mainly by blind people, also known as beggar song, belongs to the folk oral creation; the language is popular, the story is close to life, and everyone can hum a paragraph. In the period of the Republic of China (1937), social unrest and

economic depression made it difficult for "Bangu Dong" artists to make a living, so they changed their careers one after another. After the founding of the People's Republic of China, Chinese art developed again, and "Bangu Dong", which could only be sung by beggars and blind people, was put on the stage. The forms of performance also developed, from solo singing to duet singing, group singing, and chorus singing. Huang Jing said: "When she was 7 years old, she watched Putian folk songs with her grandparents. Putian folk songs planted seeds in her young heart, and she firmly chose Putian folk songs when she chose her major."

She founded the Putian Folk Song Research Center in the college, specializing in the study of Putian folk songs, and published a number of papers on Putian folk songs." Her biographies of Putian folk songs include "Hong Shu Yao," "Ma Zu Yao," "Dian Yan," "Zhong Qiu Ye," etc. She trained the sixth generation, traveled all over the city, and excelled in various competitions.

Huang Yan Yan



Figure 3 Photo of Ms. Huang Yanyan

Source: Wu Mengchun (2020)

Huang Yanyan, born in Putian, female. Now he is the vice president of Puxian Opera Theater of Fujian Province. She participated in Ta Sang Xing won the 17th Chinese "Wenhua Award. Last year, he won the Plum Blossom Award, the highest award for Chinese drama performance



Figure 4 Ms. Huang Yanyan led her children to learn Putian opera

Source: Wu Mengchun (2020)

Chen Lisheng

In addition, I also interviewed a music lover at the Putian folk song performance. Chen Lisheng, born in 1971, was born in Putian, Fujian Province. He is a fan of Putian folk music, she said, adding that Putian is a city with cultural connotations and Putian music is loved by many people. Whenever night falls, beautiful music can be heard in the square. Folk music lovers gather, some performing "Puxian opera", others playing "Shi Yin Ba Yue". "Bangu Dong" is also performed. Putian music is the local sound and emotion in Putian's heart. In my memory, my favorite thing in my childhood is watching folk songs. At that time, folk songs could only be seen on festivals to add to the lively atmosphere. With the development of The Times and the attention of the government, she can often see Putian folk songs performed now, and she feels very happy.



Figure 5 Ms. Chen Lisheng
Source: Wu Mengchun (2019)

3.2.2 Research Tools

The research tools used in this dissertation are mainly interview and observation. In order to obtain the research data, the researcher designed the questionnaire and designed the corresponding interview form and observation form according to different research objects.

Process of making the questionnaire (based on research objective).

- 1) Bring it to the advisor to examine.
- 2) Be modified according to advisor editing.
- 3) Send it to an expert for inspection before using
- 4) Modified according to specialist advice before being used in the fieldwork.

3.2.3 Data Collecting

1) Observation: Researchers went to the coastal residential areas of Putian to observe the living conditions along the Putian coast and the main scenes of song use. At the same time, the relationship between Putian coastal songs and daily life is investigated. Lay the groundwork for the next interview. The objects of observation were mainly singers and descendants of Putian coastal music.

2) Interviews: The researchers recorded the coastal songs of Putian through interviews. The candidates were interviewed using a set of pre-prepared interview

forms. All respondents were asked the same set of questions listed in the list. The researcher will also be responsible for personally recording all respondents' responses on the interview list. The researchers interviewed three types of people: audience members and students, actors and heirs, experts and officials. The first research objective was to conduct field investigations in the coastal area of Putian and collect relevant information through observation and interviews with whistleblowers.

For the second research objective, researchers collected typical works along the Putian coast for analysis based on the recommendation of informants.

- 1) History and background of Putian Coastal Musical
- 2) Collect coastal music works
- 3) Take photos and record recordings

3.2.4 Data analysis

The researcher used a qualitative study process. and the field study process mainly by using interviews, questioning, observations, by analyzing the data according to the following objectives:

- 1) The first research purpose is to investigate and analyze the history of Putian coastal folk songs.
- 2) The second research objective is to analyze the characteristics of Putian coastal music from the perspective of musicology. The analyzed music was 3 out of 9 popular folk songs selected from Putian area. These three folk songs are popular songs based on interviews with scholars and experts in the coastal area of Putian and surveys of local villagers.

3.2.5 Research Program

In this dissertation, the researcher presents on 6 chapters:

- 1) Chapter I Introduction
- 2) ChapterII Review Literature
- 3) ChapterIII Methods of Research
- 4) ChapterIV To investigate the history of Putian folk songs in Fujian Province, China
- 5) ChapterV To Analyze the song selected of folk song in Putian, Fujian China.
- 6) ChapterVI Conclusion, discussion and suggestion

CHAPTER IV

THE HISTORY OF PUTIAN FOLK SONGS IN FUJIAN PROVINCE, CHINA

In this chapter, researchers will analyze the development stages and characteristics of coastal music in Putian based on literature and field survey results Put forward Putian coastal music development vein.

- 4.1 The origin and itinerary of Putian coastal music in ancient times (before 1949)
- 4.2 Modern development of coastal music in Putian (1949-1979)
- 4.3 Modern and modern development of Putian coastal music(1979-1991)
- 4.4 The development of contemporary Putian coastal music (1991-2022)

4.1 The origin and itinerary of Putian coastal music in ancient times (before 1949)

Before 1949: Putian folk culture and music development in the old society Putian is known as "a famous state of literature and a coastal Zou Lu", which shows that the local high-level humanistic activities are also very active. From the Tang Dynasty to the early Republic of China (618- 1911 AD), the mass cultural activities in Putian were arranged by the urban and rural communities and clan clans in person, and the village leaders coordinated the activities between the villages. Since the Tang Dynasty, there have been "hundreds of operas" in Putian. According to literature records, in the second year of Xiantong (861 AD), a famous monk and mage from Fuzhou visited Putian in the south, and Putian rehearsed hundreds of operas to greet them. After the Song Dynasty (960 A.D.), Putian's cultural level is developed, talents gather together, and many literati emerge. This group of literati like to study music, create poetry and compose music in their leisure time. Putian folk Music gradually became an important part of mass cultural activities. Promoted by a prosperous economy and driven by literati, Putian folk music presented a prosperous scene in this period. The local government registered various theatrical troupes and collected opera donations. Its popularity can be seen from Liu Kezhuang's poems: "Nobody plays in

empty lanes" and "most people are in the theater" . (Yu Ningning, 2021). During the Spring Festival, the Lantern Festival and other major festivals, Putian's government and county yamen post notices approving people to carry out mass cultural activities in the urban communities to maintain the order in the city. The Lantern Festival includes dragon dance, lion dance, "Nine Carps", "Brown Sedan", "Lantern Festival" and other folk activities. It is common for wealthy families to hire theatrical troupes to perform on wedding and birthday celebrations. In the author's hometown, the theatrical troupe will still be invited to perform at the clan ancestral hall every festival.

From the late Qing Dynasty to the Republic of China (the end of the 19th century and the beginning of the 20th century), the main folk cultural activity was to welcome gods. In the early years of the Republic of China (1912 AD), the local government, in addition to collecting opera donations, did not manage the cultural activities of the urban and rural masses as an example of folk activities in the past dynasties. In the 16th year of the Republic of China (1927 AD), the newly established Putian County Government of the Kuomintang had explicitly banned urban and rural activities to welcome God, which was rejected by the masses and could not be implemented. It can be seen that the traditional Putian music culture has been deeply rooted in the local people's life.

4.2 Modern development of coastal music in Putian (1949-1979)

1949 - 1979: Putian folk culture and music development from the founding of New China to the reform and opening up period In 1949, after the founding of the People's Republic of China, Putian established the People's Cultural Center and the Hanjiang Branch, which became the functional department of cultural management. It brought mass cultural activities into the normal management track, carried out mass activities such as changing customs and eliminating superstitions, and prohibited all kinds of God welcoming activities and illegal religious and legal activities. New mass literary and artistic activities in the form of Yangge dance, waist drum dance and street propaganda drama emerged. There are also puzzles, ball games, tug of war and other new projects. After the opening of night schools for farmers and winter schools, a mass campaign to eliminate illiteracy was launched. While using night schools to carry out various musical entertainment activities, relevant departments also began to

rectify the content of "Puxian Opera", create and arrange plays, and set up a new "Puxian Opera" troupe.

We will mobilize urban and rural areas and schools to organize literary and artistic propaganda teams to carry out propaganda in coordination with the land reform, the suppression of counter revolutionaries, the resistance to U.S. aggression and aid to Korea and other political movements. After 1954, films became more and more popular, rural clubs appeared, and mass cultural activities increased newspapers, books and other content. In 1958, in the movement of people's commune, urban and rural cultural stations and entertainment departments developed rapidly. All communes in the city have established cultural stations (cultural centers), and most villages have also established clubs, including one in each village of Xianyou County and 425 in Putian County. In October of the same year, according to the notice of the Central Committee of the Communist Party of China, the ancient costume drama was stopped. The commune cultural stations generally set up literary and artistic propaganda teams, amateur troupes, etc., to perform modern plays to coordinate with the socialist education movement in rural areas.

From 1970 to 1979, according to Mr. Huang Wendong's personal records, there were 7 troupes and a cultural team in Putian County during this period, with more than 400 performers. There are 28 cultural stations, more than 300 ten tone eight bands, more than 70 literary and artistic propaganda teams, and each factory and school have its own independent chorus.

4.3 Modern and modern development of Putian coastal music(1979-1991)

After 1979: since the reform and opening up, Putian folk culture and music development. In 1979, with the reform and development of China's economy and society, television began to become the main form of family music and cultural activities, and "karaoke" dance halls and other entertainment venues continued to emerge in urban and rural areas. On the basis of traditional folk Mazu belief activities, relevant departments of the county have held many Mazu cultural academic seminars and music exchange activities, and held a series of Mazu cultural activities on March 23 (the birthday anniversary of Mazu) and the ninth day of September (the death anniversary of Mazu) of the lunar calendar each year. In 1987, on the 1000th

anniversary of Mazu's death, a series of activities were held in urban and rural areas to commemorate Mazu. More than 30000 people visited the Mazu Temple in Meizhou. After Meizhou Island was established as a tourism economic development zone, Mazu cultural activities have become one of the new contents of folk cultural activities. Putian music "Bangu Dong", "Shi Yin Ba Yue" and "Puxian Opera" have created many music works of sea culture related to Mazu.

4.4 The development of contemporary Putian coastal music (1991-2022)

Since 1991, Putian's coastal music has been constantly reformed and improved, and great achievements have been made in organizational construction, talent training, repertoire creation, comprehensive art and other aspects. It forms a distinct category. The performance of Putian coastal music is known to more people, and the popularity of the actors is increasing.

Under the leadership of Fujian Province, actors from various cities were selected for centralized training, especially vocal music teachers were hired to provide auxiliary guidance. With the increasing influence of Putian coastal music, there are more and more folk ensembles. According to the statistics of the Fujian Provincial Bureau of Culture, in 1995 there were 238 folk ensembles registered with the local cultural authorities, employing more than 7,000 people.

By the end of the 20th century and the beginning of the 21st century, the development of coastal music in Putian was very rapid. During this period, Putian coastal music went abroad and was performed in Asia, America and Europe for many times, which was warmly received. After watching a performance of Putian coastal music, Dai Jiezi, a famous Japanese folk dancer, said, "Your performance is so beautiful. Your folk music is so beautiful." The Grenoble city government in France also held a grand reception, awarding the city's Medal of Honor to artistic director Yuan Xuefen and the city's Honorary Citizen Medal to the three leaders of the troupe, showing the influence of Putian's coastal music abroad.

At the present stage after the 21st century, Putian artists have made bold innovations and broken the rules and conservatism of Chinese music, so that we can see the distinct personality and characteristics of Putian music, that is, draw on each other's strengths and make up for their weaknesses. With the continuous development

of science and technology, it is worth noting that the beauty of the stage change of Yue opera is also very important, the scenery on the stage also began to try to use real or vivid props to arrange, not only in the House of Representatives, plants began to pay attention to the three-dimensional scenery, but also use real water and rain to express the storyline, and even use spray paint, leaders and other individuals even do special sets Meter. Rain is the rain falling from the sky. Water is the water flowing on the earth. It is closely related to life. For example, the lighting also has a bigger change, there are more tones, make the stage more beautiful, and the lighting is computer controlled, more flexible. In the aspect of dancing, he dares to take a step ahead of others, adding a large number of modern elements, using the artistic conception of combining image and abstraction to perform. During this period, Putian coastal music spread to the whole country. It has been included in China's national intangible Cultural Heritage list.

At present, about 200 traditional folk songs have been handed down. About nine songs are often sung.

Table 1 The 9 most popular works of Putian coastal music

At present, Putian coastal music is the most popular 9 songs			
Song Selected	Included content	Song name	quantity
Bangu Dong	It is a kind of rap art in the coastal areas of Putian	《Yi Duo Jiao》 (A piece about a love story.) 《Chu Hai Ge》 (A song about the Putian fishermen when they go out to sea) 《Zuo Shi》 (A piece to be performed at a festival or ceremony)	3
Shi Yin Ba Yue	The coastal area of Putian is composed of various instruments, and is equipped with the art of singing and performing	《Lan She Xiang》 (A piece about a love story.) 《Tong Ren Hao》 (The repertoire performed at the wedding ceremony) 《Jiang Shan Xing》 (Songs sung	

		while working)	3
Puxian opera	"Puxian Opera", formerly known as "Xinghua Opera", is a form of musical performance popular in the coastal areas of Putian, Fujian Province	<p>《Shi Liu Hong》 (Songs praising Putian culture)</p> <p>《Chun Cao Chuang Tang》 (About a girl's battle of wits and courage)</p> <p>《Da Ai Ma Zu》 (A tribute to the coastal goddess MaZu)</p>	3

CHAPTER V

TO ANALYZE THE SONG SELECTED OF FOLK SONG IN PUTIAN, FUJIAN, CHINA

This chapter will analyze the representative works of Putian folk songs. The songs were collected by researchers in the field. Choose the local successors and excellent singers. On the one hand, the songs are also well-known locally. On the other hand, these songs are representative works of their respective authors. Next, We will analyze the following three types of Putian coastal music.

5.1 Bangu Dong

5.2 Shi Yin Ba Yue

5.3 Puxian opera

Table 2 The analysis method of Putian coastal folk songs

Putian coastal folk songs
Bangu Dong- “Yi Duo Jiao”
Shi Yin Ba Yue - “Lan She Xiang”
Puxian opera - “Shi Liu Hong”
When studying the characteristics of the song melody, the researchers divided the topics analyzed into the following two questions:
1. Instrument and singing analysis
2 product analysis

Source: Researcher

5.1 Bangu Dong

Bangu Dong It is a kind of coastal folk songs in Putian. It is an ancient folk art and has experienced social changes for nearly one thousand years. At present, it is a kind of rap music mainly popular in Putian dialect areas.

5.1.1 Bangu Dong The Instrument and singing analysis

From the perspective of the use of instrumental music, the shape and specifications of instruments made by Bangu Dong "performers in the early years are not completely fixed, but related to the gender and singing habits of each" Bangu Dong " artist. In the same caliber, the shorter bamboo tube emits a higher pitch and bright timbre, which is more suitable for female "Bangu Dong" artists, or some male "Bangu Dong" artists with high vocal range; the longer bamboo tube emits a lower pitch and dark timbre, which is more suitable for male "Bangu Dong" artists, or some female "Bangu Dong" artists with low vocal range.

The main instrument of the "Bangu Dong" is a foot-two-inch-long bamboo tube covered with frog skin or pig skin. The singer holds the wooden drum under the arm, beats the drum with the right hand, and holds the bamboo pieces in the left hand as the accompaniment. "Bangu Dong" performance of accompaniment instruments by drum singers according to their body and singing posture, each "Bangu Dong" artists of palm size is different, therefore, when they make musical instrument, often with personal left hand palm width as the reference of bamboo length, the tiger to the distance between the second finger as the width of the bamboo plate, the size of the tiger as the thickness of the bamboo plate. In the black example, the drum is made of a 25 cm long, 5 cm diameter bamboo tube, with colored ribbons at both ends, tilted on the right shoulder, and the drum is under the left arm. The bamboo board is made of two bamboo slices 8 cm long and 3 cm wide. When singing, the left hand beats the bamboo board and the right hand beats the plate drum.as illustrated in following figure:

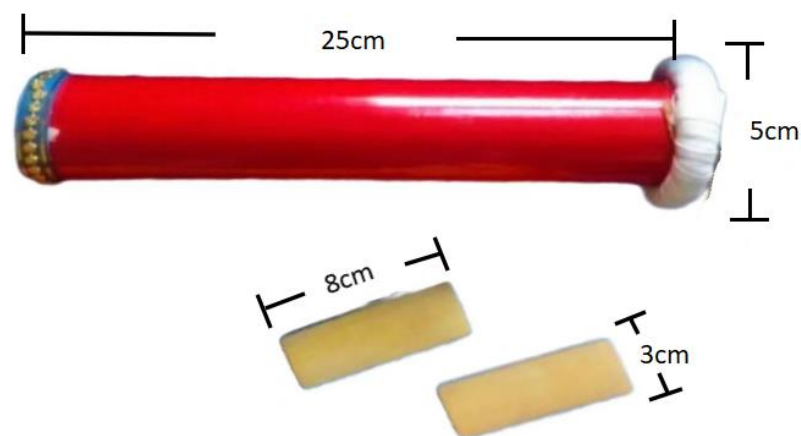


Figure 6 Putian "Bangu Dong" performs instrumental "bangu" and bamboo board

Source: Wu Mengchun (2022)

Bangu Dong The performance form is simple and lively, the accompaniment instrument is light, the performance venue is flexible, easy to spread. In the singing, with the change and transformation of the rhyme, tone, tone, emotion, the singing can sing a variety of different tunes, the language is popular and the story is close to life, the tune can change freely with the meaning content of the words, the drum, plate is also rich and diverse, everyone can hum a paragraph. Therefore, the form of "Bangu Dong" singing, known as the "beggar's song", has been handed down from generation to generation. From the form of "Bangu Dong" performance, there are duet, group singing, sitting singing, performance singing and other forms.

The melody of "Bangu Dong" mostly changes according to the different lyrics, and is more improvised. In the "Bangu Dong" artists sing, they can sing a variety of different tunes with a basic tune, along with the change and transformation of the rhyme, tone, tone and emotion of the lyrics. "Bangu Dong" performance usually has a strong skill before the opening, the end of the drum playing, also a end, accompaniment drums composed of four different percussion techniques, so as to produce different sound, namely: first, with the index finger or middle finger to hit the heart, a loud sound; two is, the edge of the "side drum" with the index finger or middle finger to hit the drum, a clear sound; third is the "drum" with the index finger and middle finger to hit the drum surface; four is the "drum" with the middle and index finger to hit the drum surface, issued a depressed low voice.



Figure 7 Putian "Bangu Dong" Sitting Performance Scene

Source: Wu Mengchun (2022)



Figure 8 Putian "Bangu Dong" Performance Scene

Source: Wu Mengchun (2022)

To sum up, it can be seen that the "musical performance of" Bangu Dong "is eclectic, rich and colorful artistic characteristics, which also makes the" Bangu Dong "form simple and lively, the accompaniment instruments are light, the performance venue is flexible and easy to spread. Secondly, as a unique folk art in Putian area, "Bangu Dong" is sung in Putian dialect, which is easy to arouse the resonance of local

people and become the spiritual bond to maintain their homesickness. Thirdly, from the perspective of music culture, on the one hand, "Bangu Dong" inherits the tradition of ancient music, can still find many musical elements of music phenomena in various periods in the central plains inland; on the other hand, it integrates into the local charm, like ancient and modern, with strong and profound regional cultural characteristics, its singing tune is different from "Putian", help to explore the different development of ancient Chinese music culture in Putian.

5.1.2 Analysis of selected works of“ Bangu Dong”

The artistic features of the "Bangu Dong" are very distinctive. The melody comes from the folk, close to the cultural characteristics of Putian; it uses local language, and is different from other musical forms. On the other hand, Bangu Dong has a lot of impromptu elements, According to the recommendation, I chose "Yi Duo Jiao" for analysis, mainly from two aspects of melody and lyrics.

Yi Duo Jiao

Phrasc 1

subphrase 1 subphrase 2 subphrase 3

Yu lou qian bai gao shen tan, Wo er ren
 玉 楼 前 拜 告 神 坛, 我 二 人

Phrasc 3

subphrase 4 subphrase 5 subphrase 6 subphrase 7

xin di ming tan, Jie yi zuo (zuo zuo) xiong mei, (zuo xiong mei),
 心 地 明 坦, 结 义 做 (做 做) 兄 妹, (做 兄 妹),

Phrasc 4

subphrase 8 subphrase 9 subphrase 10

Sheng si gong huan nan, Sui fei qin gu rou, Ye yu
 生 死 共 患 难, 虽 非 亲 骨 肉, 也 与

Phrasc 6

subphrase 11 subphrase 12

tong bao yi ban.
 同 胞 一 般。

Figure 9 It is a "Bangu Dong" piece called "Yi Duo Jiao"

Source: Researcher

5.1.2.1 Music structure

Table 3 The musical periods of “Yi Duo Jiao”

Yi Duo Jiao				
Phrase1	Phrase2	Phrase3	Phrase4	Phrase5
Subphrase	Subphrase	Subphrase	Subphrase	Subphrase
1-2	3-4	5-7	8-9	10-12

Source: Researcher

First, let's look at the theme melody of the music:

Yu lou qian bai gao shen tan, Wo er ren

The Theme melody of this composition has a Chinese national character, which is reflected in both Scale and Motive. In terms of Scale, It's based on Pentatonic Scale from China (On the surface, The scale is missing the IV and VII tones based on the Major key, Therefore E and bB of F major do not appear in the theme). In terms of Motive, This composition has no clary motive in begin of most phrases, This is because the composition is based on the dialect of “PuTian”. But has cleary motive in end of most phrase(bar2-2; bar5-5; bar9-10; bar13-13; bar15-16; bar18-19) as follows:

Wo er ren xin di ming tan,

Phrase 3

subphrase 5 subphrase 6

Jie yi zuo (zuo zuo) xiong mei, (zuo xiong mei),

The two examples above have different end notes, but the Interval relationship is the same, as follow chart:

Table 4 Structural changes of the "Yi Duo Jiao"

Phrase:	End of Subphrase3	Subphrase6-7
Note:	C-A-G-F	G-E-D-C
Interval:	Minor3rd; Major2nd; Major2nd	Minor3rd; Major2nd; Major2nd

The same Interval relationship is because it's different key of both, The scale of F Pentatonic is F-G-A-C-D; The scale of C Pentatonic is C-D-E-G-A:

Chinese Traditional Pentatonic F Chinese Traditional Pentatonic C

F C

Therefore, the development of the theme melody is apparent in the dialectal changes in the pre-Phrase and the repetition of the post-Phrase.

Secondly, We will discuss text and mood of the composition.

This piece is folk music, The lyrics rhyme in the pronunciation of "PuTian". Beyond that, there is a storyline in the lyrics: It is mainly a description of a great love story, in which they are not born on the same day but wish to die on the same day; they

are not related by blood but can live and die together (these are some of the common Chinese ways of expressing the depth of their feelings).

Phrase 4

subphrase 8 subphrase 9

Sheng si gong huan nan, Sui fei qin gu rou,

The first half of the music is Exposition of the story, the performance of two vows. The second half is Development of the story, More of an emotional expression.

Phrase 5

subphrase 10 subphrase 11

Ye yu tong bao yi

Phrase 6

subphrase 12

ban.

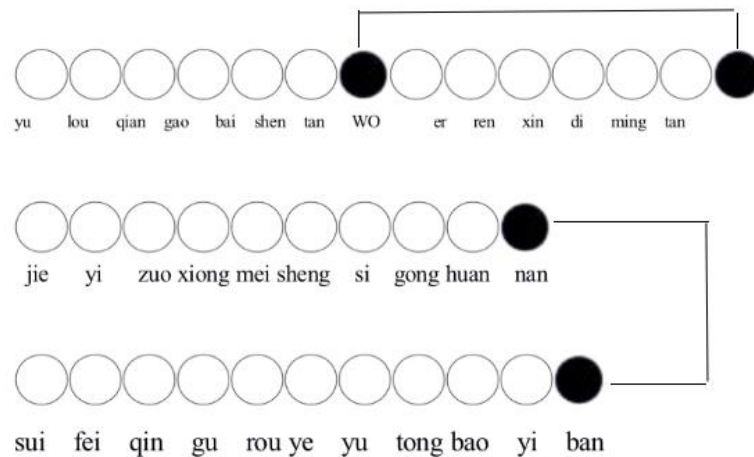
5.1.2.2 Relationship between Text and Melodic Phrase

Table 5 Relationship between Text and Melodic Phrase

Source: Researcher

Phrase	Text	Meaning of the text	Word
1	Yu Lou Qian Gao Bai Shen Tang	In front of the temple, say goodbye to the gods	7
2	Wo Er Ren Xin Di Ming Tang	Both of us know that	7
3	Jie Yi Zuo Xiong Mei Zuo Xiong Mei	Our relationship is just like a brother and sister	8
4	Sheng Si Hong Huang Nan , Sui Fei Qin Gu Rou	To be together, though not the same mother's child	10
5	Ye Yu Tong Bao Yi Ban	But just like their compatriots	6

Through the analysis of the lyrics and melody, we find that the lyrics rhyme, in line with the aesthetic appreciation of Chinese poetry and language. Its musical image is the image of a man and two women sworn in front of the altar. Although they were not born on the same day, I hope to die on the same day. Although not the same blood, but it can life and death.



this composition is End Rhythm by “An” of all lyrics phrase. Occasionally, however, the "O" vowel appears, which is the contrast rhythm of all.

Through this small repertoire, we can see the artistic characteristics of Gu Dong, which is also the characteristics of Chinese traditional music.

5.2 Shi Yin Ba Yue

5.2.1 "Shi Yin Ba Yue" instrument and singing

In the category of Putian folk instrumental music performance art, the most representative is the ""Shi Yin Ba Yue" instrumental music performance art. "Shi Yin Ba Yue" is a kind of folk instrumental music that Putian people enjoy very much. As the "Shi Yin Ba Yue" combines the northern and southern, coastal and inland cultural styles, its tunes have different styles, such as sadness, solemnity and festivity. According to the introduction of the artist Shi Deren of Qianlian Village in Putian, the tune style of "Shi Yin Ba Yue" includes sadness, solemnity and joy. Different tunes can be played on different occasions: Gods worship, Ode to the Virgin Mother on Mazu's birthday, and Golden Light and Jade Shock on her birthday. In addition to stepping on the streets on festivals, in ordinary days, whether playing "Shi Yin Ba Yue" in the simple and unsophisticated Ah Wu Tingzai or in the old street where people come and go, or in the corner of the people's courtyard, there is a unique folk custom.

"Shi Yin Ba Yue" in Putian has been passed down to the present. The instruments used in Putian are different from one another, mainly orchestral. It can be seen that ""Shi Yin Ba Yue" has both the rough style of northern Chinese music and the gentle style of southern silk and bamboo music. The difference between "Shi Yin" and ""Ba Yue" is that it is mainly sung, the singer is mostly children, singing melodious, warm atmosphere. The singing content is mostly selected from Puxian opera, which is well received by the masses



Figure 10 Putian "Shi Yin Ba Yue" Performance Scene

Source: Researcher

The "Shi Yin " is characterized by its emphasis on stopping beats. The basic characteristics of the performance are the single slide of the flute, the short bow of the string instrument, and the rhythm of "three, five and seven" emphasized by the plucked instrument. Another feature is that it can be played sitting and standing up. When playing standing up, the bow is usually even, the step is regular, and the rhythm is brisk. Ten Sounds is named after the ten Musical Instruments used in the performance. The ten Musical Instruments are "San Xian", "Ba Jiao Qin", "Pi Pa", "Si hu", "Wen Zheng Qin", "Er Hu", "Cu Zheng", "Yang Qin", "Di Zi", "Su Di".

"Wu Shi Yin" is widely popular, covering the urban and rural areas of Putian and surrounding areas and overseas Chinese in Putian, Southeast Asia. The instrument used for "DiZi", "SiHu", "ErHu", "Er", "San Xian", "Ba Jiao Qin", "Wu Shi Yin" wu ten form of singing and sit play two, sit in the form of informal, common is eight arrangement line team has a fixed position, singing every two people a line, if it is the evening play, by two children lamp lead. The performance characteristics of "Wu Ten Sound" are loud sound, majestic timbre and strong sense of rhythm.

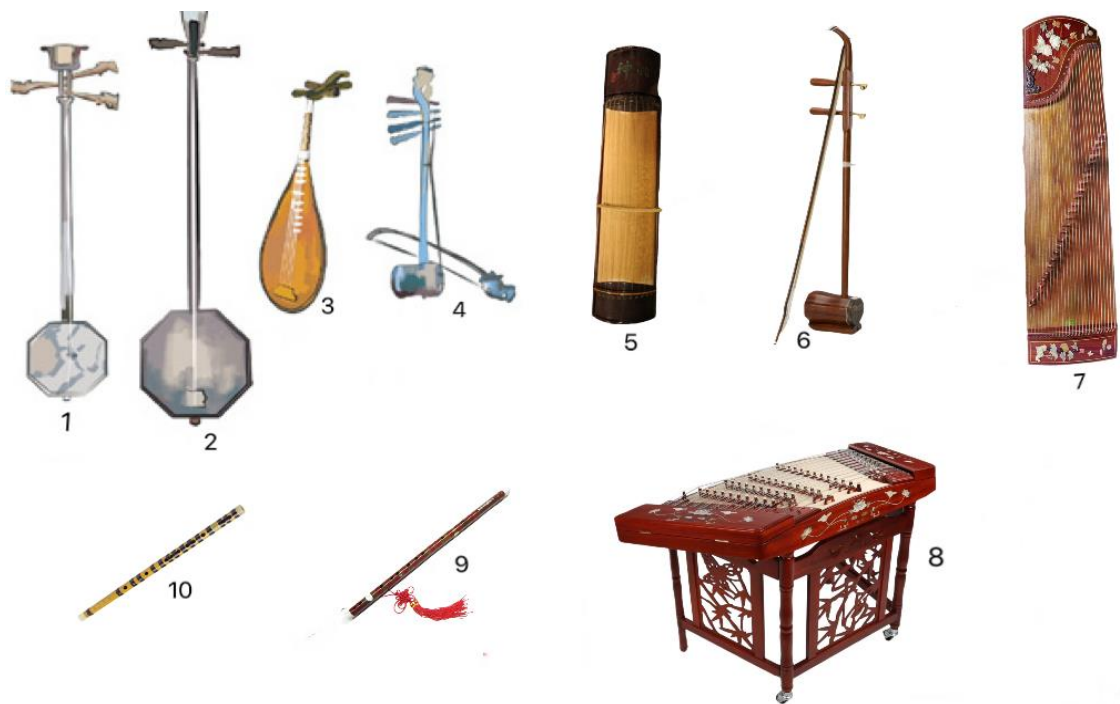


Figure 11 The principal instrument of the "Shi Yin Ba Yue"

Source: Researcher

- 1) San Xian : plucked instrument, three string tone dry, high volume. Put the music on your lap and play it with a dial.
- 2) Ba Jiao Qin: The plucked instrument, soft timbre, playing with the left hand to press the string, the right hand to play.
- 3) Pi Pa: Play the instrument, playing upright holding, the left hand press the string, the right hand five fingers playing, bright, crisp.
- 4) Si Hu: Pull the string instrument, the timbre is clear and melodious, when playing, the left hand presses the string, the right hand pulls the bow.
- 5) Wen Zheng Qin: Because it is shaped like a pillow, there is also a name called "pillow organ". "Wen Zheng Qin" has 11 strings, soft and elegant timbre and a wide range, which can be played with plucked or pulling strings.

6) Er Hu: It is the main musical instrument in Chinese folk music family, and the timbre is close to human voice, with singing and sense of telling. When playing, put it on the leg, press the string with the left hand, and pull the bow with the right hand.

7) Gu Zheng: Playing instruments, wide range, beautiful timbre, one of the unique national instruments in China.

8) Su Di: The biggest advantage of Chinese wind blowing instrument is its wide range, full timbre, clear, and can easily blow the highest sound.

9) Di Zi: The biggest advantage of Chinese wind blowing instrument is its wide range, full timbre, clear, and can easily blow the highest sound.

10) Yang Qin: It is a commonly used percussion instrument in China, with high volume, bright timbre and extremely rich expressive force.

The performance of "Shi Yin Ba Yue", depending on the instrument and singing, can be divided into "Wen Shi Yin" and "Wu Shi Yin".

"Wen Shi Yin" is not popular in many areas, including "Wen Zheng Qin", "SiHu" and "PiPa". Its main instrument "Wen Zheng Qin" is the first string instrument in the Tang Dynasty, and is known as "living fossil of folk instrument". "Wen Shi Yin" comes with female singing, and the music is slow and quaint. There are two forms of singing singing and sitting singing. Walking singing line has a fixed arrangement, each two people a line, during the day by two people raise the flag to open the way, at night by two children carry the light guide. In Putian music, the tune of "Ten notes" is simple and elegant in style and unique. Its speed is slow, slow in rhythm, euphemistic in melody, less words and more words. There is the metaphor of "singing a sentence can walk half a village".

"Wu Shi Yin" is widely popular, covering the urban and rural areas of Putian and surrounding areas and overseas Chinese in Putian, Southeast Asia. The instrument used for "DiZi" "SiHu", "ErHu" Er ", " San Xian ", " Ba Jiao Qin ", " Wu Shi Yin " wu ten form of singing and sit play two, sit in the form of informal, common is eight arrangement line team has a fixed position, singing every two people a line, if it is the

evening play, by two children lamp lead. The performance characteristics of "Wu Ten Sound" are loud sound, majestic timbre and strong sense of rhythm.

5.2.2 Analysis of selected repertoire of "Shi Yin Ba Yue"

The music style of "Shi Yin Ba Yue" is very comprehensive, because it has both the bold of northern music and the delicacy of southern music. In addition, the charm of the distant singing, is loved and accepted by the public. The “ Lan She Xiang” shown in the score is a representative of it.

Lan She Xiang

Phrasc 1
subphrase 1 subphrase 2 subphrase 3

Lan She Xiangreng hai zai, Pei huan sheng jian yuan, Liu si qian re
兰麝香仍还在, 佩环声渐远, 柳丝牵惹

Phrasc 3
subphrase 4 subphrase 5 subphrase 6

tao hua mian,
桃花面。

Phrasc 4 Phrasc 5
subphrase 7 subphrase 8 subphrase 9

zhe bian shi he nan kai feng fu xiang gong jia, Na bian shi nan hai
这边是河南开封府相公家, 那边是南海

subphrase 10 subphrase 11

shui yue guan shi yin xian.
水月 观世 音 现。

Figure 12 It is a "Shi Yin Ba Yue" piece called "Lan She Xiang"

Source: Researcher

5.2.2.1 Music structure

Table 6 The musical periods of “Lan She Xiang”

Hun Jia Ge				
Phrase1	Phrase2	Phrase3	Phrase4	Phrase5
Subphrase	Subphrase	Subphrase	Subphrase	Subphrase
1-2	3-4	5-6	7-8	9-11

Source: Researcher

First, let's look at the Theme Melody of the music.

Lan She Xiangreng hai zai,

The Theme melody of this composition has a Chinese national character, which is reflected in both *Rhythm, Scale and Melody progression*. In terms of Rhythm, It uses complex rhythmic patterns and based on 2/4 metre. In terms of Scale, It is China traditional Pentatonic Scale and based on F (F,G,A,C,D). In terms of Melody Progression, It use large leap wise in melody and based on Pentatonic scale. Noteworthy, This composition has no clearly Motive, because the Composition may have been transformed from the 'PuTian' dialect. Therefore it is necessary to analyse other phrases:



Pei huan sheng jian yuan,

The subphrase is a development of subphrase 1 on Motive. But unlike Beethoven, Motive's development has a clear logic, because it follows the principles of the "PuTian" dialect.

The Phrase 3 include subphrase3 and4 is mosly contrast phrase of Theme Melody. Contrasts can be found in Melody Progression and Begin of phrase. In terms of Melody Progression, Subphrase 3 have large leap wise F to D, it's Interval Major 6th. In begin of phrase,subphrase3 is begin at up beat, it's contrast for Theme melody.

Phase 3, it is a Transition part of the original composition. In terms of orchestration, There is only the instrument playing, but not singing melodic sense, and Phrase 2 echo.

Phrasc 4

subphrase 7 subphrase 8

zhe bian shi he nan kai feng fu xiang gong jia,

In phrase4 and 5, These almost like a Development based on phrase2.

Finally, In terms of scale, it's thoroughly Chinese Pentatonic scale and does not have any modulation. On the surface, the modulation is like F major with the IV and VII notes removed.

Chinese Traditional Pentatonic F



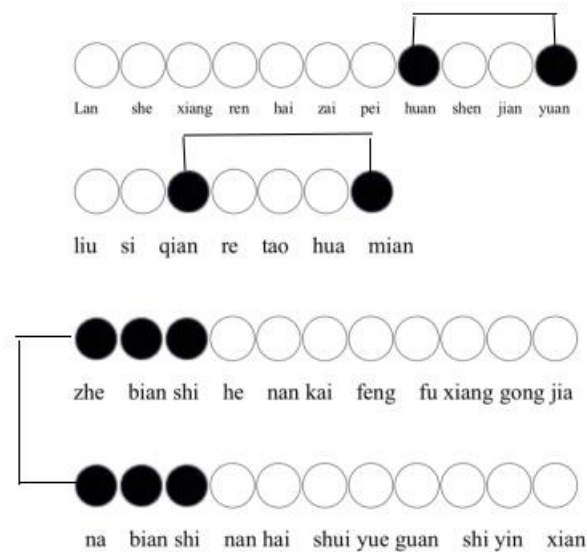
5.2.2.2 Relationship between Text and Melodic Phrase

Table 7 The lyrics content of “Lan She Xiang”

Phrase	Text	Meaning of the text	Word
1	Lan She Xiang Hai Zai Pei Huan Sheng Jian Yuan	The footsteps grew farther and farther away, but the fragrance still filled the air.	10
2	Liu Si Jian Re Tao Hua Mian	Spring willow branches, remind people of that beautiful girl.	7
4	Zhe Bian Shi He Nan Kai Fen Fu Xiang Gong Jia	One is in the north, one is in the south, one is a man and the other is a god.	21
5	Na Bian Shi Nan Hai Shui Yue Guang Shi Yi		

Source: Researcher

We look at the mood of the music. It is about the love between the scholar Zhang Sheng and Cui Yingying. From "human face peach blossom set each other red", peach blossom face has become the synonym of beauty. "In the past, I went to go, willows Yiyi", the willows in the Book of Songs is a symbol of spring, and with a touch of grief. And after the processing of literati, willow branch is more annoying worry silk. Lyrics and appropriate music, a young woman image show in front of us.



In terms of the meter of the lyrics, this work is in dialect and it does not follow strict rhyming rules. It does not follow strict rhyming rules, but the end rhymes all have the vowel 'a' in them.

In terms of rhythm of lyrics, this composition is End Rhythm in phrase 1 and 2 by "an". and phrase 3-4 is Top rhyming by "Bian Shi". But in general, the rules of rhyme in this composition are not prominent.

"Here is Henan Kaifeng mansion photograph public, there is the south China sea moon", a north south, one person one god, two sharp contrast, and with the structure of the parallel sentences, the people's emotion and belief in god, make the expression of music not only stay in the level of people, but rose to the level of religious emotion, more sublimation, more real certainty.

5.3 Puxian Opera

"PuXian opera" art, inherit and carry forward the long history of PuXian essence of folk culture and art tradition, in the process of hundreds of years of development, in order to express the content and shape the needs of the characters, gradually formed a complete set of dance movement system and human body aesthetic law at the same time formed with the story, singing white, instrument rhythm with very harmonious external form, is more distinct than the general drama of art characteristics.

In Putian area, due to the unique and limitation of dialect, the performing art culture of "Putian Opera" is only accessible to a certain extent, so it still retains the ancient performance characteristics with obvious local colors."Puxian Opera" music is gradually formed by absorbing foreign music components on the basis of folk music and rap art. In addition, it also absorbs and incorporates the musical elements of Putian's native music "Shi Yin Ba Yue".



Figure 13 Putian Theater performs Puxian Opera "The First Scholar and the Beggar"

Source: Researcher

5.3.1 Analysis of the musical instruments and performances of“ Puxian Opera”

The general audience's evaluation of drama performance is divided into front stage and backstage stage. More viewers only focus on the performance of the front desk, and "ignore" the role of the back desk. It's like eating a chef and caring a little about what the chef adds to it. The backstage of the play is roughly similar to the "back kitchen". The function of the backstage of Putian Opera is generally consistent with that of other operas, nothing more than "musical instrument" accompaniment.

The reform and development of the Musical Instruments used in the backstage of Putian Opera are basically compatible with the reform and development of Putian Opera. The instruments used in Puxian Opera are traditional instruments, which are mostly the same as "Shi Yin Ba Ye". Its role is in the whole performance process, or for the front stage accompaniment. It can be divided into wind blowing instruments, pull string instruments, and plucked instruments.



Figure 14 The main musical instrument of the Puxian Opera

Source: Researcher

Table 8 The instrumental composition of the "Shi yin ba yue"

Musical instrument category	number	Instrument name
Blowing pipe music	1	Di Zi
	2	Suo Na
Pull string instrument	3	Er Hu
	4	Si Hu
Pop-up instruments	5	Pi Pa
	6	Ba Jiao Qin

1) "Di Zi": 9) The biggest advantage of Chinese wind blowing instrument is its wide range, full timbre, clear, and can easily blow the highest sound.

2) "Suo Na": It is the most representative "national wind instrument" in China, which has a unique timbre and a strong penetrating power.

3) "Er Hu": It is the main musical instrument in Chinese folk music family, and the timbre is close to human voice, with singing and sense of telling. When playing, put it on the leg, press the string with the left hand, and pull the bow with the right hand.

4) "Si Hu": Pull the string instrument, the timbre is clear and melodious, when playing, the left hand presses the string, the right hand pulls the bow.

5) "Pi Pa": Play the instrument, playing upright holding, the left hand press the string, the right hand five fingers playing, bright, crisp.

6) "Ba Jiao Qin": The plucked instrument, soft timbre, playing with the left hand to press the string, the right hand to play.

The accompaniment instruments of "Puxian Opera" are very similar to "Shi Yin Ba Yue", such as "flute", "Sihu" and "octagonal qin".

From the analysis of the performance form of "Puxian Opera", Puxian Opera has solo, duet, singing, singing, helping singing and backing singing. According to the tradition of Putian opera, the singing skills of the actors are highly valued. When

singing, the requirements of clear words, breathing pay attention to the power of the antian, do according to the word line cavity, with cavity with love, entangle wan fold, sound and emotion. Generally speaking, the singing of "Sheng" and "Dan" is more elegant and beautiful, the singing of "beautiful makeup" and "Mo" is more bold and uninhibited, and the singing of "ugly" is more vulgar and humorous. Singing mainly by the drum master and by the background actors to sing two forms, performance practice, some only help one or several sentences, and some from beginning to end, all the singing; Putian opera is the front actors only perform, the background singing, but later because of performance needs, troupe flow, and more in the square, so gradually focus on the appearance of the dance and exaggerated performance, but not very attention to singing. In terms of chanting bai, the chanting bai of Putian Opera pays attention to clear words and sentences, heavy weight, roles such as sheng and Dan, with rhyme, music, beautiful makeup, end, ugly and other roles are more popular, close to daily spoken English. It can be seen that Putian Opera can become a unique opera drama, in which the popular singing is essential.

5.3.2 Analysis of the selected works of "Putian Xian Opera"

According to the recommendation of the informant, I chose Shi Liu Hong as the analysis object. This is a song written by the famous ancient poet "Li Bai".

Shi Liu Hong

Phrase 1
subphrase 1

Phrase 2
subphrase 2

subphrase 3

ke ai
可爱

Phrase 3
subphrase 4

subphrase 5

subphrase 6

pu xian xi, (pu xian xi,) feng liu shi dai chuan, (shi dai chuan,)
莆仙戏, (莆仙戏,) 风流世代传, (世代传,)

Phrase 4
Phrase 7

Phrase 8

Phrase 9

xian ge ba bai qu, zhu yu wu qian pian, a.....
弦歌八百曲, 珠玉五千篇, 啊

Phrase 6
Phrase 10

Phrase 11

Phrase 12

(xian ge ba bai qu, zhu yu wu qian pian.)
(弦歌八百曲, 珠玉五千篇,)

Figure 15 It is a "Puxian Opera" piece called "Shi liu Hong"

Source: Researcher

For this concise music, we analyze it from the aspects of musical theme, mood, musical structure and scale.

5.3.2.1 Music structure

Table 9 The musical periods of “Shi Liu Hong”

Shi Liu Hong					
Phrase1	Phrase2	Phrase3	Phrase4	Phrase5	Phrase6
Subphrase	Subphrase	Subphrase	Subphrase	Subphrase	Subphrase
1-2	3-4	5-6	7-8	9-10	11-12

Source: Researcher

In Phrase 1, It is Introduction of the song, It's tutti from Chinese national orchestra. Its special focus is on Scale, We can list the tone from it D, E, F#, G, A, B, C#. It seem like D Major key but not. It is still the Chinese national Pentatonic scale but with the addition of VII and IV (#C and G), The function of #C and G like Passing tone or Neighbor tone in Major key. It is intended to be more decorative or colourful and has no relation to harmony or Key.



In Phrase 2, It is Exposition or Theme melody of the composition. It consist of two part subphrase 3 and subphrase 4. The two part is contrast material in terms of Motive. The Motive material of Subphrase3 is Wrap-around type melody, Emphasis Interval 4th; The Motive material of Subphrase4 is short scale type, all of interval is Major 2nd or Minor 2nd, and emphasis interval 5th.

Phrase 2

subphrase 3

subphrase 4

ke ai pu xian xi, (pu xian xi,) S

The Phrase3 is Parallel Relationship with Phrase2. There are micro developments in motivation.

Phrase 3

subphrase 5

subphrase 6

feng liu shi dai chuan, (shi dai chuan,)

The Phrase 4 is changed Rhythm pattern and Counterpoint. In terms of Rhythm, There have some elements from Triple beat, The Subphrase7 and 8 Can be treated as a two 2+2+2 pattern. In terms of Counterpoint, Voice alternates with orchestra, This form like Episode from fugue.

Phrase 4

Phrase 7

Phrase 8

xian ge ba bai qu, zhu yu wu qian pian,

Phrase5 and 6 is outro phrase and codette of this composition.

Phrase 6

Phrase 10

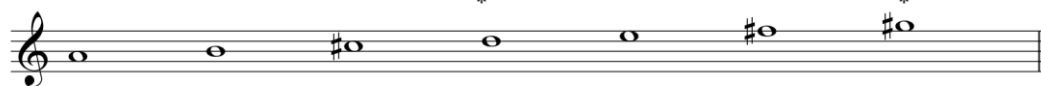
Phrase 11

Phrase 12

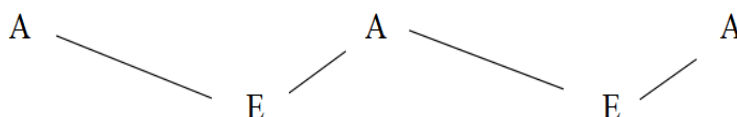
(xian ge ba bai qu, zhu yu wu qian pian.)

Overall, this work is a Chinese Traditional Pentatonic Scale. The tonic is D but Centre tone is A. Below is an illustration of its central tone:

Chinese Traditional Pentatonic A with VII and IV *



* is add tone of this scale



5.3.2.2 Relationship between Text and Melodic Phrase

Secondly, we will discuss Mood of this composition:

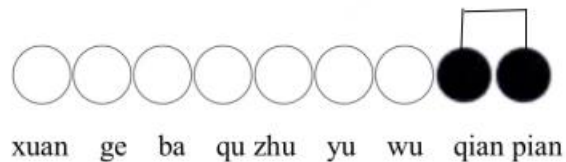
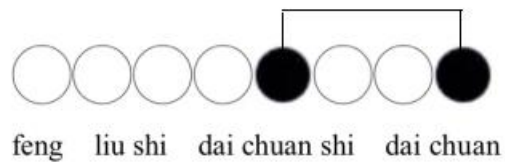
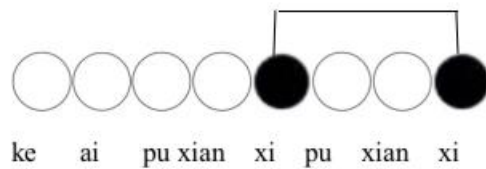
Table 10 The lyrics content of “Shi Liu Hong”

Phrase	Text	Meaning of the text	Word
1	Song prelude		
2	Ke Ai Pu Xian Xi (Pu Xian XI)	The favorite Putian Opera (Putian Opera)	8
3	Feng Liu Shi Dai Chuan (Shi Dai Chuan)	Generations of people have loved it	8
4	Xian Ge Ba Bai Qu Zhu Yu Wu Qian Pian	Puxian Opera has a long history and has many excellent works	10
5	a	A "A" word is sung with many musical notes, representing the expression of emotion	1

6	Xian Ge Ba Bai Qu Zhu Yu Wu Qian Pian	Same as in the Phrase4	10
---	--	------------------------	----

This classic "garnet red" is Putian people's praise of "Puxian opera" works. Fully expressed people's love for "Puxian opera".

In terms of meter, the work has a 'u' vowel in the first and third lines and an 'an' vowel in the second and fourth lines.



In terms of rhythm of lyrics, This composition is double rhythm in 1-2 phrase of lyrics by "xi" and "chuan". In 3rd phrase of lyrics, it is repetition rhythm of "qian". Overall, the composition has a strong rhythm.

CHAPTER VI

CONCLUSION, DISCUSSION AND SUGGESTION

In this study It has two objectives

- 1) To investigate the history of Putian folk songs in Fujian Province, China
- 2) To Analyze the song selected of folk song in Putian, Fujian China.

Using the method of collecting field data and document data the results of the study can be summarized as follows:

6.1 Conclusion

6.1.1 History of coastal music in Putian, Fujian, China

Although Putian is located in a secluded area near the sea, its economy is relatively developed. Therefore, Putian's diversified culture is formed, and the diversified culture also gives rise to colorful music categories. Since the Tang Dynasty, there have been records about songs, dances, music and operas prevailing in Putian. By the Ming and Qing Dynasties, the folk had a very rich variety of music and dance, such as "ten tones and eight music", "Bang Drum", "Puxian Opera" and so on. Throughout history, Putian culture is mainly derived from three aspects: first, the remains of the ancient Minyue culture; Second, the introduction of the Han culture in the Central Plains since the Han and Tang Dynasties; Third, during the Song, Yuan, Ming and Qing Dynasties, Arab, Persian and European cultures gradually penetrated. In this cultural structure, the Central Plains Han culture is its main body. However, as a regional culture, Putian culture is unique because it has long been deeply rooted in the coastal land and is good at absorbing and integrating different cultures. It can be seen that the natural environment and social conditions of Putian make the cultural connotation of this region inherit the essence of the Han culture in Central Plains, and because it is located in the coastal area, influenced by the coastal indigenous culture, a distinctive regional cultural color has been formed.

6.1.2 The musical characteristics of Putian coastal music

The e researchers divided the Putian coastal music into three parts: "Bangu Dong" "Shi Yin Ba Yue" "Puxian opera".

In terms of the development of structural pitch: the melodic outline of Putian coastal music is mostly represented by up-down alternating movement and "free pedal" mode. The melody outline of each song is relatively fixed and single. From the beginning of the music to the end, there are basically one or two melodies that alternate.

The relationship between lyrics and melodic phrases: Lyrics are all about life.

With strong national characteristics. Most of them come from descriptions of the nation's unique social life, historical process and cultural traditions. The lyrics are simple, rhyming, and the song has a lot of modal auxiliary words to express their feelings.

In terms of scale: mainly pentatonic mode. Through the application of scale system, the music shows the characteristics of traditional Chinese pentatonic scale system.

The relationship between lyrics and phrases: The lyrics are based on the life and culture of Putian, and are closely related to Putian's festivals, beliefs and language. The lyrics rhyme simply, with lots of interjections to express emotion.

6.2 Discussion

6.2.1 According to the survey results of the status quo of Putian coastal folk songs

Although Putian coastal music is rich and colorful, the author found in the process of investigation and research that the most representative music culture in Putian, such as singing "Bangu Dong", instrumental music "Shi Yin Ba Yue", and opera "Puxian Opera", all have more or less performers and inheritors who are dying as they get older, and are facing greater risk of loss and loss. In terms of performance style and performance form, there are also performance phenomena of traditional tune deletion, vocal cavity transformation and other programs. In terms of music style performance, there are signs of being assimilated by music from other regions.

At the same time, from the perspective of communication, it can be seen that most of the people who are interested in Putian traditional music are middle-aged people, while most of the young people are not interested in it. Therefore, Putian

traditional music cannot meet the requirements of the new era. If these old traditions are lost, Putian local music is likely to decline and be eliminated by the times. In addition, in all kinds of traditional music categories, performance talents and art guidance are also facing a shortage of talents, teachers and funds.

The emergence of these problems has greatly hindered the protection and inheritance of Putian music culture.

6.3 Suggestions

Putian traditional music culture is a treasure in the treasure house of Chinese and world music art. It inherits the essence and charm of China's long music culture and art, and should be protected and inherited. Based on the investigation and research, the author puts forward the following suggestions for the problems and difficulties faced by Putian's traditional music development.

6.3.1 As a government and cultural department, it should allocate special rescue and support funds. On the one hand, it should comprehensively collect and summarize Putian traditional music and culture materials, and expand the social influence of Putian music culture among young people by opening up Putian music and culture special magazines, special editions, etc.

6.3.2 With the development of digitalization, we should make more use of multimedia production technology to produce publicity videos and related special albums of Putian music culture, so that the public and young people can perceive the artistic connotation and performance style of Putian music culture in an intuitive image.

6.3.3 Improve and strengthen the training and education of music academies, professional and folk performance groups on the performance level of traditional Putian music, and present the artistic charm of Putian music in its original way; Search for and hire folk Putian music performers, and restore the performance form and way of Putian's original ecological music by interviewing and recording them, so as to pave the way for the performance groups to carry out inheritance performance and provide material guarantee for the long-term protection and inheritance of Putian music art.

6.3.4 Pay attention to the necessary innovation of Putian traditional music performance practice. On the basis of retaining the original performance form, performance skills and vocal rhythm, it is necessary to appropriately combine the new cultural elements of the times to make necessary innovations in music performance practice, so that it can be integrated into modern stories and content, create works that meet the aesthetic preferences of various groups, and promote the protection and inheritance of Putian traditional music.

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**Appendix I:
The Western Music Notations**

1)

Lan She Xiang

Transcription by Wu Mengchun

Lan She Xiangreng hai zai, Pei huan sheng jian yuan, Liu si qian re
兰麝香仍还在, 佩环声渐远, 柳丝牵惹

tao hua mian,
桃花面。

zhe bian shi he nan kai feng fu xiang gong jia, Na bian shi nan hai
这边是河南开封府相公家, 那边是南海

shui yue guan shi yin xian.
水月观世音现。

3)

Shi Liu Hong

Transcription by Wu Mengchun

ke ai
可爱

pu xian xi, (pu xian xi,) feng liu shi dai chuan, (shi dai chuan,)
莆仙戏, (莆仙戏,) 风流世代传, (世代传,)

xian ge ba bai qu, zhu yu wu qian pian, a.....
弦歌八百曲, 珠玉五千篇, 啊

(xian ge ba bai qu, zhu yu wu qian pian.)
(弦歌八百曲, 珠玉五千篇,)



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4)

The old man planted melons

Transcription by Wu Mengchun

Fang Zhe Gua, Gua Zhi,
 放 这 瓜、 瓜 籽，
 Xin Li Yue Xiang Yue Cai Yi!
 心 里 越 想 越 猜 疑！
 Jin Dan Zai Zhong
 今 旦 栽 种
 Cheng Kong Fei Qi Shi.
 诚 恐 非 其 时。
 Ruo Ran Bu Cheng Zhang
 若 然 不 成 长，
 Wang Zi Fei Xin Ji. (X) Zi Xi
 枉 自 费 心 机。 (X) 仔 细
 Yan Qiu, You Duo Shi. Ni Qie Bu Bi
 研 求， 有 多 时。 你 且 不 必
 Nen Cai Yi, (X) Neng Ping Zhe Hua Xin Zhong Zi Huan Xi.
 恁 猜 疑， (X) 能 凭 这 话 心 中 自 欢 喜。
 (X) Yin Qin Pei Yang, Shou Huo Din You Qi.
 (X) 殷 勤 培 养， 收 获 定 有 期。
 (X) Gua Tian Si Shou Le Ye Yi Yi! (X) Gua Tian
 (X) 瓜 田 厮 守， 乐 也 怡 怡！ (X) 瓜 田
 Si Shou Le Ye Yi Yi!
 厮 守 乐 也 怡 怡！

5)

Hope home

Transcription by Wu Mengchun

6 Du 独 Zi 自 Xing 行 Lai 来,

11 Yue 月 Ying 影 Sui 随 Shen 身, (X) Man 满 (X)

16 Yuan 园 Shuang 霜 Xue 雪 Leng 冷 Ru 如 Bing. 冰。

21 Xi 蟋 Shuai 蟀 Sheng 声 Jiao, 叫, (X) Nao 闹 (X)

26 Hua 花 Yin. 蔭。 (X) Xiang 香 wei 味 Chen 沉 Chen 沉 (X) Suan 算 (X)

31 Lai 来 Zhen 真 Ge 个 Man 满 Qing 青 Tian. 天。

35 Zhe 这 Zheng 正 Shi 是 Shen 深 Ji 寂 (X) Tin 亭 (X)

40 Qian, 前, Li 礼 Bai 拜 Qian 虔 Cheng. 诚

47 Tin 亭 Qian, 前, Li 礼 Bai 拜

Qian 虔 Cheng 诚。

6)

Zhuo Wenjun

Xing Guo Zhe, Zhe Xi Xiang,
行过这、这西厢，

5 Ting Wen Qing Sheng Xiang.
听闻琴声响。

9 (X) Wang Xian Han, Han Xiang Ru,
(X) 往先汉、汉相如，

14 Yin Yuan Zhu Zhe Qin Shang.
姻缘住这琴上。

18 Tiao Long Wen Jun (X) Tiao Long Zhuo Wen Jun,
调弄文君 (X) 调弄卓文君，

22 Zi Suan Pi Huai Si Xiang。
自算怀、怀思想。

26 Ren Nai Ru, Gu Luan Gua Feng, Ren Nai Ru, Gu Luan Gua
任耐汝，孤鸾寡凤，任耐汝，孤鸾寡

31 Feng, Xiang Bu Cheng Dui Yuan Yang。
凤，想卜成对鸳鸯。

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