



Sichuan Qingyin Performance in China; The Transmission Process, Obstruction and
Way to Resolve

Sha Xin

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music

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DEGREE	Doctor of Philosophy	MAJOR	Music
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ABSTRACT

This study is “Sichuan Qingyin Performance in China; The Transmission Process, Obstruction and Way to Resolve”. The study employed the qualitative research methodology of ethnomusicology. The objectives are 1) To investigate the development of Sichuan Qingyin performance in China. 2) To analyze the characteristic of Sichuan Qingyin performance in Sichuan and Chongqing, China. 3) To examine the role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in Sichuan and Chongqing, China.

Based on the study findings, 1) Sichuan Qingyin is closely related to ancient Chinese Quyi art. The sources of Sichuan Qingyin are complex. Sichuan Qingyin was formed roughly during the early Qing Dynasty. From the late Qing Dynasty to the early years of the Republic of China, Sichuan Qingyin flourished. During this period, the performances of Sichuan Qingyin were very popular in the streets of Sichuan and Chongqing. Sichuan Qingyin has developed significantly since the People's Republic of China was founded. Due to changes in the times, Sichuan Qingyin is being squeezed by other art forms, so the present state of affairs is not optimistic. 2) According to the structural principle of Sichuan Qingyin works, the Qupai of Sichuan Qingyin can be divided into a single form, suite form, and Banqiang form. Compared with the past, the performance form and the accompanying ensemble of Sichuan Qingyin have changed a lot. 3) Sichuan Qingyin has numerous social roles, including leisure and entertainment, aesthetics and the arts, cognitive and educational, connection and fusion, and political, recorded, and academic research. The master taught oral Sichuan Qingyin in a family-style troupe in the past. Today, the transmission process consists mainly of school education and professional performance groups. There are many obstacles to contemporary Sichuan Qingyin, such as a lack of performance venues, a loss of audiences, and an absence of newly composed works; this study outlines corresponding measures and recommendations.

Keyword : Development, Characteristic, Role, Transmission process, Obstruction, Way to resolve



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Chapter I

Introduction

1. Statement of the Problem

Sichuan Qingyin performance art is a traditional Chinese folk art that combines dialogue with singing. It used to be very popular in China's Sichuan and Chongqing areas. It formed in the late 18th century. It is the product of the long-term integration of Chinese north-south culture, Sichuan dialect, opera singing, and folk tales.

One of Sichuan's finest Chinese folk arts, Sichuan Qingyin was developed during the mid-Qing Dynasty (AD1771-1799). It was the product of the long-term integration and collision of Chinese northern and southern culture, the Sichuan language, opera tune, and folk stories. It was once popular among women and children on the streets and flourished for a time. Throughout the performance, left-hand percussion and right-hand percussion are used. It is an influential part of Sichuan and even Chinese traditional art. In 2008, it was awarded the second batch of national intangible cultural heritage in China (Liang Jiabi, 2021)

With the continuous progress of society, the aesthetic value of the audience is also changing. In order to adapt to this trend, Sichuan Qingyin should continue to innovate and make breakthroughs while retaining its own distinctive artistic characteristics. Its content and form should conform to the aesthetic requirements of contemporary people, conform to the changes and development of contemporary culture, and conform to the aesthetic tastes of current audiences. Sichuan Qingyin should continue to be loved by the masses, and its performance should be further improved and the singing style of the works should be enriched in singing.

Chongqing and Sichuan are the birthplaces of Sichuan Qingyin, which used to be the most popular traditional folk-art form in this region decades ago. Most of China's outstanding Sichuan Qingyin artists and professional groups are located in Chongqing and Sichuan. In addition, researchers and research institutions on Sichuan Qingyin are mainly based in Chongqing and Sichuan. Therefore, this study chooses Chongqing as the main research area. Researchers can obtain reliable and detailed information by studying the development of Sichuan Qingyin in Chongqing, its performance characteristics, and its role in the local society.

2. Research Objectives

- 2.1 To investigate the development of Sichuan Qingyin performance in China.
- 2.2 To analyze the characteristic of Sichuan Qingyin performance in China.
- 2.3 To examine the role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China.

3. Research Questions

- 3.1 What is the development of Sichuan Qingyin performance in China?
- 3.2 What is the characteristic of Sichuan Qingyin performance in China?
- 3.3 What is the role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China?

4. Importance of Research

4.1 We can discover the origins of its formation and its connections with other art forms by studying the development of Sichuan Qingyin. We can also analyze the patterns and reasons for its changes, which will help us to study it more deeply.

4.2 We can analyze the performance characteristics of Sichuan Qingyin by gaining a deeper understanding of the musical style and singing techniques of Sichuan Qingyin. By comparing the characteristics of Sichuan and Chongqing Sichuan Qingyin, we can also find out the differences. This work can contribute to the transmission and development of Chinese folk vocal music.

4.3 We can make practical suggestions for its development and transmission by examining its role in society, its transmission process, its obstruction and ways to resolve them. This is of vital importance to Sichuan Qingyin.

5. Scope of research

5.1 Sichuan QingYin exists mainly in Sichuan and Chongqing in southwest China; therefore, the scope of my study is mainly in these two places.

5.2 This study will discuss and analyze the development and characteristics of Sichuan QingYin, its role in society, the process of transmission and the obstacles that exist, and the ways to solve these problems.

5.3 The time range of this study is from the emergence of Sichuan Qingyin (the 17th and 18th centuries) to the year 2021.

6. Definition of Terms

6.1 Quyi refers to communication; they make it into singing, play, verbal art, jokes, stories, drama, aesthetic expression, ritual, and poetic communication. A second view positions performance and Quyi as processes that are intrinsic to any communicative act of Sichuan and Chongqing in Southwest China.

6.2 Qupai refers to a unique musical form of Chinese traditional music. Using western music as an example, explain that it means tunes. In ancient China, in order to make it easier for the audience to pick the program, the host often wrote the name of the tune on the wooden sign. The name of Qupai comes from this.

6.3 Xiaoqu refers to a short or light-hearted song. In this study, it means a genre of Chinese Han folk songs. Generally, refers to Han folk songs popular in urban markets. It has been passed down through the ages and has been processed more artistically. It has the characteristics of balanced structure, regular rhythm, delicate melody, euphemism and softness.

6.4 Development refers to Development is the gradual growth or formation of something. In this study, it mainly refers to the change process of Sichuan Qingyin from its emergence to the present.

6.5 Characteristic refer to a prominent aspect of something. In this study, characteristics refer to the differences between Sichuan Qingyin and other art forms.

6.6 Role refer to the role of Sichuan Qingyin on people in the Chongqing and Sichuan society.

6.7 The transmission process refers to the transmission of Sichuan Qingyin between teachers and apprentices.

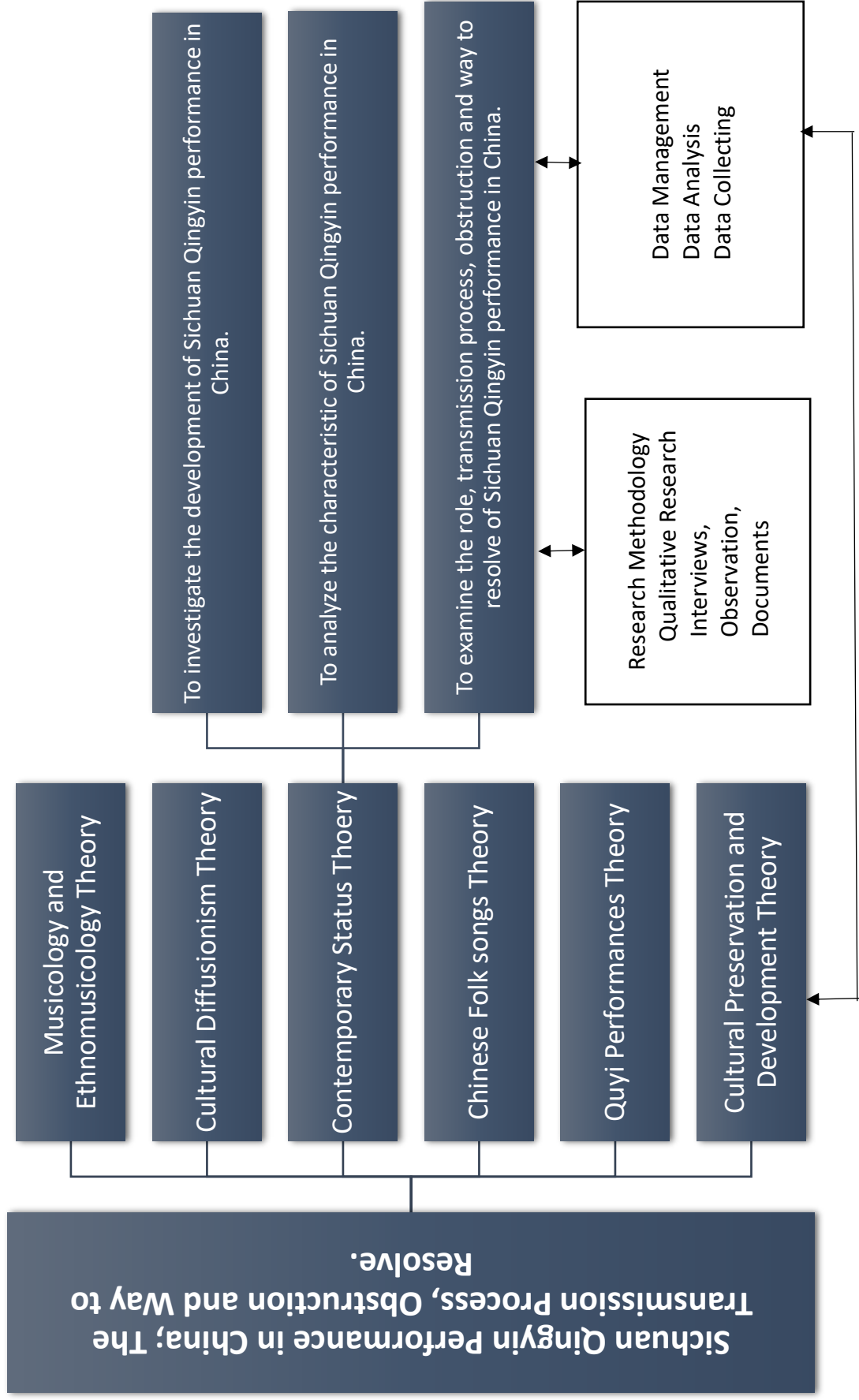


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6.8 Obstruction refers to the difficulties and dilemmas faced by Sichuan Qingyin in its contemporary development

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Chapter II

Literature Reviews

This chapter reviews the document related to Sichuan Qingyin performance. Through the research of this chapter, the researcher hopes to obtain the most comprehensive information that can be used for this research. The researcher has reviewed it according to the topic and objectives:

- 1) The General Knowledge of Sichuan and Chongqing, China
- 2) The General Knowledge of Sichuan Qingyin
- 3) A kind of Quyi in China
- 4) The Theory Used in Research
- 5) Documents and Related Research

1. The General Knowledge of Sichuan and Chongqing, China

Sichuan Province, referred to as “Chuan” or “Shu” for short, is located in Southwest China and in the upper reaches of the Yangtze River. It is known as the "land of abundance". Covering an area of 486000 square kilometers, the province governs 21 cities (prefectures) and 183 counties (cities and districts), borders on 7 provinces (autonomous regions and municipalities directly under the central government) such as Chongqing, Guizhou, Yunnan, Tibet, Qinghai, Gansu and Shaanxi, and has the largest Yi inhabited area, the second largest Tibetan inhabited area and the only Qiang inhabited area in China. By the end of 2020, the province had a household population of 77.093 million and a permanent resident population of 83.675 million, including 5.688 million ethnic minorities. (Sichuan Local Chronicles Compilation Committee,2021)

Sichuan has a long history and culture. In the pre-Qin Dynasty, it was the land of Ba and Shu. In the Northern Song Dynasty, Chuanxia road was set, followed by Yizhou Road, Zizhou Road, Lizhou road and Kuizhou road. It is generally known as Sichuan Road, which began to have the name of Sichuan. It is one of the birthplaces of Taoism in China, the birthplace of ancient Shu civilization, the world's earliest place of paper money "Jiaozi". Shu Brocade and Sichuan shadow play are listed in the UNESCO intangible cultural heritage list. Sichuan salt industry culture and wine culture have a long history; The culture of the Three Kingdoms, the culture of the Red Army and the culture of the Ba people are wonderful; In particular, the ancient Shu civilization represented by Sanxingdui and Jinsha sites is bright and mysterious. There are 8 national historical and cultural cities, 262 national key cultural relics preservation units and 1215 provincial cultural relics preservation units. (Alexander.D.V, 2013)

For thousands of years, the local people have created excellent music culture, including rich traditional music culture in intangible cultural heritage projects such as Sichuan Opera, Sichuan Dulcimer and Sichuan lantern opera. This musical culture vividly describes the cultural history of the Sichuan region, reflects the reality of people's lives, depicts the emotions of the working people, people become a form of artistic expression loved. (Hu yuqing.2017)

Chongqing is located in the southwest of inland China and the upper reaches of the Yangtze River. Covering an area of 82400 square kilometers, it has jurisdiction over



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38 districts and counties (26 districts, 8 counties and 4 autonomous counties). The permanent resident population is 32.054 million, and the urbanization rate is 69.46%. The population is mainly Han, and the ethnic minorities mainly include Tujia and Miao. Chongqing is a unique "mountain city and river city". The landform is mainly hills and mountains, of which mountains account for 76%; The Yangtze River crosses the whole territory, with a flow of 691 kilometers, and intersects with Jialing River, Wujiang River and other rivers. Rich in tourism resources, there are magnificent landscapes such as the Three Gorges of the Yangtze River, the Dazu stone carvings of the world cultural heritage, the world natural heritage Wulong karst and Nanchuan Jinfoshan. (Chongqing local chronicles compilation Office,2019).

Chongqing is a famous historical and cultural city in China. With a written history of more than 3000 years, it is the birthplace of Bayu culture. Because Jialing River was called "Yushui" in ancient times, Chongqing is also referred to as "Yu". In the first year of Chongning in the Northern Song Dynasty (1102), Yuzhou was changed to Gongzhou. The name Chongqing means "double jubilation" in Chinese. The reason is that in 1189 ad, Zhao Dun, Emperor Guangzong of the Song Dynasty, first granted King Gong and then became emperor, known as "double jubilation", so Gong Prefecture was promoted to Chongqing government, which gave Chongqing its name. In 1891, it became the earliest inland trade port in China. In 1929, the city was officially established. During the Second World War, Chongqing was the wartime capital of the national government and the Far East Command Center of the world anti fascist war. After the founding of new China, it became a city under the jurisdiction of Sichuan Province. In March 1997, it became a municipality directly under the central government of Chongqing. (Chongqing local chronicles compilation Office, 2019)

2. The General Knowledge of Sichuan Qingyin

Sichuan Qingyin is Quyi performance Arts form that spreads in Sichuan and Chongqing, China. It probably appeared in the Kangxi period (AD1771-1799) of the Qing Dynasty in China. The source of Sichuan Qingyin is mainly formed after folk songs from the lower reaches of the Yangtze River were introduced into Sichuan and combined with the development of local folk music. At first, the main accompaniment instrument was "Yueqin", so it was also called "singing Yueqin". In the 1830s, it was renamed "Qingyin". Most of the performers are one person. At first, they sit and sing, but later they stand and sing. The performer plays the board with his left hand and the bamboo drum with his right hand. The pipa is the main accompaniment instrument. The tunes of music can be divided into the single form, and the suite form, some of which are mainly narrative and some of which are mainly lyrical. (Beard D. J. & Gloag K, 2005)

The music of Sichuan Qingyin belongs to storytelling-singing arts, which can also be said to be one of the "Qupai" music in China. Its entire musical wealth is very much, including independent tunes absorbed from ancient and modern North and south, China. It is like a melting pot, no matter the southern accent and Northern melody or the tunes with different flavors, it will melt immediately and become Sichuan Qingyin's own style. Therefore, its music not only has a broad absorption area, but also has strong melting power. The two are interdependent and cannot be short of one. Because the absorption area is not wide, there is no strong melting and smelting force. On the

contrary, the stronger the melting and smelting force is, the wider the absorption area can be guaranteed. (Yu huiyong,1957)

As for its singing form, with the transformation of people's material life, it also continues to change. Before 1902, Sichuan Qingyin was mainly sold along the streets. At this time, it has no fixed singing form. Generally, a male teacher carries a Yueqin or erhu, followed by a woman (singer), who sings along the hotel and the street. After entering the teahouse and listing for singing, the Qingyin artists will rent four to five to ten people, and the singing on demand system will be implemented. It is in the form of a small platform on one side of the teahouse, with a long table on it, the lead singer (mainly the female horn) sitting in the middle, and the male teacher (piece player) sitting on the left and right or behind, forming a semicircle. This form is still preserved in some teahouses. (Sha zishuan & Wu sheng,1957)

According to the author's research on "Sichuan Qingyin" for many years and a large number of existing "Qingyin" songs, lyrics, and Qupai, it is shown that Sichuan Qingyin was mainly introduced into Sichuan with the "Mei Hu ", which is popular in rural Shaanxi Province, and it incorporates folk songs, Sichuan opera music, repertoires, and Jiangnan Xiaoqu since the Ming and Qing Dynasties. In the long-term circulation, it gradually integrates to form a folk art with the characteristics of Sichuan language and dialect. (Jiang shouwen, 2006)

3. A kind of Quyi Arts

3.1 Quyi in China

Quyi is the collective name for all the storytelling-singing performance Arts in China. It is a kind of performing art that uses " storytelling-singing " to narrate stories, shape characters, express thoughts and feelings, and reflect social life. The reason why Quyi is a performing art category is that quyi includes a wide variety of specific arts. There are Xiangsheng, Pingshu, ErRenZhuan and Suzhou Tanci, as well as such rich and colorful works as Rewapu Kexiake of Xinjiang Uygur, Ping Xian of Qinghai, Wu liger and Hao Laibao of Inner Mongolia, storytelling of King Gesar of Tibet, Da Ben song of Yunnan Bai nationality, Shandong kuaishu, Yangzhou Pinghua, Fuzhou Chichang, Guangdong Cantonese opera, Hubei Dagu, Tianjin Shidiao, Sichuan Qingyin, Shaanxi kuaiban, Changde Sixian, etc. According to incomplete statistics, there are about 400 kinds of the Quyi performance art that still exist in China. All regions and nationalities, from several provinces to one county, have their own different kinds of type. This makes quyi not only the art category with the most varieties in China, but also the art category deeply rooted in the folk and with the widest mass base.

Quyi is a highly comprehensive performing art. When people enjoy quyi programs, they often see performances on the stage, such as speaking and singing, or talking and singing while dancing, so as to imitate imitation and sound emotion. Therefore, it is generally regarded as "a comprehensive art composed of literature, music, performance and other elements". (Dai hongsen,1989)

Yangzhou Qingqu is a kind of folk art popular in Yangzhou, Zhenjiang, Nanjing, Shanghai and other places in Jiangsu Province. It has a long history. From the historical documents, it has a continuous relationship with the Xiaoqu of the Yuan Dynasty and the folk songs of the Ming and Qing Dynasties. But the name of "Yangzhou Qingqu" began during the Second World War of the last century. (Wang xiaolong,2005)

Jingyun Dagu (storytelling-singing in Beijing dialect with drum accompaniment) is a kind of storytelling-singing with drum accompaniment in China. It was the Muban Dagu introduced from Hebei to Beijing and Tianjin in the late Qing Dynasty, which was reformed and developed by artists such as Hu Shi, Song wu and Huo Mingliang. With the accompaniment of musical instruments such as Sanxian and Sihu, Hebei dialect was changed into Beijing pronunciation, and the long form was changed into short form. After further reform by artists such as Liu Baoquan, Bai Yunpeng and Zhang Xiaoxuan, it absorbed the pronunciation, enunciation and part of the aria of Beijing opera, and adopted a large number of "Zi Di Shu" tunes, it is named Jingyun Dagu. In the later period, famous female artists such as Luo Yusheng, Liang Xiaolou, Xiao Lanyun and sun Shuyun appeared, which pushed the Jingyun Dagu to a new stage. Some people summarize the Jingyun Dagu into five aspects: the form of appreciation for both refined and popular tastes, the style of combining hardness and softness, the method of combining story-telling and singing, a versatile aria, and a freehand and vivid performance. (Yu Linqing,1991)

3.2 International storytelling-singing arts

As an artistic and cultural phenomenon, the storytelling-singing arts is not unique to China. Many countries in the world have similar or the same performing art style as Chinese folk art. For example, For example, the ancient Japanese "Shanmisen music"; Another example is "mawlum" in Thailand;; Just like the formation of the famous "Homer Epics" of ancient Greece, the Iliad and the Odyssey, as well as the famous Chinese classical novels, the romance of the Three Kingdoms, the outlaws of the marsh and journey to the west, they were finally written through the collation and processing of scholars on the basis of the performance and dissemination of "minstrels", that is, folk storytelling artists. Even Goethe, one of the greatest writers in European history, created a literary masterpiece Faust for 60 years, which is the result of widely absorbing and drawing on the oral legends of folk storytelling-singing artists from the theme and content to the genre style. There are many studies of this kind in the world. Here are some examples of studies that give reference to this study.

According to the findings of khomkrich Karin (2019), Morlan in China is different from that in Thailand in the transmission area as follows: Thailand molam has innovated according to the development of the times and formed a variety of performance methods. Chinese molun has reformed according to the development of the times and people's appreciation requirements, but it has not formed a stable and popular performance form. The integration of western popular music is still in its infancy. The reason: The ethnic groups in northeastern Thailand are mainly Putai, and local customs, culture, and music are dominated by Putai. With the economic development, especially the western culture of northeast Thailand and music have entered. The Putai people can well accept Western music and form a variety of performance forms. There are many ethnic groups in Guangxi, China, but mainly the Han nationality. Local customs, culture, and music are dominated by the Han nationality, causing many folk songs of the Zhuang nationality to be ignored. The Zhuang people were very passive in accepting Western music, which led to the very slow development of Molun.

A Lao singer is called a mawlum. Maw alone means "medical doctor" and while some translate mawlum as "singing doctor", this is more innocent than helpful. Maw

means a “skilled person” as in mawyah (yah :“medicine'-folk-medicine doctor), mawdoo (doo: “to see”- fortune teller), or maw-kuam (kuam :“law- lawyer).Northeast singing has also been called lum kaen in reference to the bamboo reed organ which accompanies the singing. In central Thailand, especially during the nineteenth and early twentieth centuries, lum isan was known as aeow lao. While some Siamese dictionaries translate aeow as“love song’, in fact it has no meaning except that erroneously applied to Lao singing.. Aeow in Lao means “to implore” or “to cajole’, as a child nags its mother for milk. In northern dialect, however, it means “to court a girl” (aeow sao), and this may have influenced the Siamese knowing that mawlum often sang love poems. (TE. Miller, J. Chonpairot. 1979)

Jiuta is a tatami room music that originally originated in the upper region during the Edo period. Originally, it was based on the shamisen singing, and later, the koto was added, and the kokyū (later the shakuhachi became common instead of the kokyū) was added to make it even more technical. And made the artistry of shamisen music immovable. The mellow song with the birth character and the harmonious music that fully demonstrated the charm of the Sanxian tone while snuggling up to the song are attractive and have gained a large audience. (Takao Yamauchi,2020)

Therefore, although the research object of this study is mainly Chinese storytelling-singing art, on the background of argument, through the comparative analysis of Chinese storytelling-singing art and similar art forms in the world, this paper theoretically defines the worldwide existence and status of storytelling-singing art as an artistic and cultural phenomenon.

4. The Theory Used in Research

4.1 Musicology

Musicology is a field of knowledge. This field of knowledge regards the study of music art as a physical, psychological, aesthetic, and cultural phenomenon as its object ("New Grove Music and Musicians Dictionary, Volume 12, 1980).

Musicology is the general term for the academic field that uses various academic methods (such as natural sciences, humanities, and social sciences) to study all things related to music (Japanese "New Music Dictionary" 1977).

In this study, the researcher applied the theory of musicology to study the musical style and singing skills of the Sichuan Qingyin performance in China.

4.2 Ethnomusicology

The Japanese ethnomusicist Osamu Yamaguchi said: "Ethnomusicology is equal to the theory of national music. This formula is certainly applicable to a few scholars, but the recent development trend of this discipline has gone beyond this simple formula. It is based on more complex concepts, so it becomes more and more difficult to define.” (Yamaguchi Osamu, 1972)

Perhaps striking by its absence from my list of types of theory is scientific theory ; this is because I believe that most ethnomusicologists no longer regularly employ it. In the early years of ethnomusicology, from 1950 to about 1980 (and before1950, if we count comparative musicology), ethnomusicologists worked within the domains of scientific and music theory. Since the late 1970s, however, these forms of theory have been to a large extent supplanted by social theory, although to be sure, both scientific theory and music theory continue to have their advocates (see, e.g., Becker 2004, 2009, and Bakan 2009 for the former; Tenzer 2006 for the latter; and Arom 1985 for both).9

In the earlier period, some of the most influential figures in the field believed that ethnomusicologists worked within a scientific frame and that ethnomusicology was a science, indeed a comparative science. Jaap Kunst (1959:1) referred to ethnomusicology as "our science." Alan Merriam (1964:25) wrote, "The ethnomusicologist is, in effect, sciencing about music." Bruno Nettl (1983:11) defined ethnomusicology as "the science of music history." Mantle Hood (1971) created "hardness scales" that would allow ethnomusicologists to compare reliably and objectively music from around the world along many dimensions of musical sound. Around 1980, however, there was an "interpretive turn" in ethnomusicology away from science, a turn that responded to the attack by critical theory and continental philosophy on positivism in the social sciences. Today, we rarely write about hypotheses generated within a scientific theory; instead, we are concerned with the crisis of representation, multiple views of truth from different social and historical positions, interpretations of meaning, plumbing reflexively the depths of individual experience, and so on. This "paradigm shift," when it goes unnoticed, is probably one source of confusion about ethnomusicological theory. (Timothy rice.2010)

This study applied ethnomusicology research methods to conduct field investigations and interview key informants. This work consists of two stages: collecting and collating data and analyzing research data. In addition to on-site recording and video recording, the work of the first stage also includes investigating, collecting and recording various cultural phenomena related to music, including investigating and studying the arts of music and social cultural background, exploring singing awareness, the performers' music and their The musical meaning of the language used and so on. The second stage is organization work. It includes the analysis of the collected acoustic data from various aspects of music performance such as sound system, music structure, singing and performance methods.

4.3 Historical Musicology

The object of the study of the Historical Musicology is the history of music. This conventional rule has not been strictly followed by music historians. The reason why this cannot be done is because people... are discussing historical connections. Various relationships and In terms of conditions, we must consider the laws of social and cultural development on which music is based, the role played by individuals in the history of music, and ultimately must be combined with all social horizontal connections, considering the practice of performance and the history of acceptance. (H.A. Brockhaus.1985)

This research applied the theory of historical musicology to study the changes in music culture during the development of the Sichuan Qingyin performance in China and the reasons for the changes.

5. Documents and Related Research

Before the founding of the People's Republic of China, the data collection and research of Sichuan Qingyin was still blank. In the more than 70 years since the founding of the People's Republic of China, the data collection and research of Qingyin in Sichuan have changed a lot, and there has been a relatively rich accumulation, which is embodied in:

5.1 About the material collection of Sichuan Qingyin

At present, *Sichuan Qingyin* (1957) written by Sha zishuan and Wu sheng is the earliest book that can be consulted to introduce Sichuan Qingyin and collect its repertoire. The book briefly introduces the development history of Sichuan Qingyin and its performance forms, and classifies and sorts the works. The book records more than 100 works, and the recorded music scores are relatively complete and detailed. This book is of great significance to the follow-up study of Sichuan Qingyin.

In 1992, the integration of Chinese Quyi music (1992) organized and compiled by the Ministry of culture and the musicians' Association of China was successively published. In the Sichuan volume, the art form of Sichuan Qingyin was introduced and the scores of many works were collated and recorded. The scores of this series are all based on pre recorded audio records, which are more systematic and accurate.

"The anthology of Sichuan Qingyin" (Scherzinger& Martin, 2016) not only collects the classical traditional repertoire of Sichuan Qingyin, but also collects and sorts out the repertoire newly created after 1949. In addition to recording the music scores of the works, the book also introduces the actors and composers who made contributions to the development of Sichuan Qingyin after the founding of the people's Republic of China.

5.2 About the research of Sichuan Qingyin

The study of Sichuan Qingyin began after the founding of the people's Republic of China. "The Sichuan Qingyin" (1957) mentioned above makes a simple analysis of the performance style and work types of Sichuan Qingyin. This is also the earlier literature to study Sichuan Qingyin.

"How to Compose Sichuan Qingyin is a book that guides the creation and adaptation of works"(1978) .The main chapters are: commonly used tunes, commonly used methods of arranging music, the relationship between language and music, and the rules of singing and accompaniment.

"Sichuan Qingyin" (2014)written by Zhang Shangyuan of Chongqing Quyi Troupe in 2014 is a relatively detailed book on the research of Sichuan Qingyin. This book discusses Sichuan Qingyin in detail from the aspects of origin and development, literature, music, performance, etc., and also includes many traditional and new works. The author of this book is both a researcher and practitioner of Sichuan Qingyin, so he has in-depth and unique insights into the problems in the development of Sichuan Qingyin and the characteristics of performances.

By consulting CNKI (China National Knowledge Infrastructure) with Sichuan Qingyin as the topic, the researcher found that by 2021, 242 articles had been included, and less than 200 qualified articles had been screened. From the distribution of publication time, there are few articles in the 20th century. After entering the 21st century, especially after Sichuan Qingyin was designated as China's national intangible cultural heritage in 2008, the relevant research increased significantly.

According to the theme, we can classify these papers into the following:

5.2.1. About the formation and origin of Sichuan Qingyin.

Sichuan Qingyin was originally not a "special product" of Sichuan Province, but from the middle and lower reaches of the Yangtze River. For example, "Macheng Song" is from Hubei, "Flower Tune" is derived from the tune of Jiangsu folk song "Jasmine", "Tan Spring" and "Sizhou Tune" are from Jiangsu and Zhejiang, and so on.

My pipa teacher Wang Huade told me that his master Zhou Qingyun learned Qingyin from Wang Shaofu in Chongqing during the Guangxu period Qing Dynasty,

so it can be said that Chongqing had Sichuan Qingyin singing during the Guangxu period. During the Guangxu period, it was popular in Luzhou and Xufu (now Yibin), and the singers were mostly singing girls. In the early years of the Republic of China, the artists who sang Qingyin in Chongqing teahouses all called themselves "Xu Lu actor" when they were listed.

Xufu is located at the entrance of the Minjiang River into the Yangtze River. Luzhou is located at the confluence of Tuojiang River and Yangtze River. The salt from Ziliujing, the cloth from Rongchang and Longchang, the wood and medicinal materials from southern Sichuan, the sugar from Neijiang, etc., local specialties and materials from the Yunnan-Guizhou border are mostly shipped from here. Merchant ships are coming and going, and business is prosperous. These merchant ships all came from the Xiajiang, with singing girls on them. Whenever merchant ships berthed ashore, singing girls would go ashore to sing, but they were not called "Qingyin" at that time, but "yueqin" (they got the name because they only used the accompaniment of the yueqin). Luzhou Qingyin artists Deng Zezhou, Huang Shunyu, and Mr. Wu Chuanru from the Southern Sichuan Federation of Literary and Art Circles said that there are two sayings in Luzhou to describe the grand occasion at that time: "The streets and alleys sing the music on the moon, and the teahouses and hotels are full of guests." At the end of the Qing Dynasty and the beginning of the Ming Dynasty, there were people who "Raising a girl" (similar to an adopted girl). Teachers were invited to organize a team to sing "Yueqin" as their career. There were as many as eight or nine groups in Luzhou alone (called "Haihu Group" at the time). Later, more people sang and the business was dull. Some artists moved to other places to sing, and the areas where Sichuan Qingyin became popular became more popular. (song xufeng , 2008)

As a national intangible cultural heritage, Sichuan Qingyin, one of the representative symbols of Sichuan local culture, it is reasonable for people to pay attention to its origin and formation. However, there is no consensus on this, whether it is the official history or the public. There are three main points: one is that Sichuan Qingyin is a native genre, which evolved from Tang and Song dynasty folk songs or Ming dynasty Xiaoqu, one is that it is an imported product, which is the "married daughter of Sichuan" in Jiangnan minors such as Suzhou Tanci; one is It is believed that it came from Shanxi, and it was formed by the popular acapella singing in the rural areas of Shanxi, as well as eclectic folk songs and opera music from various places. Through the search and analysis of the official archives of Ba County in the Qing Dynasty and the local county chronicles of Sichuan in the Qing Dynasty, referring to the Sichuan rap art tradition and the popular Xiaoqu in the Ming and Qing Dynasties, Sichuan Qingyin should be based on the Ming and Qing Xiaoqu, absorbing the form of folk songs, Chinese opera music, etc. Sichuan's long-standing rap art tradition is its soul, and Ming and Qing dynasties are its skeleton (origin). It contains elements of folk songs and operas from all directions as its main part. It is a local genre with local roots and no lack of foreign charm. (Lan Ying& Zhou Wei& Niu Huijuan, 2016)

The "Flower Tone" in Sichuan Qingyin was originally a folk song "Jasmine" in Jiangsu, China. It was later processed by Sichuan Qingyin artists and created using Sichuan voice and intonation. It was used in Sichuan Qingyin's early play "West Chamber". It is closely related to the "Flower Tune" in "Xiao hui Ji" in terms of lyrics, lyric style, melody, and melody structure. (Deng Yun, 2018)

After a brief rejuvenation in the late 1970s, traditional arts including Sichuan Qingyin gradually declined in the mid-1980s. This situation was beyond people's expectation because the state's policy of literature and art that free development of various forms and styles of art was implemented. Better, the state has worked hard to provide strong support for traditional art in terms of system and funds, but it still cannot change the deepening predicament of traditional art, which makes people in the industry deeply confused. Since ancient times, social changes have profoundly affected and promoted the development of art. Sichuan Qingyin has undergone very big changes in the 50 years since the founding of New China. Looking back at history may increase our understanding of the current situation. (Wang xiaomei,2008)

For the research on the history of Qingyin in Sichuan, the main source of data and materials is the dictation of old artists, which is scattered and inaccurate. The recorded history of Sichuan Qingyin is mainly concentrated after the 20th century. Therefore, it is difficult to study the source and early development of Sichuan Qingyin, which needs to be further explored. (Liu& X.Q, 2018)

5.2.2. About the classification and works of Sichuan Qingyin.

In the classification of Chinese music, Sichuan Qingyin used to be classified as "Bai zi qu". "Bai zi qu" is a genre that connects different tunes in the form of a suite to sing a story. Its basic method of combination is to divide a small tune into two parts, which are respectively used as the beginning and the end of the song, and adding several differences in the middle. The small tunes are combined to become a suite. The small tunes added between the beginning and the end of the tune are mostly in the form of upper and lower sentences, and the tunes generally cannot be sung independently. This part of the small tunes was called "Qupai" in the past. Although the structural form of "Paiziqu" like this existed in a certain number of works of Sichuan Qingyin in the past, as a genre of music, in addition to a comprehensive analysis of its works, it must be viewed from a general perspective. Look at the specific situation of the genre in performance practice and development. (Zhong Shanxiang, 1987)

Sichuan Qingyin is a folk music with typical regional characteristics. It has rich tunes and beautiful singing, which has high aesthetic value and humanistic research value. Sichuan Qingyin's lyrics and singing are closely related, and its tune-pai style is an important asset in our national music and has a long history. "Parasitic Tone" is a representative of the many tunes of Sichuan Qingyin, and is usually used as a basic tune to combine with other tunes to form a set. The research on "Parasitic Tone" is helpful for us to have a deeper understanding of the singing rules of Sichuan Qingyin, and is conducive to the transmission and preservation of this folk music. (Luo Li, 2012)

In the course of long-term development, Qingyin artists divided Sichuan Qingyin's tunes into eight "majors" and more than 100 "minor" and "brands" according to their use functions and artistic styles. Most of the "major" tunes have a timeless style and strong independence. There are a total of eight tunes in this category, which are "Gou Tune" "Matou Tune" "Jisheng Tune" "Dang Tune" "Beigong Tune" "Yue tune" "Fanxipi Tune" "TanhangTune". "Beigong Tune" Although the tunes can be sung alone in use, they are more often used as the main tunes in the tunes, which belong to the typical combination tunes. Since "Beigong Tune" is used very frequently in the eight major tunes and is a very important song card in Sichuan Qingyin, this article will analyze the basic structure and common change structure of its song cards, hoping to

use this as a reference Zhaoshou made a more in-depth analysis of the use of Qupai in Sichuan Qingyin and even Chinese Qupai music.

5.2.3. About Sichuan Qingyin in Sichuan 's singing skills and methods.

"Haha singing" and "coloratura" are not fundamentally different in terms of singing techniques. However, as an art form in Chinese and Western music culture, their performance characteristics and aesthetic interest are similar. The aesthetic feeling is also very close. Just because these two singing methods are rooted in different Chinese and Western cultural soils, their differences in aesthetic value orientation lead to their different artistic vitality. The cultural tradition of "entertaining oneself" gradually shrinks the art of "Haha singing", while the cultural function of "entertaining people" enables "coloratura" to continuously create new artistic achievements. (Liao Hongmei, 2010)

"Cuckoo Cooing" has four sections, with a lively and jumping melody and a bright musical image. The song describes the scene in the field in early spring in March, where the cauliflower is yellow and the wheat is green. People are actively engaged in spring plowing and working in the fields. The song adopts an anthropomorphic technique. With the cooing sound of cuckoos, the song sings the scene of people coming in early spring, full of vitality, and prosperity, and heralds the good omen of the post-autumn harvest in the countryside. The song has a typical Sichuan Qingyin style. The cheerful and beautiful melody and lively lyrics are soaked in the rich flavor of Sichuan local culture. Although the whole song is short and concise, the melody is not big, but the song contains rich life content, very delicate and colorful. Therefore, when singing this Sichuan Qingyin, we can learn from scientific vocal skills while transmitting traditional folk singing. In singing, let the artistic charm of this song be vividly expressed. (Fu Qi, 2013)

When the artist sing "Haha singing", others can see the tongue beating, and the side of the chin can be seen like small beads beating. When singing, the uvula in the mouth and the wall of the throat are open and round, so that "Haha singing" sounds like this. The sounds of Haha tunes are mostly characters with "fahua rhyme ", that is, characters with a finale of "a". If they encounter other rhymes such as "ai", they must be transformed into a final sound with "a" to form "a" in "Haha singing". When playing "Haha singing", the position of the sound is related to the timbre of the sound. If the sound is to be particularly rounded, the nasal sounds and the resonance of the oral cavity and chest cavity should be used more. The nasal sound is hanging high, the base of the tongue is moving easily, and the upper jaw is lifted up like a dome. If the upper jaw is not lifted, the "haha singing" will make a "click" sound, and the sound will not go far. When the artists sing "Haha singing", each sound is sung with pauses, and the whole sentence is connected by lines. The volume of singing is controlled at 20-40 decibels, and the end of the sentence is often accompanied by fading out. In the process of vocalization, it will gradually become stronger and weaker as the sound goes up and down. Under normal circumstances, the range of "Haha singing" in a bar does not exceed one octave. (Tian Jindi, Su Yimiao, 2020)

5.2.4. About the transmission and development of Sichuan Qingyin.

In order to better develop and transmit Sichuan Qingyin, it is necessary to continue to introduce the old and bring forth the new, abandon the old music forms, and truly take the essence and discard the dross. In order to keep pace with the times and meet the needs of the development of the times, it is necessary to strengthen the creation

of Sichuan Qingyin works and put the focus of reform on the content so that it is truly loved by the masses. The advent of modern Sichuan Qingyin repertoire has brought a refreshing enjoyment to a broad audience and enriched the content of Sichuan Qingyin. (Deng Min, Yang Xiaowei, 2019)

The development of Sichuan Qingyin has never left the innovation of singing methods. Yangzhou Qingqu, Suzhou Tanci, Jingyun Dagu and other types of music have played an important role in the development of Sichuan Qingyin. In recent years, the Sichuan Qingyin tune represented by the “Haha singing” has been well developed, which is mainly reflected in the combination of traditional singing and Western vocal vocalization methods. Bel Canto, vocal position, vocal control, use of breath, and resonance techniques have been used for reference and appropriate use in Sichuan Qingyin, which not only effectively solves the wide range and persistence of Sichuan Qingyin, but also demonstrates the inclusiveness of Sichuan Qingyin art. Effectively improve the temperament effect of Sichuan Qingyin. In the future, it is necessary to absorb and learn from the advantages of various music arts in singing methods, continuously enrich the Sichuan Qingyin singing methods, and enhance the singing effect. (Zeng Lian, 2020)

As an endangered type of music, Sichuan Qingyin has a long history and glorious age. However, due to the huge influence of modern media and the limitations of the genre itself, the transmission and development of Sichuan Qingyin have been severely tested. In the process of calling for the preservation and promotion of traditional Chinese music culture, the adaptation and creation of some new works with the characteristics of the times will have a positive impact on some ancient traditional arts. Sichuan Qingyin Teahouse Style" has a high level of artistic creation, which not only maintains the traditional style but also shows the characteristics of the times. It demonstrates the artistic appeal of Sichuan Qingyin. It is a rare excellent work. (Liu Yurong& Hua Mingling, 2011)

Strengthening cultural construction and management is an important duty of governments at all levels. It bears the important task of the continuation of national culture and the prosperity of cultural creation. Sichuan Qingyin has witnessed the changes over the past 300 years in Sichuan. In the long process of development, it has taken a path of contradictory unity that continues the tradition and collides with the times. Although the government-led intervention in Sichuan Qingyin's transmission activities has achieved significant results, it cannot fundamentally change the status quo of Sichuan Qingyin's defeat in the competition with multiple music cultures. How to overcome the transmission crisis faced bySichuan Qingyinin the market economy environment under the new situation, cultivate the audience's love for national traditional culture and art and the aesthetics of Sichuan Qingyin's unique artistic charm, and use practical actions to help build Sichuan Qingyin's academic exchanges and cultural heritage The platform has become an unavoidable problem facing the relevant government departments. (Li Qin, 2013)

However, just as the Sichuan Qingyin voice showed signs of recovery in the 1980s, it was also greatly impacted by popular songs. In the 1990s, with the further diversification of entertainment methods, especially with the rise of entertainment digitalization, traditional folk arts have moved towards Decline, if it is said that in the 1950s and 1960s, as long as it is a folk art performance, there will be a Sichuan Qingyin show as the mainstay, but now it is often rare to have a few performances within a year,

whether it is an artist who sings Sichuan Qingyin or an audience who loves Sichuan Qingyin. All from its peak to decline, the Sichuan Qingyin sound has become a kind of "legacy", a note that needs to be protected in the form of continuation of its life. From the beginning of the 20th century to the 21st century, the scale of Sichuan Qingyin transmitter in Chongqing continued to shrink. From 200 to 300 people in the heyday to just a few people today, few audiences are willing to pay their own money to watch a Sichuan Qingyin performance in a theater. At the same time, the level of artist from generation to generation is worse than that of generation, and the quantity and quality of voice actors have declined. There are only a handful of professional Sichuan Qingyin teachers, and recruiting new students has become a major problem. After 2000, Chongqing has not recruited new Sichuan Qingyin students for 12 years. Moreover, most of the Sichuan Qingyin artists in the industry have embarked on the road of diversification. Since Chongqing became a municipality directly under the central government, most of the Quyi teams in the city have gradually disintegrated. At present, Chongqing only retains two professional groups, Chongqing Folk Art Troupe and Sanxia Folk Art Troupe of Wanzhou , Chongqing” and fewer than 6 performers can perform Sichuan Qingyin singing on stage. When the researcher visited two Sichuan Qingyin transmitter, the two old artists felt very uncomfortable whenever they talked about the chronology of Sichuan Qingyin transmitter, and eagerly hope that Sichuan Qingyin will not go extinct in Chongqing. (Xiao Ling, 2012)

5.2.5. About the Introduction and interviews of representatives personage.

Li Yueqiu was born in a poor family. At the age of 7, he began to learn to sing Sichuan Qingyin from the folk artist Pu Guangming. At the age of 12, he became a teacher and has been with Pu Guangming, Cai Wenfang, Wang Huade, Huang Dejun, and Xiong Qingyun. I worked hard and studied hard for the Sichuan Qingyin career in my whole life, and gradually formed my own unique style. She has a sweet voice, her voice is euphemistic and delicate, her singing style is soft and friendly, and her life is strong. What is especially valuable is that she has found out her own genre and "haha singing", which makes the audience listen to it. In the 1940s, she had the reputation of "Chengdu Zhouxuan", and her "play the lingual" and "haha singing" have also become representative of Sichuan Qingyin's tune-up techniques with their unique charm. In 1947, under the suggestion of Gai Lanfang, Li Yueqiu reformed the Sichuan Qingyin voice from singing with pipa and Yueqin into standing up and singing on drums. This small step was a big step in the history of the development of Sichuan Qingyin. Since then, Sichuan Qingyin has truly stood up as an independent genre. (Yan Xixiu, 2020)

Cheng Yongling is a well-known contemporary Sichuan Qingyin performing artist and the representative transmitter of Sichuan Qingyin, the "National Intangible Cultural Heritage". Her Sichuan Qingyin singing voice is clear and elegant, with pure sound quality, clear utterance, tactful tone, exquisite tone, and sweet tone; the stage image is gentle and beautiful, and the accompaniment luthier is perfectly matched, full of rich Sichuan style. Whenever I watch her performance, I can't help but be immersed in the enjoyment of beauty. Of course, as a master of folk art, her Sichuan Qingyin singing is not a simple, perceptual, intuitive and passive voice transmission, but also contains her aesthetic awareness and rational thinking of art. These characteristics and contributions can be felt not only in many traditional classic programs and excellent new programs that she is good at singing, but also in the art-

talking chapter of the book "Cheng Yongling: Me and Sichuan Qingyin, which summarizes her artistic career. But also more fully displayed. (Chen S, 2017)

In 1991, Ren Ping became a student of Chengdu Culture and Art School and began his journey of learning Sichuan Qingyin. After graduating, he joined the Chengdu Folk art Troupe to work until now. In 1996, she formally asked Cheng Yongling as her teacher. She represented the country in competitions and performances in Austria, France, Hong Kong, Taiwan and other places, and was loved by the audience. In 2008 and 2010, he participated in the "Peony Award" of the Chinese Traditional Cultural Performance Competition and won the nomination award. In 2012, he participated in the "Peony Award" competition again and won the performance award. (Chen Ying& Wu Haini, 2015)

Summary

When consulting the materials in the library, the researcher found that the books about Sichuan Qingyin are particularly scarce. At present, only 6 books have been found. The main contents of these six books are the arrangement of works and creative guidance. Individual chapters in other books on Chinese folk art introduce Sichuan Qingyin, but it is relatively simple and one-sided.

The researcher found in the data of Sichuan Qingyin that the academic research on Sichuan Qingyin has gradually increased in recent years, but the creation of Sichuan Qingyin works has been declining year by year. Although some programs and works of good quality have been welcomed, but Due to the high cost of creation and copyright, these works have not been published, and the scope and influence of dissemination are not large.

At present, the research on Sichuan Qingyin is more focused on the style and performance of the works, and there are few really in-depth and valuable ones. At the same time, most of these studies are limited to the art form of Sichuan Qingyin itself, and are less integrated with wider and more levels of social and cultural research, so that we cannot obtain greater academic results.



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Chapter III

Research Methodology

This research applied the qualitative approach and employed ethnomusicology as the principle of Sichuan Qingyin performance in China. Chongqing and Sichuan are the main locations of Sichuan Qingyin performance, so this study takes Chongqing and Sichuan as the main research areas.

1. Research Scope

1.1 Scope of content

- 1) To investigate the development of Sichuan Qingyin performance in China.
- 2) To analyze the characteristic of Sichuan Qingyin performance in China.
- 3) To examine the role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China.

1.2 Scope of research site

Sichuan Province and Chongqing, China

1.3 Scope of time

The 17th and 18th centuries to September 2021

1.4 Methodology

Qualitative research: Qualitative research is scientific research to determine the essential attributes of things, and it is one of the basic steps and methods of scientific research. It is through observation, experiment and analysis to investigate whether the research object has some attributes or characteristics, and whether there is a relationship between them. Because qualitative research focuses on the nature of the research object, it is called qualitative research. The main methods of qualitative research are historical research, participatory observation, interview and so on.

Document analysis: The documents in this research mainly comes from China's researchers digital journal network and libraries. The researchers collected domestic and foreign literature and works on Sichuan Qingyin, and conducted effective retrieval, analysis and refinement of related literature and related materials, and provided theoretical data for the discussion and analysis of this article.

Fieldwork: Fieldwork is a very important research method in this study. This research will conduct in-depth interviews with the transmitter of Sichuan Qingyin, analyze the artistic characteristics of Sichuan Qingyin and the transmitter 's understanding of it. The research will also design a questionnaire to collect data on the current survival status of Sichuan transmitter transmitter Sichuan Qingyin.

2. Research process

2.1 Research site and key informant

Research site:

Sichuan Province and the city of Chongqing, China



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Figure 1 Map of Sichuan Province
From: www.wikipedia.org (Accessed September 10,2021)



Figure 2 Map of Chongqing city
From: www.wikipedia.org (Accessed September 10,2021)

The reason:

Sichuan Qingyin is a traditional Chinese folk art. It was first formed in Luzhou and Yibin in Sichuan Province. It used to be very popular in Sichuan and Chongqing areas of China. It was formed in the mid-Qing Dynasty (AD1771-1799). It was the product of the long-term integration and collision of Chinese northern and southern culture, Sichuan language, opera tune, and folk stories. It was once known to women and children in the streets and flourished for a time.

Chongqing is one of the municipalities directly under the Central Government of China and was part of Sichuan Province before 1997. However, due to the

differences in geographical environment, dialect and living customs between the two places, Sichuan Qingyin has some different characteristics in the two places.

Key informants: Ms. Li Jingming and Mr. Tan Baishu and Ms. Wang Jie

The criteria for selecting key informants are:

- 1) They are locals and are very familiar with the local culture.
- 2) Both Ms. Li and Ms. Wang are currently the most research-worthy Sichuan Qingyin performance artists. Mr. Tan is an authoritative performer of the Sichuan Qingyin ensemble.
- 3) Ms. Li Jingming is a national transmitter of intangible cultural heritage in China.
- 4) Ms. Wang Jie is a young artist who performs Sichuan Qingyin in Chongqing Quyuan Troupe.

Ms. Li Jingming was born in 1943 and is a native of Chongqing. Ms. Li is an actor of the Chongqing troupe of ballad singers. She has been performing Sichuan Qingyin for more than 60 years. Ms. Li Jingming is not only an experienced performing artist; she has also taught many students studying Sichuan Qingyin. In 2011, she was designated by the Chinese government as the transmitter of Sichuan Qingyin 's intangible cultural heritage.



Figure 3 Ms. Li Jingming is teaching students
(Photo by Sha Xin: April 21, 2021)

Ms. Wang Jie is a young Sichuan Qingyin performer. When she was a teenager, she studied vocal music in an art school in Chongqing, and after graduation she entered the Chongqing Folk art Troupe and became an actor. After, Ms. Wang Jie began to study Sichuan Qingyin and became a student of the famous artist Ms. Li Jingming. She has won awards in many national competitions and performances in China. In 2012, she performed in Malaysia as a member of the Chinese delegation. In March 2013, she performed Sichuan Qingyin in Britain.



Figure 4 Ms. Wang Jie is performing Sichuan Qingyin
(Photo by Sha Xin: April, 2022)

2.2 Research equipment

- 1) Camera and VCR: Record information about interview and observation.
- 2) Laptop: Store photos and videos, record text and information.

2.3 Research Tools

The research tools of this dissertation include questionnaire and interview outline. The questionnaire is mainly to collect various data for research, the interview outline can better assist the depth and comprehensiveness of the interview.

2.4 Working Process

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 field

work.

2.5 Data collecting

There are two main forms of data collection. First, the researcher will collect existing research results through the library and China's researcheritative CNKI (China National Knowledge Infrastructure), and sort and analyze them.

Second, through fieldwork, we will investigate the troupes and artists performing Sichuan Qingyin, record their performances and interview them.

2.6. Data analysis

The three research objectives of this study will use the literature method and the interview method.

The first objective is to obtain the development history of Sichuan Qingyin through the analysis of historical data and documents, as well as interviews with key informants.

The second objective is to obtain the artistic characteristics of Sichuan Qingyin through the analysis of Sichuan Qingyin's works and field work.

The third objective is to find out what role Sichuan Qingyin has played to the local society through the analysis of the literature.

2.7. Presentation

In this dissertation, Contains the following 7 chapters:

- 1) Chapter 1: Introduction
- 2) Chapter 2: Review Literature
- 3) Chapter 3: Methods of Research
- 4) Chapter 4: The development of Sichuan Qingyin performance in China.
- 5) Chapter 5: The characteristic of Sichuan Qingyin performance in China
- 6) Chapter 6: The role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China.
- 7) Chapter 7: Conclusion, Discussion and Suggestions



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Chapter IV

The development of Sichuan Qingyin performance in China

Quyí is the collective name for all the storytelling performance Arts in China. Chinese Quyí art has a very long history, but the historical records that can accurately prove its existence are not long ago. Because Quyí art is a civilian art, it is produced in the folk and developed in the folk. It is closely connected with people's lives, but it is not valued by the officials of the past dynasties. Before the 20th century, almost all official documents had no records of Quyí. It is only occasionally covered in the notes of some scholars, but it is also very few. Quyí, like Chinese opera, belongs to China's subculture and is a marginalized art form. Therefore, the lack of historical data is the reason why it is very difficult to study the history of Quyí today.

There are many forms of Chinese folk art. According to incomplete statistics, there are more than 500 kinds. Generally, it can be divided into three systems: speaking-based; singing-based; half-talking and half-singing. Sichuan Qingyin is a genre dominated by singing, with strong musicality and rich tunes. After long-term singing and creation by artists, Sichuan Qingyin has become a very mature art form with a relatively large influence in China.

In this chapter, the researchers sort out and analyze the origin and development of Sichuan Qingyin in Chongqing. This chapter contains the following:

- The emergence of Sichuan Qingyin
- The growing period of Sichuan Qingyin
- The mature period of Sichuan Qingyin
- The glorious period of Sichuan Qingyin
- Recent situation of Sichuan Qingyin

1. The emergence of Sichuan Qingyin

The term "Qingyin" has appeared in Chinese historical classics a long time ago, but it does not refer to the art form I am studying now. "Qing" has an elegant and clean meaning in Chinese language. "Yin" means sound. "Qingyin" can be understood as pure and elegant music from its literal meaning. Therefore, it is very elegant and appropriate to use this word as the name. But initially this art form was not called this name. People have many names for it, such as "singing Xiaoqu ", "singing Yueqin" (Yueqin is a plucked stringed instrument in China), until the 1930s, "clear sound" The name was fixed.

1.1 Source and transmission mode of Sichuan Qingyin

As mentioned above, the literature records on the origin of Sichuan Qingyin are very rare, and there are different opinions. Several main viewpoints are based on folk legends, the oral statements of old artists and the repertoire and melody of Sichuan Qingyin. The sources of Sichuan Qingyin are as follows:

1.1.1 It was spread by merchant ships sailing on the Yangtze River.

Sichuan Qingyin is mainly popular in Yibin, Luzhou, Chengdu, Chongqing and other cities in Sichuan Province, as well as the business districts of small and medium-sized towns. According to the oral records of some old artists, Sichuan Qingyin comes from the lower reaches of the Yangtze River. Sichuan Province and



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Chongqing are located in the upper reaches of the Yangtze River, especially Luzhou and Chongqing are the confluence of rivers, both of which were once important towns for water transportation. In the past, special products and materials from all over the world were gathered here and transported to all parts of the country by water. Due to the prosperity of Commerce, many merchant ships from the lower reaches of the Yangtze River have gathered here. The merchant ships brought many singing prostitutes who depended on performing for a living. They performed everywhere with the merchant ships. Coupled with the spread of sailors, this art form spread widely from the above areas. (WuSheng& Sha Ziquan, 1957)

Some scholars also believe that Sichuan Qingyin is a folk song from all over China, which is a folk song and Xiaoqu in the lower reaches of the Yangtze River. (Yao Jie, 1986) "flower tune" in Sichuan Qingyin is a tune derived from the folk song "Jasmine" in Jiangsu Province, China.

《Jasmine Flower》 (The First sentence)
 Vo. 1 好 一 朵 茉 莉 花, 好 一 朵 茉 莉 花。
 Hao Yi Duo Mo Li Hua, Hao Yi Duo Mo Li Hua,

《Xi Xiang Shan》 (The First sentence)
 Vo. 2 好 一 朵 美 鲜 花, 好 一 朵 美 鲜 花。
 Hao Yi Duo Mei Xian Hua, Hao Yi Duo Mei Xian Hua.

《Cuckoo Cooing》 (The First sentence)
 Vo. 3 布 谷 鸟 儿 咕 咕 叫 (哇), 飞 出 山 林 往 南 飘。
 Bu Gu Niao Er Gu Gu Jiao (Wa), Fei Chu Shan Lin Wang Nan Piao.

《Jasmine Flower》 (The second sentence)
 Vo. 1 满 园 花 开 香 也 香 不 过 它。
 Man Yuan Hua Kai Xiang Ye Xiang Bu Guo Ta.

《Xi Xiang Shan》 (The second sentence)
 Vo. 2 满 园 花 开 香 也 香 不 过 她。
 Man Yuan Hua Kai Xiang Ye Xiang Bu Guo Ta.

《Cuckoo Cooing》 (The second sentence)
 Vo. 3 这 边 绕 开 在 那 边 绕。
 Zhe Bian Rao Kai Zai Na Bian Rao.

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Vo. 1 **《Jasmine Flower》 (The third sentence)**
 我 有 心 采 一 朵 戴 看 花 的 人 儿 要 将 我
 Wo You Xin Cai Yi Duo Dai Kan Hua De Ren Er Yao Jiang Wo

Vo. 2 **《Xi Xiang Shan》 (The third sentence)**
 奴 本 得 摘 枝 戴 (呀), 又 恐 怕 (那) 看 花 人 儿 骂
 Nu Ben De Zhai Zhi Dai (Ya), You Kong Pa (Na) Kan Hua Ren Er Ma

Vo. 3 **《Cuckoo Cooing》 (The third sentence)**
 鼓 起 眼 睛 到 处 (哇) 瞧 (哇)。
 Gu Qi Yan Jing Dao Chu (Wa) Qiao (Wa).

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Vo. 1 **《Jasmine Flower》 (The third sentence)**
 骂。
 Ma.

Vo. 2 **《Xi Xiang Shan》 (The third sentence)**
 (哈)。
 (Ha).

Vo. 3 **《Xi Xiang Shan》 (The third sentence)**

Figure 5 Melodic Pattern of “Jasmine Flower”, “Xi Xiang shan”, “Cuckoo cooing”

There are also views that the "Yangzhou Qingqu" in Yangzhou, Jiangsu Province, China is the source of "Sichuan Qingyin". Because "Yangzhou Qingqu" has a very long history, and according to the statistics of scholars, 23 art forms in 14 provinces in China have been more or less affected by it. Many of the tunes and lyrics of "Sichuan Qingyin" are the same as those of "Yangzhou Qingyin". For example: Baduanjin tune, *Yinniusi* tune, dressing table tune, folding bridge tune, flower tune, etc.

1.1.2 It is spread by immigrants entering Sichuan.

China's late Ming Dynasty and early Qing Dynasty (1600-1644), the population of Sichuan Province decreased sharply due to decades of war, and the social order and economy were greatly damaged. In the early Qing Dynasty, Emperor Kangxi issued an order to organize a large number of immigrants to enter Sichuan. These immigrants mainly came from Hunan, Guangxi, Guangdong, Shanxi, Shaanxi and other places in China. The arrival of immigrants not only brought production technology, but also brought local economic benefits Customs and folk art, the predecessor of Sichuan Qingyin, also entered Sichuan during this period.

Some scholars have compared the main Tunes Yue tune and Beigong tune in Sichuan Qingyin with the *Beigong* in Shaanxi's Meihu, and found that they have many similarities. The melody, sentence pattern, word number and padding syllable of the two are basically the same, which is certainly not accidental. Therefore, there is a

very obvious inheritance relationship between "Sichuan Qingyin" and Meihu, which is the evidence that Shaanxi immigrants brought folk art into Sichuan.

1.1.3. Developed from local folk songs.

There is a view that the main source of "Sichuan Qingyin" is not other areas in China, but originated locally, and has presented at least before the Qing Dynasty. "How to compose Sichuan Qingyin" (Feng Guangyu, 1978) are discussed: "Sichuan Qingyin's Qupai and singing is a narrative music form, which is mostly derived, processed and evolved from folk songs and folk tunes popular in rural and urban areas of Sichuan. After continuous development and change, it has gradually formed its own unique artistic style and artistic characteristics."

There are as many as 26 tunes with the same name in Sichuan Qingyin and Xiaoqu of the Ming Dynasty. It can be seen that Sichuan Qingyin, originally known as "singing Xiaoqu", was developed by Xiaoqu of the Ming Dynasty. "Sichuan Qingyin" is also closely related to the local "Sichuan Opera" in Sichuan. Many tunes in Sichuan Qingyin are also similar to those in "Sichuan Opera". "Sichuan Opera" is an ancient local opera in Sichuan. Its history can be traced back to China's Tang Dynasty(618-907) and Song Dynasty(960-1279). The Ming Dynasty(1368-1644) was very popular in Sichuan. Therefore, it can also be inferred that the main source of Sichuan Qingyin may be local.

1.1.4 Spread by artists from all over China.

In the past, artists were very mobile, and they needed to move constantly to make a living. Foreign artists often come to Chongqing and other cities with relatively developed commerce, which will naturally bring art forms in various regions. The source of Sichuan Qingyin is multifaceted and multi regional. We can see the sources of different regions from the names of many tunes. Taking Chongqing as an example, many artists from neighboring Hubei province came to Chongqing to perform along the Yangtze River, bringing art forms such as "Hubei Xiaoqu" and "three stick drum". In the late Qing Dynasty and the early Republic of China (the early 20th century), Xiaoqu was very popular in Hubei. In the 1930s, because of World War II, Japan occupied Hubei, China, many artists wandered to Sichuan and Chongqing. After these artists and groups came to Sichuan, they dissolved one after another. Many artists changed to sing "Sichuan Qingyin", so "Hubei Xiaoqu" was also integrated into "Sichuan Qingyin". According to Li Mingzhen, the former actor of Chongqing quyì troupe, she and another actor were artists of "Hubei Xiaoqu" from Hubei, and later sang "Sichuan Qingyin".

1.2 summary of the source of Sichuan Qingyin

According to the above viewpoints, I classify the sources of "Sichuan Qingyin" as three aspects: from Xiaoqu of Ming Dynasty and Qing Dynasty; From Chinese folk songs; From traditional Chinese opera.

1.2.1 From Xiaoqu of Ming Dynasty and Qing Dynasty

Sichuan Qingyin was always called "singing Xiaoqu" before it was officially named. One of the sources of Sichuan Qingyin is Sichuan Xiaoqu from the Ming and Qing Dynasties. Sichuan Qingyin has a long history. It is the continuation of the types of folk arts dominated by singing in Sichuan in previous dynasties. Various elements of ancient Chinese Quyì art can be seen in Sichuan Qingyin.

1.2.2 From Chinese folk songs

The folk songs can be regarded as the foundation and source of all Chinese traditional music.

Sichuan has profound cultural heritage and rich folk tunes. Folk songs have existed in Sichuan since ancient times. As early as the 5th century BC, folk songs were very popular in Sichuan.

Chinese traditional music in the past dynasties has constantly absorbed folk tunes in the process of development to promote its own development. On the one hand, Sichuan Qingyin passed on the Xiaoqu tradition of the Ming and Qing Dynasties, on the other hand, it absorbed a large number of local and popular folk tunes and changed them, which also promoted its continuous reform and development. From the existing Qingyin in Sichuan materials, we can see that the names and forms of a large number of works are the same or similar to folk songs all over the country, and we can also see their evolution process.

For example, “Embroidered Purse” is derived from the Shanxi folk song “Embroidered Purse”.



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绣荷包 Embroidering pouch

Sichuan Qingyin



绣荷包 Embroidering pouch

Shanxi Folk song



Figure 6 Comparison between “Embroidered Purse” in Sichuan Qingyin and Shanxi folk songs

1.2.3 From traditional Chinese opera

Sichuan Qingyin continues to learn from and introduce similar elements of Chinese opera, and changes them into its own content. The *Fanxipi tune*, *Han tune* and other tunes in Sichuan Qingyin are formed by learning from and introducing the reform and development of tunes in Sichuan Opera and Han Opera. Many lyrics are also transplanted or adapted from the script of Sichuan Opera.

In another case, there are several pieces of Sichuan Qingyin's works that can be found in Hubei Xiaoqu. Compared with the same or similar lyrics and songs, but singing is already the style of Sichuan dialect accent and Sichuan Qingyin. See the

second episode of Hubei rap music integration (1986 Edition) for the detailed list of Hubei Xiaoqu repertoire, lyrics and songs.

2. The growing period of Sichuan Qingyin (18 century)

2.1 background

In the late Ming Dynasty and the early Qing Dynasty (1600-1644), wars continued in Sichuan for more than 30 years. During this period, the population of Sichuan decreased sharply, the cultivated land was deserted, the cities and towns were desolate, all kinds of industries were withered, and the people were unable to make a living. According to the Chongqing Immigration Museum, the population of Sichuan in the Ming Dynasty decreased from 3.1 million in 1578 to about 500000 in 1662, leaving only 1 / 6. There were 134827 hectares of arable land in Sichuan in 1578 A.D. of the Ming Dynasty and 15304 hectares in 1671 A.D. of the Qing Dynasty, leaving only 1 / 8. The economy and society have taken a huge step backward, and culture and art have certainly declined.

In 1662 of the Qing Dynasty, Emperor Kangxi issued an order to mobilize people from other parts of China to immigrate to Sichuan, which lasted for more than 100 years. According to Chongqing Immigration Museum, immigrants come from 15 provinces. Among them, Hunan and Hubei have the largest number, accounting for 32.9%, followed by Guangdong, accounting for 18.2%, commonly known as "Hu Guang fills Sichuan"

Since then, the population of Sichuan has increased rapidly. It rose to 987000 in 1685. It reached 3.25 million in 1736, returning to the level of the Ming Dynasty. Nearly 10 million people in 1786. The population has doubled, the urban and rural economy has gradually recovered and prospered, the people's living standards have improved, and the demand for culture and entertainment is also rising day by day. Sichuan Qingyin has entered a prosperous period.

2.2 Mutual reference with other art forms

During the reign of Emperor Kangxi(1662-1772) and Emperor Qianlong(1736-1796) in the Qing Dynasty, China was strong and peaceful. People's entertainment life is very active. Operas and folk arts have sprung up all over the country. For example, Yangzhou Qingqu, Shandong folksong and Hubei Xiaoqu are also widely popular, which has a certain promotion and influence on the development of Sichuan Qingyin.

Sichuan Qingyin often performs on the same stage with various folk arts when performing in teahouses or wharf square. Many actors perform other folk arts while performing. Artists learn from each other and sometimes learn from others. In this way, the materials of many art types have been added to Sichuan Qingyin, and the scale of Sichuan Qingyin has gradually expanded.

2.3 Formation of basic form

Since the reign of Emperor Qianlong of the Qing Dynasty, Sichuan Qingyin has grown and flourished, and the "Jiaqing period of Emperor Qianlong of the Qing Dynasty (1736-1820) was the prosperous period of Sichuan Qingyin." Qingyin not only carried the tunes of the Xiaoqu of the Ming Dynasty, but also produced a lot of new tunes during this period. " (Chinese Quyi music integration, Sichuan volume.)

Folk songs brought into Sichuan by immigrants from all over the China (including artists, merchants, boatmans, etc.) have been gradually integrated with local

dialects and have a strong local color after being absorbed by Sichuan Qingyin. These tunes have various moods and different performance functions.

During this period, the basic pattern of the form of Sichuan Qingyin has been formed. Its tunes are colorful and its repertoire is rich. It can adapt to the various aesthetic tastes and needs of the audience and is loved by the majority of listeners.

3. The mature period of Sichuan Qingyin (1870s-1940s)

3.1 The city is prosperous and artists are proliferating

During the period of Emperor Daoguang and Emperor Tongzhi of the Qing Dynasty (1821-1861), Xiaoqu was banned twice, and Sichuan Qingyin once declined. Emperor Guangxu (1875-1908) with the development of social economy and culture, Sichuan Qingyin became active and prosperous again, and entered the prosperous period of the late Qing Dynasty and the Republic of China.

"There are blind people carrying erhu, women holding Yueqin, and artists from Shanxi playing three strings. These people are artists performing Xiaoqu. Each track costs only 40 Wen" (ancient Chinese monetary unit). They are more popular in the mansion. There are also many audiences performing along the street (overview of Chengdu, 1909). There are hotels like cotton street and Qingshiqiao in Chengdu. Performers enter the hotel at night for passengers to relax. During the Guangxu period of the Qing Dynasty (1871-1908), there were two common sayings in Luzhou to describe the prosperity of Sichuan Qingyin at that time, "there were performances of singing Yueqin everywhere, so tea hotels were full of guests."

After Sichuan Qingyin entered the teahouse to sing, it greatly promoted the artists' skill level and repertoire accumulation. For example, In the book "Jin sheng ji" written by Ding Zhitang, Liao Yao, who "has infinite charm and excellent singing and playing" and Mou Hongyu, who "has wonderful appearance and talents", appeared in Hechuan, Chongqing in the 23rd year of Emperor Guangxu of the Qing Dynasty (1897). In terms of repertoire accumulation, artists in Chongqing generally sing dozens to more than 100 songs. Some artists have as many as 200 songs. From 1875 to 1908, the total number of songs sung in teahouses was at least 400. (hudu, 1957). There are more than 200 Qingyin artists in Chengdu for a long time, with about 300 tracks. (Quyizhi, Chengdu, 2007). During this period, Sichuan Qingyin absorbed a large number of new folk tunes. The book "Chengdu Overview" (1903) lists 103 pieces of Qupai and works. There are more than 30 new ones.

In the late Qing Dynasty, the economy had a greater development than before. Chongqing was prosperous as a big commercial port in the late Qing Dynasty. Chongqing is a famous historical city. It is located at the intersection of the Yangtze River and Jialing River. It has convenient transportation, large population and prosperous business. It is a prosperous commercial city. At the same time, culture and entertainment developed accordingly. Quyi performance venues are all over the city, which has become a symbol of the prosperity of Qingyin in Sichuan.

Due to the rapid development of urban economy and the influx of a large number of bankrupt farmers into cities and towns to make a living, there are more and more Qingyin artists in Sichuan, and many fanciers also begin to take this as a career. They often adopt young girls to teach arts, become artists and organize family based groups. These groups are generally 3 to 5 people, and some can reach more than 10 or

even more than 20 people. Most of these groups sing in the teahouse, which has gradually become a performance venue for the performance of Sichuan Qingyin. At that time, there were more than 30 Qingyin performance venues in Chongqing. There are more than a dozen "Family groups " shuttle during the period. Famous classes include Peng group, Wen group, Chen group, Liao group, Cai group, etc.

3.2 The performance market is prosperous and the guild is established

At this time in Chongqing, Sichuan Qingyin Performers often have 300 or 400 people, and more than 200 people live in the area of Hanjia ancestral hall street alone. Many artists live here all their lives. For example, Chen Jizhen (1925-1976), a famous artist of Chongqing quyi troupe, was born here.

In 1906, the first electric lamp company in Chongqing was established. In the theater of Qingyin, Sichuan, electric lights and gas lights are brightly lit, and the night is as lively as day. The theater usually has dozens to 100 seats. The largest one can accommodate 300 or 400 people. The famous artist "Wen si" sings here three times a day, and each audience is full. Although Cuiyuan teah is located in the secluded lane of Guanmiao street, as long as the sign "Wen Si sings here" is hung at the entrance of the lane, it will be very lively immediately.

In 1930, Chongqing established the "Qingyin Improvement Association". Chen Zhanwu was the first president. The venue is near Hanjia ancestral hall street, where Qingyin artists live. Later, guild organizations in Chengdu, Zigong, Luzhou and other places were established one after another. The establishment of the guild and the singing in the teahouse marked that Sichuan Qingyin, which is widely spread, has entered a prosperous period with a large number of actors, vast repertoire, rich and beautiful tunes and loved by the audience.

3.3 The repertoire has increased and the genre has changed

After the Chinese bourgeois revolution, the creation of Sichuan Qingyin is also very prosperous. Under the influence of new ideas, there are many positive factors in the development of Sichuan Qingyin. In terms of repertoire, there were a number of new works against feudal oppression and exploitation and reflecting the people's demand for marriage autonomy and personality liberation.

After the outbreak of the Second World War, on the occasion of the survival of the nation, Sichuan Qingyin artists took part in the movement against the Japanese invaders, and took the songs to publicize the resistance as their own singing programs. And compiled and performed a large number of new programs reflecting the fight against the invaders.

During World War II, a large number of compatriots in the enemy occupied areas fled to the rear, and many foreign artists came to Chongqing one after another. Some famous writers wrote many lyrics for Sichuan Qingyin, and newspapers generally opened columns and published quyi works. During this period, a large number of folk songs from all over China were transmitted to Sichuan and Chongqing, which greatly promoted the development of Sichuan Qingyin .

During this period, Sichuan Qingyin had a large number of works with good quality and rich tunes, basically forming a pattern of suite form, single form and banqiang form. "Haha singing", " Alveolar trill " and other characteristic singing decoration techniques have become more and more perfect. Sichuan Qingyin has become an influential music genre.

3.4 Amateur performer have made great contributions

In the past, Sichuan Qingyin has many amateur performers. Enthusiast associations with various elegant names are all over Sichuan and Chongqing. Many amateur performers have status, culture and can write lyrics. They help artists analyze the content of lyrics, explain lyrics and allusions, and correct pronunciation. They generally have high artistic accomplishment and can absorb the advantages of other art forms. Amateur performers have made great contributions to the development of Sichuan Qingyin (Sichuan quyi music integration, 1996).

Another great contribution of amateur performers is the collection and arrangement of Sichuan Qingyin repertoire. In the 1950s, Chongqing amateur performers collected and sorted out a large number of tunes or tracks of different versions that had not been sung for a long time.

Many amateur performers regard Sichuan Qingyin not only as entertainment, but also as a means to broaden their horizons and cultivate their self-cultivation. They can generally play Pipa or Sanxian and sing, and some reach a high level. Their retention of traditional repertoire and the improvement of art have played an irreplaceable positive role in promoting the development of Qingyin in Sichuan.

4. The glorious period of Sichuan Qingyin (1949-1980s)

After the founding of the people's Republic of China, Sichuan Qingyin entered its glorious period.

In the 1950s, quyi reform institutions were established in various parts of Sichuan, and many quyi troupes were formed. A group of new writers and university graduates joined the work and recruited new students. Sichuan Qingyin artists have a place to rely on, be respected, and display their talents. They actively sing new programs, participate in Qingyin reform and cultivate new artists. A large number of professional young Sichuan Qingyin artists appeared on the stage.

Art museums, cultural centers, trade union cultural palaces, youth palaces, universities, middle schools and other cultural and educational institutions at all levels, as well as newspapers, radio and television media, have also vigorously advocated, supported and carried out the training and related research of Sichuan Qingyin performances, new programs and new artists, forming an unprecedented large group of amateur quyi performances and creations. Quyi performances have developed unprecedentedly in factories, mines, rural areas, troops, schools and residential areas, as well as in urban and rural areas.

During this period, Sichuan Qingyin was the main program of stage performance in Sichuan. Sichuan Qingyin has entered a period of unprecedented prosperity. In the collection and arrangement of traditional works, the creation of new works, singing forms, performance forms and other aspects have shown a new style. The following will discuss the development of Sichuan Qingyin in this period.

4.1 development of lyrics

4.1.1 collect and sort out traditional works

Most of the traditional Qingyin works that have been handed down so far are healthy and good. However, due to the general low cultural level of artists and their oral teaching from generation to generation, it is inevitable that there are many errors. When recording and sorting out, Sichuan Qingyin artists and scholars sublate a very small number of unhealthy works, and only make some corrections and corrections to

the repertoire. The text can be rough, and try to maintain the original appearance. On the one hand, it is provided to artists for performance, On the other hand, it is kept as data for transmission, preservation and research.

So far, more than 600 Sichuan Qingyin tracks have been collected, and many tracks, including words and songs, have been compiled and printed in volumes.

In order to adapt to the spirit of the new era and meet the changing needs of the audience's aesthetic taste and performance methods, artists have processed some traditional works. In music, it not only maintains the inherent storytelling-singing nature of Sichuan Qingyin, gives full play to its unique singing modification techniques such as "Haha singing" and "trembling tongue sound", but also appropriately integrates new music elements and draws lessons from the expression means of other art types to make new changes. It has been constantly refined and improved in singing practice, making it a "high-quality product" with healthy content, high artistic level, popular and popular appreciation.

The following works are some successful examples, which are still often performed on the stage. For example: "sad autumn", "missing secular happiness", "Guanyu Temple", "Du Shiniang throws herself into the river", "Nun returning to secular life", "broken bridge", "remembering my lover", "oak leaves", "Embroidered Purse", etc.

Since 1949, China's urban and rural landscape has changed with each passing day, new things have sprung up, and a large number of artistic talents have emerged, which have provided a broad space for creation, and the creation of Sichuan Qingyin has been unprecedentedly prosperous. The new repertoire is numerous, and the theme is very broad and colorful. Many excellent programs are widely sung, such as; Eulogizing the hero's "Huang Jiguang" and "always living in people's heart"; "Barefoot doctors come over the mountain", "selling hot pot", "poor mountains become rich valleys", "cuckoo birds coo" and so on.

As the times are changing, the aesthetics of the audience has changed, and the language, music and stage art of performing art have developed greatly. The way of composing lyrics according to the tone of Sichuan Qingyin repertoire can not adapt. The lyrics of the newly created program have a higher degree of freedom than those of previous works. On the basis of traditional lyrics, they generally do not stick to the original word lattice; The composer gradually developed to follow the content of the lyrics, choose the Qingyin tune as the keynote, reorganize the melody and arrange the music.

4.2 development of music

As the times have changed, the contents of new works have changed, the images of characters have changed, the language and literature used in programming have also changed greatly, and the traditional word lattice and new words are often unable to match. Now most of Sichuan Qingyin programs have lyrics first, and then compose tunes. Therefore, the traditional form of arranging lyrics according to tunes has gradually evolved into creating tunes according to lyrics.

4.2.1 Choose the tone according to the lyrics

In the early 1950s, when new programs began to appear, some programs compiled words into music according to or generally according to the traditional Sichuan Qingyin format. Take "ashamed moon" as an example.

Yue liang wo ge ge, xi ting wo lai shuo,

*Ruo yao bi nian ji , ni jiu da de duo,
 Ruo yao bi gan jin , ni jiu cha de duo,
 Ni ruo bu fu qi , wo ba shi shi shuo...
 Figure 1 Lyrics of Shame moon*

General idea of lyrics: Brother moon, listen to me. You are much older than me. But I'm much more motivated than you. If you're not convinced, I'll convince you next...

The lyrics are originally a folk song or nursery rhyme written with anthropomorphic techniques. The paragraphs are clear, with 5 words in each sentence, one syllable for the first 2 words and one syllable for the last 3 words. The tune "yin niu si" of Sichuan Qingyin is adopted. The combination of song and lyrics in this work is very harmonious. It is not only interesting, but also pleasant to hear. It is welcomed by the audience and widely sung.

4.2.2 Choose the sentences of the tune and compose them into a suite

It is really difficult for the cyclic form of Sichuan Qingyin modern repertoire to match the traditional inherent style. Because limited by the inherent framework, it often limits words and songs, and even "words fail to express their meaning". Damage content and effect. Therefore, some pieces of tunes are extracted from the cyclic form and linked into a new cyclic form matching the lyrics.

Most of the new Sichuan Qingyin works are arranged on the basis of traditional Qupai. For example, "cuckoo cooing" is based on "flower tune", and "barefoot doctor crossing the mountain" is based on the combination of "little peach tone" and "makeup stage tone", etc. The mode, beat, rhythm and melody have been changed, and many new musical elements have been integrated. It has also highlighted and developed the characteristics of Sichuan Qingyin, such as "ha ha tunes " and "Alveolar trill ", and formed 100 new tunes.

4.2.3 Development of accompaniment

With the development of Sichuan Qingyin tune, accompanying music and accompanying instruments have changed and strengthened accordingly. For the Sichuan Qingyin programs performed by the troupe, a combination of multiple musical instruments is generally selected according to the program content and melody to form a harmonic symphony, which greatly adds color to the program.

For example, the work "selling hot pot" selects pipa, erhu, zhongruan, cello, flute and other string, plucking, pipe and other musical instruments, as well as percussion instruments, small drums and small works.

4.3 development of performance

4.3.1 improvement of performance level

First, the quality of actors has been improved. In the old times, Sichuan Qingyin artists were mostly poor, had no chance to go to school and lacked cultural literacy. After the founding of the people's Republic of China, great changes have taken place in the practitioners of Sichuan Qingyin. Through learning, the old artists have greatly improved their ideological understanding and cultural level, actively collected, sorted and taught traditional repertoires, and took the lead in compiling and performing new repertoires. A large number of new writers and artists joined the ranks of Quyi work. Most of the actors trained by professional quyi teams and art schools have technical secondary school or college education, high cultural cultivation, serious

tradition, solid basic skills, strong understanding and expression ability, can adapt to the beat of the times, and inject vitality into quyi. With the development of the times, several generations of Quyi workers have worked together to transmission, change and innovate in practice, and created and performed many new programs, new aria and new forms with both traditional flavor and the spirit of the times.

Secondly, the content of the performance has been updated. The most prominent feature of the performance is that the newly created works account for the majority. These works are more ideological and artistic. Sichuan Qingyin old artists, or born in an artist family or learned art since childhood, have deep skills, high artistic attainments, love the cause of Quyi, and actively participate in and drive the editing and performance of new works.

For example, Li Yueqiu (1925-1996), a famous Sichuan Qingyin artist of Chengdu quyi troupe, was born in Chengdu. He studied arts from Pu Guangrong at the age of 7. After graduation at the age of 12, he sang in the teahouse of Chengdu bookstore for a long time and became famous for a time. Since the 1950s, she has sung a large number of new works, such as "cuckoo birds cooing", "flower party", "eight o'clock", "a bag of Angelica send affection" and so on. Her singing style is clear, dexterous, soft and kind. Her performance is delicate and has a strong flavor of life. And she improved the "Haha singing" and other singing modification techniques, so her singing programs are well-known, welcomed by the audience and widely sung.

Xiong Qingyun (1921-), a famous accompanist of Chengdu quyi troupe, was born in Suining, Sichuan Province. He grew up in an artist family. He learned musical instruments with his brother at the age of 8 and began to learn Sichuan Qingyin at the age of 10. He taught himself music theory and composed music, sorted out a number of traditional repertoires such as broken bridge and nun going down the mountain, and arranged music for a large number of new works such as "cuckoo bird cooing" and "flower party" sung by Li Yueqiu. He is familiar with a variety of musical instruments, and he has rich playing experience and skillful skills. He has accompanied and cooperated with Li Yueqiu for a long time, and the performance effect is excellent.

Deng Bixia (1933-2010), a famous artist of Chongqing quyi troupe, is from Suining, Sichuan. She came from an artist family and studied arts with her father Deng Shusen and uncle Deng Shaoyun at the age of 6. He started performing at the age of 8. She joined Chongqing quyi troupe in 1952 and took the lead in editing new programs. For decades, she has spared no effort in arranging and singing new programs with high quality. Such as "poor mountain village becomes rich mountain village", "careless daughter-in-law" and "good housekeeper Fu Xiangfen" in the 1950s and 1960s. The "Impatiens playing the piano" and "Seventeen gates" in the 1980s and 1990s are excellent works.

And the main informant of my research, Ms. Li Jingming (1943 -), who is also an artist of Chongqing quyi troupe and a national transmitter of intangible cultural heritage. She was born in Chongqing and studied Sichuan Qingyin since childhood. Ms. Li arranges and sings many Sichuan Qingyin works, such as "moving a new home", "selling hot pot", "crossing the gorge and river", "Bashan feeling", etc. His works have won many national awards and have been welcomed by the audience. In addition, Ms. Li is also an excellent Sichuan Qingyin teacher. She has trained many groups of young artists since the 1980s, and they have become the main artists active on the performance

stage. Until now, Ms. Li is still training young Sichuan Qingyin artists and teaching them regularly.



Figure 7 Ms. Li is teaching young artist Ms. Wang Jie to perform Sichuan Qingyin
(Photo by Sha Xin: April 21, 2021)

Third, the performance combines the use of technological means.

With the development of the times and the changes in the audience's aesthetic concepts, many scientific and technological methods have been used in the production and performance of programs, and modern fashion elements have been added. Such as lighting, scenery, audio, video, etc., They make the performance more dazzling and charming.



Figure 8 Sichuan Qingyin performance with scientific and technological means and fashion elements
(Photo by Sha Xin: April 21, 2021)

Fourth, the actors increased their performance skills.

Because the audience's aesthetic taste is no longer satisfied with only auditory art and needs visual art, Sichuan Qingyin artists have gradually added more body performances from the sitting performance mode. At the same time, various folk art troupes and art schools have also added body training courses when training new Qingyin artists.

4.3.2 International communication of Sichuan Qingyin

In 1957, Ms. Li Yueqiu and Mr. Xiong Qingyun performed Sichuan Qingyin at the world youth festival in Moscow and won the gold medal. This is the first time Sichuan Qingyin has gone abroad since records began. With China's opening to the outside world and rising economy, International communication are becoming more and more frequent. In the 1980s, Ms. Cheng Yongling, Ms. Zhu Sha and others visited Europe, North America, Japan and other places successively, and more troupes and artists continued to visit. Nowadays, dozens of countries such as the United States, Britain, Germany, France, Japan and Russia have the footprints of Sichuan Qingyin artists. As cultural communicators, they have transmitted Chinese civilization and traditional Chinese culture and enhanced the friendship between the people of China and other countries.

4.4 development of art research

After 1949, the research on Sichuan Qingyin gradually increased. Local quyi troupes, quyi artists associations, art research institutes, art schools, mass art museums, cultural centers and conservatories of music all carry out quyi research and transmission. Some universities have offered courses on Sichuan Qingyin, and Sichuan Qingyin's works have been selected into university textbooks and middle school textbooks. For example, the introduction to quyi music by Yao Jie of Shanghai Conservatory of music was selected as "barefoot doctor crossing the mountain", and the middle school Chinese textbook was selected as "send it to Mom" and other works.

In 1986, the Chinese Artists Association held the "Chinese Quyi music seminar" in Chengdu. More than 200 experts and scholars from all over China attended the meeting. The meeting received dozens of papers, including Sichuan Qingyin, which had a great impact in China.

In 1994, the "integration of Chinese Quyi music, Sichuan volume" organized by the Ministry of culture for several years was published. The book has 1805 pages and 558 pages about Sichuan Qingyin, which is a great achievement in the research and development of Sichuan Qingyin since 1949.

4.5 Sichuan Qingyin is listed in China's national "intangible cultural heritage"

Intangible cultural heritage is a very valuable asset for every country and nation. China is an ancient civilization with a long history and rich in a wide variety of intangible cultural heritage. These heritages contain the unique spiritual value, mode of thinking, imagination and cultural consciousness of the Chinese nation. They embody the vitality and creativity of the Chinese nation. Therefore, the transmission, development, preservation and utilization of these intangible cultural heritage are of great and far-reaching significance.

Sichuan Qingyin is one of the quyi arts transmitted from ancient times. It is widely spread in Sichuan and Chongqing and has a great influence. It has outstanding historical and cultural value, but it has gradually declined in recent years. It is not very prosperous and its prospect is worrying. Sichuan Qingyin in Sichuan Province in 2009 and Chongqing in 2010 were approved to be included in China's national intangible

cultural heritage list. Since then, it has been preserved, with a legal disseminator and a legal management organization. These are very important measures.

5. Recent situation in Sichuan Qingyin

The 1980s was a very important historical turning point in China. The Chinese government announced the implementation of the reform and opening-up policy. Since then, China has reintegrated into the international community, and great changes have taken place in Chinese society. After the western popular culture entered Chinese society, it has brought unprecedented challenges to Chinese traditional culture.

In the 1990s, with the further diversification of entertainment, especially with the rise of entertainment digitization, traditional quyi declined one after another. In the 1950s and 1960s, Sichuan Qingyin's performance was the main stage performance type, but now it is often difficult to have several performances in a year. Both the artists who perform Sichuan Qingyin and the audience who love Sichuan Qingyin have gone from prosperity to decline, which makes Sichuan Qingyin a "heritage". Since the 1980s, the number of Sichuan Qingyin artists in Chongqing has been decreasing, from two or three hundred in its heyday to a few today, and few viewers are willing to pay out their own money to watch Sichuan Qingyin performances. At the same time, the artistic level of young artists has also declined. There are few professional Qingyin teachers in Sichuan, and recruiting new students has become a problem. Moreover, many Sichuan Qingyin artists have changed their careers. Since 2007, most of Chongqing's quyi troupes have disintegrated one after another. At present, only two professional groups, Chongqing quyi troupe and Chongqing Wanzhou County quyi troupe, have been retained in Chongqing. The reasons for the above situation mainly include the following aspects:

5.1 lack of traditional performance place.

Most of the traditional folk arts are performed in teahouses, pubs and even on the street. Generally, they are not performed in large formal theatres.

After 1949, because of the policies of the Chinese government, teahouses and pubs ceased to exist, and the living environment of Quyi disappeared.

From the late 1970s to the early 1980s, Sichuan Qingyin had some revival trends, because the change of China's national policy brought changes in various fields of society, and teahouses developed rapidly, which more or less brought a glimmer of vitality to Sichuan Qingyin, but this trend did not continue. The main reason is related to the changes of the times, people's appreciation interest and consumption concept. Teahouses have been gradually replaced by other forms of entertainment. These new forms of entertainment not only replaced the performance venues of Sichuan Qingyin, but also took away the audience. Sichuan Qingyin once again lost its foundation for survival.

5.2 loss of artists and interruption of transmission

The transmission of Sichuan Qingyin has been the result of the continuous transmission and development of Qingyin artists in previous dynasties. Talents are the key to the development of Sichuan Qingyin. However, at present, the talent situation of Sichuan Qingyin is not optimistic. Through the field work of Sichuan and Chongqing quyi troupes, the shortage of performing talents is a prominent problem. Excellent Sichuan Qingyin artists are generally older, the number of young artists is small, and many of them learn this art type not because they really love it. Moreover, some artists

have changed to singing pop songs and folk songs due to the recession of Sichuan Qingyin.

In recent years, influenced by the environment of the whole performing arts industry, Sichuan Qingyin's performance is often recorded in the studio first, and then lip synch when performing on stage. This kind of behavior has become the fatal injury of Sichuan Qingyin communication. Because the traditional Sichuan Qingyin performance can make continuous progress only by the continuous practice of actors on the stage, while the performance of lip synching can not be achieved. The audience can't see the singing with both voice and emotion like the old artists. At the same time, it also cultivates the dependence of some artists, so that they don't study and practice hard. Since there is such a "shortcut", it seems that only fools can practice according to the rules. Such consequences are obviously not conducive to the cultivation of a new generation of talents.

5.3 retrogression of creation

Since the 1980s, China's economic model has changed into a market economy model. The number of works created by Sichuan Qingyin is declining compared with that before. There are naturally many reasons for this. On the one hand, artists can't create works that resonate with the audience without going deep into life. On the other hand, a rigid concept of work evaluation formed since the era of planned economy has a negative impact on creation. For a long time, composers judge the value of a work only by its social benefits, that is, the value of its contribution to the mainstream consciousness. This state has shown its superiority in the era of planned economy. Because in the era of planned economy, the creation, circulation and consumption of art are controlled by the mainstream ideology, and art groups have no worries. However, under the condition of market economy, various forms of literary and artistic works have entered the cultural market, affecting the original audience and potential audience. If the composer still stays in the old thinking set, the negative impact on creation is harmful.

Summary

In this chapter, I analyze the source and development process of Sichuan Qingyin, as well as its current situation, and discuss the reasons for the decline of Sichuan Qingyin. Sichuan Qingyin has experienced several ups and downs since more than 200 years ago. After the creation and transmission of several generations of artists, it has become an influential art type in Chinese folk art.

The source of Sichuan Qingyin is diverse, which is the integration of local folk songs, local operas and Sichuan dialects. After the development in the middle of the Qing Dynasty, Qingyin in Sichuan entered a prosperous period at the end of the 19th century and the beginning of the 20th century. From the founding of the people's Republic of China in 1949 to the 1980s, Sichuan Qingyin has developed in an all-round way. Great changes have taken place in song, lyrics, melody, music and performance, and the artistic level has made a great leap. After the 1980s, with the development of economy and society and the impact of multiculturalism, Sichuan Qingyin gradually declined.

In the next chapter, I will analyze the artistic characteristics of Sichuan Qingyin.



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Chapter V

The characteristic of Sichuan Qingyin performance in China

Language, music and performance are integrated in Sichuan Qingyin, and storytelling-singing is used to tell stories, shape characters, express ideas, and express feelings. In this chapter, I will focus primarily on the music and performance characteristics of Sichuan Qingyin, as well as the differences between Sichuan Qingyin in Sichuan and Chongqing. The contents of this chapter are as follows:

Characteristics of Sichuan Qingyin music.

Performance of Sichuan Qingyin.

The difference between Sichuan Qingyin in Sichuan and Chongqing.

1. Characteristics of Sichuan Qingyin music

Qupai is a unique musical form of Chinese traditional music. Explain with the concept of western music that it means tunes. The creation of ancient Chinese lyrics and tunes was initially based on the lyrics or poems. Later, the beautiful tunes were gradually selected and retained, and new lyrics were filled in according to the original lyrics and tunes. Most of these retained tunes still use the name of the original works. Some works in Chinese traditional music take tune as the basic structural unit, and connect several tunes in a complete set to form a suite form.

Sichuan Qingyin is very rich in Qupai. At present, more than 100 Sichuan Qingyin Qupais have been collected. Sichuan Qingyin combines many artistic elements, which leads to the diversification of Qupai lyrics. There are long and short sentences, neat sentences and some small fragments. Although each Qupai has basic singing specifications, it has great flexibility in use.

According to the structural principle of Sichuan Qingyin works, the Qupai of Sichuan Qingyin can be divided into single form, suite form and banqiang form, and the structural form of each Qupai is diversified.

1.1 suite form

The structure of this form is somewhat similar to the suite in western music. There are 7 kinds of such Qupai, including Yuediao, Beigong tune, Jisheng tune, Matou tune, Gou tune, ManJianghong tune and Dazaogan tune.

1.1.1 structure of Suite

The Qupai in the form of suite can be divided into two types: basic Qupai and concatenated Qupai. The suite form of Sichuan Qingyin often forms the beginning of Qupai and the end of Qupai of the whole suite structure with a certain basic Qupai, and the concatenated Qupai or other Qupai are inserted into it. The basic Qupai can be used alone or as the Qupai beginning and end, but most of the concatenated Qupai can not be used alone, It must be inserted between the front and end of a basic Qupai before it can be used.

Suite form = the beginning of Qupai + the concatenated Qupai + the end of Qupai



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Examples from the work "Nun returns to the common customs" in Yue tune

Yue tune is a very important and most popular tune in Sichuan Qingyin. At present, the historical origin of *Yue tune* has not been finalized. It appears not only in Sichuan Qingyin, but also in other quyi music and local operas. Therefore, this Qupai has a long history in Chinese traditional music.

Yue tune in Sichuan Qingyin belongs to the form of suite. As mentioned above, *Yue tune* is also divided into "beginning" and "end", which are called *the beginning of Yue tune* and *the end of Yue tune*. Usually, a complete aria is formed by adding a number of consecutive tunes between the beginning and end. The mode of *the beginning of Yue tune* directly connecting *the end of Yue tune* is very rare.

Sichuan Qingyin's suite is good at telling stories and expressing various emotions of characters in narration. "Nun returns to the common customs" is a representative work of *Yue tune*, which belongs to a structure dominated by narration and supplemented by lyricism. The story content of this work exists not only in Sichuan Qingyin, but also in other Quyi art and Chinese operas.

"Nun returning to secular life" is a classic work in *Yue tune*. The story is unfolded in the form of duet between the young nun and the young monk. It shows the story of the young nun who became a monk from childhood. She can't stand the Buddhist rules and regulations and tries to return to the common customs and pursue her love with the young monk.



Figure 9 "Nun returning to secular life" (segment). Performer: Ms. Wang jie
(By recorded Shaxin)

Table 1 The structure of "nun returning to secular life"

Number	Name of Qupai	pattern	Musical structure	The sequence number of bars	The number of bars
1	<i>the beginning of Yue tune</i>	basic Qupai	a+a1+a2	1-30	30
2	<i>Duozi</i>	concatenated Qupai	a+b+a1+b1	31-50	20
3	Half <i>Duozi</i>		a+b Variant of <i>Duozi</i>	51—60	10
4	Banbianyue		a+b	61—73	13

5	<i>Half Duozi and Banbianyue</i>		a+b Variant of Banbianyue	74—88	15
6	<i>Duozi</i>		a+b+a1+b1 Same as No. 2	89—108	20

Table 1 (Continued)

Number	Name of Qupai	pattern	Musical structure	The sequence number of bars	The number of bars
7	<i>JinDuozi</i>		a+b	109—114	6
8	<i>Dowei</i>		a+b+a1+b1 Variant of <i>Duozi</i>	115—134	20
			Connective sentences	135—140	6
9	<i>Wei tune</i>		a+b+c+d	141—172	32
			Connective sentences	173—180	8
			a+b+c+d	181—217	37
10	<i>Pingban</i>		a+b+a1+b1+b1	218—252	35
11	<i>Jianjianhua</i>		a+b+a1+b1+a2+b2	253—278	26
12	<i>Yinniusi</i>		a+b	279—294	16
13	<i>Dieduanqiao</i>		a+a1+b	295—312	18
14	<i>the end of Yue tune</i>	basic Qupai	a+b+a1+c	312—331	20

According to different pattern, the 12 concatenated Qupai can be divided into two parts.

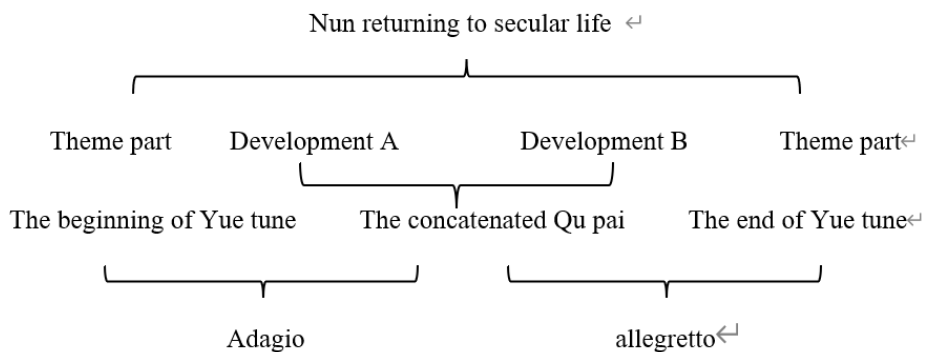


Figure 10 Structural diagram

Development part A: Qupai 2-8. The use of Duo zi series of Qupai is its characteristic. The melody style is lyrical and slightly sad. “*Duozi* and its variation” + “Variant of *Yue tune*” + “*Duozi* and its variation” is like the "A + B + A" reproducibility 3 parts structure in the paradigm of western music.

In this part, *Duozi* and *Yue tune* often form a "new" tune by changing their sentence patterns or adding some new music materials. For example, Half *Duozi* is developed from the change of materials in *Duozi*. The *Half Duozi and Banbianyue* is due to the increase in the number of words in its lyrics compared with *Banbianyue*, so it is necessary to add a short melody before the original tune, and the word "Wear a hat" vividly explains the phenomenon of this increase at the beginning.

Figure 11 The *Half Duozi and Banbianyue*

Development part B: Qupai 9-13. After the lively rhythm, the musical style changed, indicating the emotional interaction between "monks and nuns". Then the tune goes on to *Jianjianhua*, *Yinniusi*, *Dieduanqiao*, and ends with *the end of Yue tune*. The two parts reflect the process of "becoming a monk" and "returning to the secular life", and the transformation from sadness to joy.

1.1.2 Narrative and Qupai structure

Examples from the work "Nun returning to secular life" in *Yue tune*

The relationship between narrative and Qupai structure is shown in the figure below:

Table 2 The relationship between narrative and Qupai structure

Number	Name of Qupai	role	plot
1	<i>the beginning of Yue tune</i>	The young nun	This part shows the nun's identity and age, and is ready to describe her life experience.
2	<i>Duozi</i>		This part describes the monastic life from the nun's dress.
3-4	<i>Half Duozi and Banbianyue</i>		1. This part describes the monastic life from the nun's dress. 2. The latter part describes the young nun's memory of meeting the young monk.
5	<i>Half Duozi and Banbianyue</i>		The young nun and the young monk express their love to each other
6	<i>Duozi</i>		1. The young nun wants to go out to find the young monk. 2. The young monk meets the young nun.
7	<i>JingDuozi</i>		1. This part describes the thoughts of the young nun. 2. The young monk expressed his love. He was willing to marry a young nun.
8	<i>Duowei</i>		The young nun and the young monk
9	<i>Wei tune</i>	As they went down the mountain, they looked forward to a better life after returning to secular life.	
10-11	<i>Pingban and Jianjianhua</i>		
12-14	<i>Yinniusi and Dieduanqiao and the end of Yue tune</i>		

1.1.3 Melodic Pattern

Examples from the work "Nun returning to secular life" in *Yue tune*.

Phrase 1

Phrase 2

Phrase 3

4

7

Figure 12 Three phrases of *the beginning of Yue tune*

From the perspective of musical form, the structure of the *Yue tune* is a period, which is divided into 3 phrases. The first phrase is the introduction phrase and the third phrase is the Ending phrase (the function of connecting the preceding and the following, which is connected to the next tune). After each phrase, there is an instrumental interlude of different lengths. In terms of mode structure, the whole *Yue tune* is a traditional Chinese seven tone scale.

Because *Yue tune* has only 3 phrases, if the lyrics are less than or more than 3 phrases, the structure needs to be changed. The most common means is to omit the second phrase when the lyrics are only 2 phrases; When the lyrics are 4 phrases, add a short sentence in the form of a stack of phrases after the second phrase of the original

tune (usually only half the length of the melody of the normal phrase), so that the third phrase in the original tune corresponds to the lyrics of the fourth phrase.

The end of Yue tune in *Yue tune* is the change and repetition of *the beginning of Yue tune* phrase. Its basic structure is also three phrases, and the third phrase emphasizes the sense of ending.

the beginning of Yue tune and *the end of Yue tune* are both 4 / 4 beats, with moderate speed and smooth rhythm. The melody is mainly conjunct, with the characteristics of lyricism, freedom and flexibility.

1.1.4 Structural Form

The researchers still take the two basic Qupai of *the beginning of Yue tune* and *the end of Yue tune* as examples. The exemplified beginning of *Yue tune* (Figure 12) has one period divided by 3 phrases. Each phrase has a corresponding number of words and syllables as illustrated below.

<i>Xiao xiao ni gu</i>	<i>nian fang er ba,</i>
<i>Du zuo chan tang</i>	<i>yuan die ma,</i>
<i>Si qian xiang hou</i>	<i>xin luan ru ma</i>

Figure 13 *the beginning of Yue tune*

General idea of lyrics:

I'm a young nun. I'm only 16 years old.

While sitting alone in the meditation hall, I complained about my parents.

I can't stop thinking and feel bad.

The first phrase has eight words, each word is a syllable, and every four syllables are one part, a total of two parts. The second phrase has seven syllables, the first four words are a part, and the last three words are a part. The third phrase has 8 syllables, every 4 syllables is a part, a total of 2 parts.

Actually, This is only the basic form of such Qupai. The lyrics of such tunes are usually a combination of long sentences and short sentences, and some small materials are often added to make them more flexible.

According to the previous discussion, it can be concluded that the suite form of Sichuan Qingyin is usually composed of several Qupai. Many tunes with different styles and characteristics are added to these works, which makes the already complete music form have more changes and easier to create the emotion and atmosphere required by the plot. Because the suite form has these characteristics, it is often used to express a relatively complete historical story or thing.

1.2 Single form

The single form is a tune used alone. The same Qupai is sung repeatedly, which is similar to the stanzas in folk songs, but each repetition changes due to the difference of lyrics. This shows that it is closely related to folk songs. Although their tunes have been storytelling-singing oriented and their rhythms are more complex than folk songs, they still retain the structural characteristics of folk tunes: short and capable, rigorous structure, clear clauses and clear structural nature. Most of them are single segments of 2-phrase or multi phrase. It emphasizes lyricism more than suite form.

At present, the recorded single forms of Qupai account for the majority of Sichuan Qingyin works, about more than 100.

The structure of single Qupai is relatively simple, most of which are 2 or 4 sentence patterns, and there are also many sentence patterns. The basic number of words in each sentence of libretto is 5, 7 or 10 words, which is relatively neat and regular, but it usually adds lining words to grow short sentences. In addition, there are two Qupai combinations, which is very rare.

1.2.1 Melodic Pattern

Examples from Xiaotaohong tune

绣荷包
Embroidering pouch

qingyin in Sichuan

初 一 对 十 五 (呵) 十 五 月 儿 高 (呵)
Chu Yi Dui Shi Wu (He) Shi Wu Yue Er Gao (He)

春 风 吹 动 杨 柳 梢 (呵)
Chun Feng Chui Dong Yang Liu Shao (He)

Figure 14 "Embroidered Pouch"

Xiaotaohong tune is not only a single Qupai, but also one of the most common multi-purpose Qupai. Because many works based on it "Embroidered Pouch" have spread all over China, which has a great influence. Some people often call it "Embroidered Pouch" tune.

1.2.2 Structural Form

chu yi dui shi wu shi wu yue er gao,
chun feng chui dong yang liu shao.

Figure 15 Lyrics of "Embroidered Pouch"

General idea of lyrics:

Compared with the first day, the moon on the fifteenth day was round and high.
The spring breeze blows the willow branches, and spring is coming.

The exemplified "Embroidered Pouch" (Figure 16) has one period divided by two phrases. There are ten words in the first phrase, each word is a syllable, and every five syllables are divided into one part. There are seven words in the second phrase. The first two words are one part, the third and fourth words are one part, and the last three words are one part.

1.3 Banqiang form

Banqiang form in Sichuan Qingyin is absorbed from local operas. Simply put, "ban" refers to the special beat model in quyi and Chinese opera. The pattern of "ban" in quyi can be classified into adagio, Moderato, Allegro, Ad Libitum, etc. according to

the speed. The characteristic of Banqiang form is to form various model through the changes of speed and rhythm of a Qupai. There are two basic tunes in Sichuan Qingyin, *Fanxiapi tune* and *Han tune*.

The *Fanxiapi tune* belongs to Banqiang form. It is developed from the tune of Sichuan Opera. The basic structure of lyrics is a number of sentences that make up pairs. The number of words in the two sentences is basically the same, and the last word of each sentence rhymes. The sentence pattern has two styles: ten words sentences and seven words sentences.

Fanxiapi tune can also be divided into “the beginning of tune” and “the end of tune” like suite forms such as *Yue tune*, and other Qupai are inserted in the middle to become a suite. It can also be combined with other suite forms in the form of selecting individual phrases.

The patterns of "ban" in the *Fanxiapi tune* are: *Yizi*, *Erliu*, *Hat* and *Piwei*.

Yizi is 4 / 4 beat. Equivalent to the basic pattern. Repeat several pairs of sentences. The speed is slow, the singing fluctuates greatly, has a long prolongation of tune, and is rich in singing and lyricism.

Erliu is 2 / 4 beat. Similar to Allegro, it is formed by *Yizi* 's Melody simplification and rhythm compression. The singing is stable and smooth, the mood is lively and cheerful, and the narrative function is strong.

Hat or *Ad Libitun hat*, similar to introduction. The tune comes from *Yizi*'s phrase A. The rhythm is free, long or short is freely expressed according to the content of the lyrics, followed by the next phrase.

The *Piwei* is at the end of the tune. Its rhythm is free. It sings the last pair of *Yizi*'s phrases in a free rhythm to end the whole tune.

1.3.1 Melodic Pattern

Examples from the work "Kaohong" in the *Fanxiapi tune*.

Kaohong (segment)

Fanxipi tune

Yizi ban

phrase 1

小 红 娘 (啊) 跪 尘 埃 (呀)
Xiao Hong Niang (A) Gui Chen Ai (Ya)

5

慢 慢 开 口 (哇) (啊)
Man Man Kai Kou (Wa) (A)

9 phrase 2

老 夫 (哇) 人 (哪) 但 息 怒 (啊)
Lao Fu (Wa) Ren (Na) Dan Xi Nu (A)

13

细 听 根 (哪) 由 (哇) 。
Xi Ting Gen (Na) You (Wa) 。

Figure 16 The melodic pattern of “Kaohong” 's *Yizi*

As can be seen from the above diagram, the melody of *Yizi* "ban" fluctuates greatly, and one syllable often corresponds to many notes, which is also a feature of traditional Chinese opera music. Slow, singing and lyric.

1.3.2 Structural Form

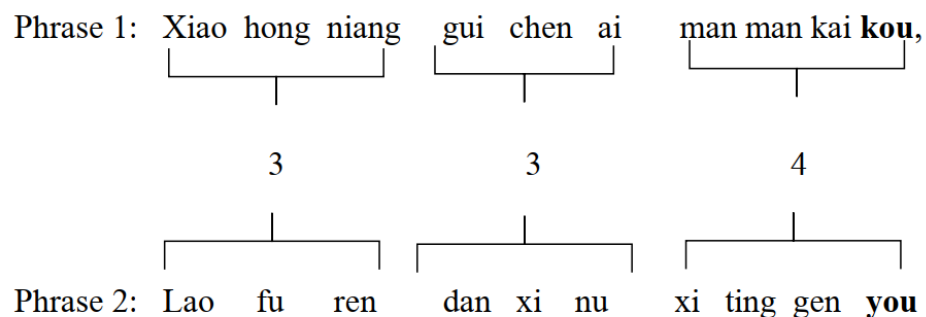


Figure 17 The Structural Form of “Kaohong” 's *Yizi*

As shown in Figure 18, this paragraph consists of two sentences, each of which has ten words. Each sentence is divided into three parts according to the regular pattern of “3 + 3 + 4”. And the last word (syllable) of each sentence forms a corresponding rhyme.

1.3.3 Rhythmic Pattern

phrase 1

5

9 phrase 2

13

Figure 18 The rhythm pattern of “Kaohong” 's *Yizi*

As shown in Figure 19, the rhythm of *Yizi "ban"* is mainly eighth and sixteenth note, and there are many dotted rhythms and syncopations. The characteristics of this rhythm can reflect the cadence, twists and turns, beautiful and beautiful characteristics of this tune.

2. Performance of Sichuan Qingyin

2.1 performance place in the old era

In the old times, there were many modes of performance of Sichuan Qingyin. The important way of Sichuan Qingyin in its prosperous period was that artists performed in teahouses. The second is the performance in some other places.

Teahouse used to be a high-end entertainment place and a place for folk art performances. This place sells tea and has performances. The audience is also consumers of tea. At that time, the performance form of Sichuan Qingyin was sitting singing. During the performance, one or two tea tables (square tables) or one long table were used as props. Facing the audience, hang a table circumference embroidered with the name of groups, or take the soft plaque embroidered with praise and praise for the artist presented by the audience and fanciers as the table circumference. In larger venues, such as the tea house of Chang'an Hotel where Chongqing Wensi performs, porcelain Arhats, hat barrels and other accessories are also placed on the desk. The actress sits in the middle of the desk or on the head facing the audience, and the accompanying zither player and apprentice sit on both sides of the artist or play horizontally. The placement of musical instruments is generally pipa, Yueqin or Sanxian on the left, wanwanqin, erhu or Xiaohu Qin on the right, and bamboo drums are placed on the front table of the artist. When singing, the artist holds the drum stick in his right hand to beat the bamboo drum, and pulls the sandalwood in his right hand to beat the beat to set the rhythm. The accompanist played an instrument to accompany the singing.



Figure 19 A performance in a teahouse
(<https://image.baidu.com/>)

During the performance, according to the program content, the artist sings solo or duet, and the accompanist can not only accompany, but also sing as a supporting role, and participate in the chorus.

In the past, there were many teahouses in urban and rural areas of Sichuan, especially in Chengdu and Chongqing. At the end of the Qing Dynasty, there were 516 streets and 454 teahouses in Chengdu. Almost all streets and lanes had teahouses. There are 599 teahouses in Chengdu, with 120000 tea guests a day, accounting for 1 / 5 of the city's population. According to the statistics of March 1947, there are 2659 teahouses in the urban area of Chongqing, with a large number of customers and many folk artists. (Deng Xiao, 2009)



Figure 20 Tea houses in Sichuan in the late 19th century
(<https://image.baidu.com/>)

Teahouses vary in size and grade. The audience level of tea guests is also different from that of artists, and the income of artists is also different.

The income of artists in teahouses and teahouses is generally the performance fee attached to the tea money. That is, how much is a bowl of tea, plus 10% and 20% as the performance fee. More tea is sold, more performance fees are paid, and vice versa. The other is to set the artist's level with tea money, and give a fixed numbers of bowls of tea money to an artist as a reward. According to the famous accompanists Xiong Qingyun and Wang Huade, when they performed in some teahouses in Chengdu in the late 1940s, they commented on the art of several bowls of tea. I remember that Li Yueqiu had 10 bowls, Huang Dejun had 9 bowls, and the accompanist Wang Huade had 7 and a half bowls, etc. Most artists earn very little. Some can hardly make a living by performing in several teahouses a day. They are down and out all their lives.

Perform in opium houses, pubs and hotels. It is a unique product of that era. At that time, Chongqing was the Opium producing area and distribution center, with tens of thousands of smokers and numerous smoking houses. Impoverished Qingyin artists, holding Yueqin and Pipa and erhu, shuttled through the streets in the form of two people, earning a few moneys and making a living.

There is also a form of performing for rich to sing in the mansion. In cities like Chongqing and Chengdu, where officials, rich gentry and rich people gather. It is a consumer city and a leisure city. Artists are often invited to perform in case of weddings and funerals.

Some artists perform alone or together with other folk arts on the wharf or market, and build a humble shed to perform. What's more rudimentary is the open-air performance, sitting down on a bench in the streets, or singing along the street in a circle.

2.2 current performance mode

With the change of history, the stage performance mode of Sichuan Qingyin has changed greatly. The performance stage has gradually moved from teahouse to larger stage. The main reason is that the performance form has changed.

2.2.1 from sitting performance to standing performance

Since the Ming and Qing Dynasties, Sichuan Qingyin has been played and sung by artists in the teahouse in the form of sitting singing. Although the accompaniment ensemble has expanded in size during the Republic of China, most of the performance forms are still sitting singing. In the 1950s, great changes took place in the performance form of Sichuan Qingyin. Chongqing quyuan team has incorporated the older generation of Sichuan Qingyin artists. Old artists from all over the country perform every day in the grand World Hotel. Ms. Li Jingming said: "Ms. Deng Bixia had a whim in a performance at that time. She wanted to change Sichuan Qingyin form and let artist stand up to sing. She used an old-fashioned flowerpot frame, put the drum on it and made a simple drum with a piece of cloth. Later, we found that this form was ok, and then Sichuan Qingyin changed to standing singing." Up to now, Sichuan Qingyin has almost abandoned the sitting singing form. In solo and duet, the artists hold the board with their left hand and beat the drum with their right hand, and perform in the form of standing singing.



Figure 21 Ms. Wang Jie standing and performing Sichuan Qingyin
(Photo by Sha Xin)

2.2.2 From standing performance to dancing performance

In 1996, in order to celebrate the resettlement project of the Yangtze River hydropower station in Chongqing, the newly created program "moving into a new house to welcome the sun" (Figure 23) was sung by more than a dozen Sichuan Qingyin artists on the stage for the first time. Ms. Liu Liangliang is the main actor of the program. She said: "this is the formed Sichuan Qingyin performance. This is the first time that we integrate song, dance and drama. All artists don't take musical instruments,

and the whole stage is composed of actors." Due to the high stage requirements of performers, some small and medium-sized stages cannot provide enough stage space for performers to play, and their songs are mainly created according to the development of social situation. After "moving into a new house to welcome the sun" in 1996, because immigrants are no longer the main concern of the society, the form of Sichuan Qingyin combined dance disappeared for a long time. Until 2018, teacher Li created and adapted the program "small kite flying" for the stage of Chongqing Spring Festival Gala, the performance of Sichuan Qingyin combined dance appeared again.



Figure 22 "moving to a new house to meet the sun"
(<https://image.baidu.com/>)

2.3 characteristics of singing Technology

2.3.1 sing in dialect

The language relationship between singing and lyrics in Sichuan Qingyin tunes is very close, which is an organic combination. The singing melody is basically consistent with the language tone. The traditional Qingyin tune is composed according to Sichuan dialect. The melody is completely consistent with the tone trend of Sichuan dialect, so the singing must first use Sichuan dialect.

Sichuan dialect is a Sichuan dialect belonging to the Mandarin area of northern China. It can be understood in some areas north of the Yangtze River Basin, that is, in the northern Mandarin area. However, there are some differences between Sichuan dialect and other languages in the northern Mandarin area. There are differences in pronunciation, tone and so on.

2.3.2 spoken parts and rhetorical parts

spoken parts is similar to the words spoken in daily life and the dialogue lines in drama. Most of rhetorical parts are rhymes, but they are not accompanied by tunes and melodies. They can only recite the high and low priorities, cadences, thoughts and feelings according to the content, tone, phonology and rhythm of the lyrics, so as to fully and perfectly convey the content to the audience. Artists attach great importance to spoken parts and rhythmical parts. They think that doing well in this aspect will add good effects to the performance.

In the works in the single form of Sichuan Qingyin, there is spoken parts, but there is less rhetorical parts. The suite form and banqiang form have both, sometimes one person's monologue, narrator, and sometimes two people's dialogue. These verses have rhyme and some don't pay attention to rhyme. They all pay special attention to rhythm.

2.3.3 decorative techniques of singing

In order to increase the artistic effect, there are many modification techniques in the singing of Sichuan Qingyin. The commonly used techniques are Ha ha tune and Alveolar trill.

Ha ha tune is named after the effect of singing like "ha ha" laughter. It belongs to the nature of "continuous pause sound". It has the characteristics of roundness, flexibility, delicacy and vividness and rich and changeable music. It is a unique way of modifying the singing of Sichuan Qingyin.

The key to singing "ha ha singing" lies in the bouncing of the root of the tongue. Under the impact of breath, with the higher and more forward sound resonance position, the sound "ha ha" forms "beads" and rolls out of the mouth evenly and in series. By adjusting the strength of breath impact, the singer can achieve different "ha ha". Adjusting the frequency of breath and tongue root can control the time interval of "ha ha" and form different speeds. Adjusting the position of breath and sound can make "ha ha" have different timbres. In this way, various ha ha tunes with different timbre, different strength and different speed can be formed to express the different emotions and contents of each track.

Some "Haha singing" is broken and continued. Artists are commonly known as "soft ha ha", which is mostly used to express Qingwan lingering emotions. Some "ha ha" are crisp and loud. They fall on a jade plate for beads. They are called "crisp ha ha". They are mostly used to express lively and lively emotions. Some "ha ha" are deep and low, called "dark ha ha", which are mostly used to express sadness and sadness. Some "ha ha" are crystal clear, called "bright ha ha". They are in a high range and are mostly used to describe and render the atmosphere of a fresh, bright and beautiful environment.

As for the position of "Haha singing" in a singing: one is ha ha tune at the middle and end of a sentence. Generally, it is a small string of short "ha ha", which is organically combined with the front and back narrative tunes to express the content and emotion of the lyrics through the comparison of speed, urgency and cadence.

Alveolar trill is to let the breath rush out of the space between the tip of the tongue and the upper palate, so that the sound can jump continuously and quickly at the tip of the tongue to form a rolling sound. The sound is bright and round. Alveolar trill is divided into long and short.

Long Alveolar trill. The time is long, and the continuous and rapid rolling tongue sound, close to the vivid melody, ups and downs, has become an organic part of the tune structure in the form of lining words.

Short Alveolar trill. The time is short, and it will be received as soon as it is "bounced". You can decorate the singing to be lively and interesting. Simply put, you can sing consonants D, and T into tongue sounds, which is very interesting and beautiful.

2.4 accompaniment of Sichuan Qingyin

Accompaniment is an indispensable part of Sichuan Qingyin performance. The timbre of accompaniment music can enhance the effect of performance and better

reflect the Sichuan Qingyin style. The artist's performance of Sichuan Qingyin is the main, supplemented by accompaniment. The tacit cooperation between accompaniment and singing can complement each other and add effect to the performance.

2.4.1 instruments used by performers

Bamboo joint drum, also known as Sichuan Qingyin drum. It is a special musical instrument. The diameter is about 15cm and the height is 10cm. Made from a section of large bamboo. The convex surface of the bamboo joint is the drum surface. Sichuan Qingyin artists can make a crisp sound by beating a drum with a bamboo stick. It is used to set the rhythm and set off the atmosphere during the performance.



Figure 23 Bamboo joint drum
(Photo by Sha Xin)

Hardwood clappers Like the hardwood clappers used in other kinds of Quyi art, it is composed of two hardwood clappers.





Figure 24 Hardwood clappers
(Photo by Sha Xin)

2.4.2 Instruments used by the accompaniment group

Pipa or Yueqin used to be accompanied by artists. Therefore, Sichuan Qingyin was also called "singing Yueqin" before it was officially named. And most of the Fanciers use Pipa accompaniment. In the early 20th century, most artists began to use Pipa to accompany Sichuan Qingyin, and the Yueqin was gradually eliminated.

Pipa is the most important traditional plucked instrument in China, with a history of more than 2000 years. The earliest musical instrument called "Pipa" appeared in the Qin Dynasty of China. "Pipa" literally means "two jade touch each other and make a pleasant sound", indicating that it is an instrument that makes sound by plucking the strings.

Pipa is usually made of wood or bamboo. Its body is half pear shaped and equipped with four strings. The original strings were made of silk thread, but now they are mostly made of steel wire and nylon. Fingerboards for determining phonemes are installed on the neck and panel.

When playing, the performer holds the pipa vertically, presses the string with his left hand and plays with his five fingers with his right hand. It is an important national musical instrument that can be solo, accompaniment, ensemble and ensemble.



Figure 25 The artist is playing the pipa
(Photo by Sha Xin)

Erhu is a traditional Chinese stringed instrument. It originated in the Tang Dynasty and has a history of more than 1000 years. Erhu is mainly composed of piano rod, body and bow. The body of the erhu is mainly made of hard wood, and the piano body is made of hexagonal wooden barrel made of wood, covered with Python skin on one side. The bow is made of reed rod and horsetail. Erhu is an important part of Chinese Traditional Orchestra and can also be played as a solo instrument.



Figure 26 Erhu
(Photo by Sha Xin)

Yueqin is a traditional plucked instrument in China, which originated more than 2000 years ago. The body of Yueqin is round and its neck is short. The total length is 62cm and the body diameter is 36.3cm. The neck and body frame are made of mahogany and red sandalwood, and the frame is made of six boards with the same specifications. The panel and back plate are made of Tung wood. The Yueqin has four tuning peg and four strings. Eight or nine fingerboards are arranged on the neck and panel.

Yueqin is widely used in Chinese traditional music. It can often be seen in the accompaniment of many traditional arts. In the early stage of development, Sichuan Qingyin widely used Yueqin as the main accompaniment instrument. Later, due to the richer expressiveness of pipa, it was gradually replaced by pipa.



Figure 27 The artist is playing the Yueqin
(Photo by Sha Xin)

2.4.3 Combination mode of Sichuan Qingyin performance

2 persons combination mode. A Bamboo joint drum and sandalwood, a Pipa or erhu. The performer plays the Bamboo joint drum and hardwood clappers, and the accompanist plays the erhu or pipa. When walking through the streets, double combination is often used. The accompanist first used the Yueqin and then changed to Pipa or erhu.

3 persons combination mode. A Bamboo joint drum and hardwood clappers, erhu and pipa. The actor also plays Bamboo joint drum, and the two accompanists play Yueqin or Pipa and erhu respectively. After entering the teahouse, use three person or multi person mode.

Multi persons combination mode. The performer also plays drums and hardwood clappers. More than three accompanists play pipa, erhu and other musical instruments. The other performer also plays wooden fish, bell and other musical instruments.

After the 1950s, the combination of accompaniment instruments, the types of instruments and the number of groups increased. Usually pipa, erhu, Bamboo joint drum, board, Zhonghu, Ruan, etc. More musical instruments can be added according to the content of the track and the needs of the performance occasion.

2.4.4 Accompaniment technique

Synchronous mode of accompaniment and singing. This accompaniment mode is generally the main melody of repeated singing, which is basically consistent with the melody, duration and strength change of singing. Accompaniment and singing follow each other and coordinate with each other. But it is not a rigid ensemble. Various musical instruments can be improvised according to the actual situation, such as playing skills, range, fingering, bowing, etc.

Add accompaniment of decorative sound. Adding the accompaniment of decorative sound is to make decorative treatment on some melodies on the basis of singing tunes and according to the needs of performance emotions, so as to set off the singing plump and delicate.

Accompaniment mode with basic rhythm. The accompaniment with the basic rhythm is to choose the basic rhythm type that matches the mainstay tone in the tune. According to the changes of artists in singing, they echo each other. Accompaniment mode of orchestration harmony

There are many accompaniment instruments in this mode. Sometimes, when the orchestra is used for accompaniment, various instruments are matched into harmony, and various instruments are classified to produce symphonic effect, which can enhance the artistic effect of program performance.

3. The difference between Sichuan Qingyin in Sichuan and Chongqing

The richness and variety of Chinese Quyi singing music is not only reflected in many variants evolved from Qupai and banqiang basic tones, forming a variety of Quyi music. Moreover, it is also reflected in some basic tunes of Quyi, and derives regional singing factions and personal singing factions with unique styles.

The breeding and spread of many Chinese Quyi music are not limited to the administrative divisions of provinces, cities and counties, but widely spread in a certain cultural region and even across regions. For example, Sichuan Qingyin is not only spread in Sichuan Province, but also widely spread in Chongqing, Guizhou and other places in Southwest China with similar regional culture.

Regional culture is formed in the intertwining and infiltration of geography and culture. The reason why the genre of quyi singing has obvious regionality is that the relationship between quyi music and regional characteristics and human environment cannot be separated. Generally speaking, the regional culture has two main factors, one is the natural environment, and the other is the social structure. These two factors deeply affect the development of regional culture including Quyi music. The distinctive style of the singing genre of Quyi reflects the regional cultural characteristics such as the natural geographical environment, local language, living customs, customs and people, and characteristic accompaniment instruments.

Both the quyi and singing genres must have many transmitters to form a group faction of quyi music, and pass on the genre's singing for a long time. However, regional quyi singing styles and individual quyi singing styles have their own characteristics in the range of spread and transmission. The regional quyi singing genre is full of the

unique creations of the quyi artist group, and naturally formed some regional quyi singing schools with local styles. The personal quyi faction is a personalized singing faction founded by some artists with outstanding artistic attainments and giving full play to their talents and talents. Most of these factions bear the surname of their founder.

Sichuan Qingyin has formed its own singing style due to different regions in Sichuan, and has formed three styles in history. The three styles of Sichuan Qingyin belong to regional singing factions. They are as follows: the " upper reaches style " represented by Chengdu, the " middle reaches style " represented by Yibin and Luzhou, and the " lower reaches style " represented by Chongqing. The "River" here refers to the Yangtze River in Sichuan and Chongqing. Chengdu is located in the upper reaches of the Yangtze River, so it is called " upper reaches style "; Yibin and Luzhou are located in the middle of the Yangtze River, so they are called " middle reaches style "; Chongqing is located in the lower reaches of the Yangtze River, so it is called " lower reaches style".

" Upper reaches style " is popular in Chengdu Plain with Chengdu as the center. Chengdu Plain is fertile and rich in products, protected by Dujiangyan water conservancy project, good farmland for drought and flood, and the people are carefree in food and clothing. Chengdu has been a prosperous commercial city since ancient times, with merchants and developed economy. Chengdu is also a leisure city with many teahouses. Citizens pay attention to leisure and entertainment. The language of Chengdu people is peaceful and gentle, and the folk customs are simple and leisurely. Therefore, Sichuan Qingyin, as one of the "teahouse art", has gradually formed a singing style with gorgeous singing, euphemism, fluency and exquisite performance under the influence of this "soil and water". Since modern times, there have been famous artists such as PU Guangming, Cai Wenfang, Wang Huade, Huang Dejun, Xiong Qingyun and Li Yueqiu. Li Yueqiu is its representative.

" Lower reaches style " is popular in Chongqing, Wanzhou and other original Eastern Sichuan areas. Chongqing is the birthplace of Bayu culture, which is one of the most distinctive national cultures in the upper reaches of the Yangtze River. In ancient times, the indigenous people of Chongqing have always lived between mountains and rivers. The edification of nature and the dangerous environment have made them cultivate a tenacious, tenacious and tough character. Therefore, the local people are famous for their bravery and good fighting.

Located at the confluence of Jialing River and Yangtze River, Chongqing has developed waterway transportation since ancient times. It was an important trading port in Southwest China in the Qing Dynasty. Due to the relatively convenient water transportation conditions, Chongqing's industry and Commerce has taken the lead in developing in the southwest, becoming an important town in Southwest China and a material distribution center and Trade Center in the upper reaches of the Yangtze River.

The ancient aborigines laid the basic character of modern Chongqing people. The prosperous business exchanges promoted the integration of different ethnic groups and cultural groups in different regions, and formed the unique lifestyle and folk customs of Chongqing people. Therefore, the singing style of Sichuan Qingyin "Xiahe tune" school formed in this regional cultural environment has the following characteristics: the singing is heroic and vigorous, but it is gorgeous and graceful. It not only pays attention to the stability of the board eye, but also pays attention to the decoration of the tune. In the art of vocal music, true and false voices are used

alternately, and the singing range is wide. Since the 1920s, famous artists include Wen San, Wen Si, Chen qiongrui, Deng Bixia, Tang Xinlin, etc. the representative is Li Jingming.

With the progress and development of the times, great changes have taken place in Sichuan's physical geography, human geography, social economy, social structure and social culture. Although Chongqing separated from Sichuan Province in 1997 and became a municipality directly under the central government, the convenient transportation still makes the rapid integration of economy and culture between different regions. The establishment of Quyi troupe and the frequent holding of literary and artistic performances have given Sichuan Qingyin performers in Sichuan and Chongqing the opportunity to observe and learn from each other. Each quyi group sent young actors to study with the group, so that excellent repertoires were exchanged. Nowadays, Sichuan Qingyin in Sichuan and Chongqing have begun diversified development. Both governments have set up departments for the preservation and transmission of Sichuan Qingyin, and continue to create some new works.

At present, the most obvious difference in the performance of Sichuan Qingyin between the two places is the dialect style when singing. Sichuan dialect is gentle and peaceful, and the shape of the mouth is more flat when singing. In contrast, Chongqing dialect is more straightforward and tough, and the state of the mouth is more upright when singing.



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Chapter VI

The role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China

Over the centuries, Sichuan Qingyin has developed on the basis of the continuous fusion of opera, Quyi and Xiaoqu from all over China. As a result, it gradually developed its own unique performance style. But with the very dramatic social and economic changes that took place in China in the 20th century. The constant infusion of Western culture and economic tide brought significant challenges to Sichuan Qingyin. The changing tastes of audiences have caused some folk performing institutions to become bankrupt, the traditional cultural market to shrink, and various skills to be lost. In such fierce market competition, Sichuan Qingyin is in danger of being replaced by other forms of music.

The role of Sichuan Qingyin in society, as well as the transmission process, have been greatly altered by this change. Thus, this chapter has the following:

The role of Sichuan Qingyin performance in Sichuan and Chongqing, China.

The transmission process of Sichuan Qingyin performance in Sichuan and Chongqing, China.

The obstruction and way to resolve of Sichuan Qingyin performance in Sichuan and Chongqing, China.

1. The role of Sichuan Qingyin performance in Sichuan and Chongqing, China

Throughout the long history, we have observed that the development and changes of Sichuan Qingyin performing art, are closely related to local customs, politics, economy, and social culture. On the other hand, it also has different social statuses and roles. It serves as a mirror in the environment, reflecting diverse styles during different periods, but also recording the imprint of history in an artistic way.

This part will analyze the development path of Sichuan Qingyin, take history as the context, sort out, reflect and explore the change of the role of Sichuan Qingyin in the development process, and analyze the impact of Sichuan Qingyin on society, people and culture from multiple perspectives.

1.1 The role of Leisure and Entertainment

As mentioned above, Sichuan has been prevalent in Quyi culture since the Han Dynasty, and Sichuan people have the custom of "leisure and entertainment".

In modern times, walking in the streets and alleys of Sichuan, we can see independent teahouses everywhere. As people sit with bamboo chairs and wooden tables, holding covered bowls of tea, they chat and taste tea or read newspapers, or they sit around and taste tea. In such an environment, a traditional folk art with unique Sichuan and Chongqing characteristics has naturally been bred, such as "Sichuan Qingyin", and "Sichuan Yangqin".



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Figure 28 Sichuan traditional teahouse
(<https://image.baidu.com/>)

From the Ming and Qing Dynasties (about 600 years ago), the Quyi art has been very popular in old feudal societies with poor entertainment.

Quyi art has strong folk value in the process of development. This is because Quyi art comes from the people and spreads among the people for generations, so it has a strong local flavor.

One of the main characteristics of Quyi art is easy understanding because it is close to people's lives. In terms of the language of creation, local dialects are often used, so the Quyi art also has a strong local flavor. For example, Fujian Nanyin, Jingyun drum, Suzhou Tanci, Shandong Qinshu, Sichuan Jinqianban, and so on, all came from local places. It can be seen that the art of Quyi is closely related to people's lives. Even the lyrics are based on dialects. Language also plays a decisive role in highlighting local characteristics. As a result, Quyi art is more closely related to its people, and it is deeply loved by all.

Sichuan Qingyin spreads in Sichuan and Chongqing. Its content is mainly folk stories, local customs, myths, and legends, supplemented by familiar folk tunes and friendly local dialects. It is listened to with interest, content, and resonance. As a natural soil, it has a unique value.

In rural fields, once folk entertainers came to the village, practically all the villagers came out. Men, women, and children sat around and listened in the village wheat field or courtyard, and didn't leave until midnight.

As the poem describes, people have enjoyed the occasion of "singing Yueqin in the streets and alleyways, and there are many guests in teahouses and hotels" in many towns and docks. Artists mainly performed in teahouses, eateries, fairs, bazaars, and other places to meet the entertainment needs of ordinary people. And people could listen to stories, drink tea, chat with friends and enjoy singing at the same time and in the same place.

In the Tang Dynasty (618-907), Chengdu, Sichuan, had the custom of monthly commodity fairs, such as flower markets, silkworm markets, medicine markets, etc., which has continued to the present day. During the festival fair every year, artists would put up a shed to perform. Quyi would be performed during each opening period.

Through the platform of the folk activity fair, the fair created conditions for the development of Quyi art.

Therefore, the "fair" is not only a place for merchants to gather but also a place for the masses to play and amuse. Both the artists and the fair complement each other. Artists' performances added color to the event, and the fair also attracts audiences for artists' performances. The Sichuan Qingyin was a necessity for Chengdu and some other areas during the festival days. The Qingyin repertoire "catching up with flowers" reflects a custom of old Chengdu where people would go out in spring to enjoy flowers. There is a long, meaningful, and beautiful charm to this fresh, lively painting.



Figure 29 Paintings recording the entertainment of ancient Chinese people
(<https://image.baidu.com/>)

Ancient Chinese women were shackled by feudal thought and were not allowed to leave their homes at will. Their spiritual life was relatively poor. The family hall would give artists the opportunity to be invited to perform in the deep houses of the rich. These women and children would also receive timely spiritual assistance. Among them, Sichuan Qingyin has the highest "on-demand rate". Sichuan Qingyin has a rich repertoire, and artists selectively perform repertoires in line with their tastes according to the hobbies of different hosts.

Unlike words and novels, uneducated women could easily understand the actors' performances and made them enjoy talking and deeply attracted. The tentacles of Sichuan Qingyin communication reach deep into these hearts imprisoned by rigid feudal chains. In addition to capturing a large audience at the hall meeting and winning the favor of women, Sichuan Qingyin also attracted very influential child audiences for transmission. These young admirers could be regarded as potential communicators. Since childhood, they have consciously felt a cordial relationship with Sichuan Qingyin in thought and emotion. These feelings led them to listen to, contemplate, and even participate in and sing of Sichuan Qingyin. Therefore, at this stage, communication was the most effective means to preserve music types and works. As a result of the hall meeting, the audience of the Sichuan Qingyin transmission has grown.



Figure 30 Paintings recording ancient Chinese officials watching art performances (<https://image.baidu.com/>)

In feudal societies with a high class hierarchy, the hardworking masses, ordinary people, businessmen, literati, dignitaries, and nobles all enjoyed music and drama performances such as Sichuan Qingyin.

Sichuan Qingyin was mainly used for entertainment and leisure hundreds of years ago. As history changed, so did the social changes, reforms, opening up, scientific and technological advances, economic and cultural development, people's lifestyles and modes of entertainment and leisure, and the means of receiving information, becoming increasingly explosive and open, Sichuan Qingyin's entertainment function gradually weakened and was gradually replaced by others.

1.2 The role of Aesthetic and artistic

From the perspective of music itself, Sichuan Qingyin has high appreciation and aesthetic value. The purpose of Qingyin is to write the truth, tell the truth, and reflect the truth of real life. It is a combination of beauty, goodness, and truth. Art that derives from life, but is higher than life is Sichuan Qingyin. It is more concentrated, more general, more typical, more ideal and more beautiful than the general literature. Sichuan Qingyin is the art of storytelling and singing performance. It also falls under the performance art category, which focuses on singing. Most of the tunes come from folk tunes. They sing with beautiful melodies and a unique style. They sound pleasant and

have a high appreciation value. It is pleasing to sense of hearing and vision. People really enjoy it, can't help but get pleasure and aesthetic enjoyment.

There is instrumental music accompanying all Chinese operas and Quyi performances. The instruments used for each type of music are different. This also forms an invaluable symbol for distinguishing and studying the art of opera and Quyi. Accompaniment also plays a very significant role in Qingyin performance and is an indispensable part. Sichuan Qingyin is accompanied by Pipa and Yueqin, otherwise known as singing with Pipa and singing with Yueqin.

It is the accompaniment of this type of national musical instrument that shapes the scene, character image, expresses the inner emotions of the characters, and so on. In addition to being an accompaniment, instrumental music also has independent qupai as the opening, Prelude and interlude of the work. These qupai are used to set off and render the atmosphere of the scene. Therefore, in addition to solid singing skills, superb performance skills were also an effective reason to attract people at that time.

Bai Juyi, a poet of the Tang Dynasty, described in his long Yuefu poem "Pipa xing": Like another kind of melancholy, quiet hate breeds secretly; At this time, silence is more moving than sound. Suddenly, it seemed that the silver bottle was broken and the water splashed everywhere; it's like armored cavalry fighting with swords and guns. At the end of a song, she aimed at the center of the string; The roar of the four strings seemed to tear the cloth. People in the east boat and the West boat listened quietly; I saw the white autumn moon in the center of the river. This shows the singer's excellent performance skills as well as the appeal of Pipa.

With the development of the times, the transmitters continue to integrate innovation, combined with the unique tone of Sichuan dialect, join the most representative "Haha singing" of Sichuan Qingyin, and constantly pursue higher artistic value from both singing and performance.

Similar to Western instruments, before they became a solo performance form, instrumental performance also originated from accompaniment, which is the antecedent of modern instrumental performance. Therefore, the performance form of Sichuan Qingyin promotes the development of folk instrumental music at the same time. In the development of Chinese traditional folk music, in addition to folk songs, Quyi art and opera art, it also includes folk instrumental music and other music categories. As a result, many instrument works spread among the Chinese as Quyi art developed.

Thus, Quyi art has promoted the rapid development of traditional instrumental music and vocal music. Traditional music culture has absorbed the essence of art in its close integration with Quyi art, improving its composition and performance form. Therefore, we can find that the development of Quyi art has a far-reaching impact on the development of China's national folk art and culture. Further, part of Sichuan Qingyin performance is derived from other art categories. In the process of mutual absorption, these arts categories continue to blend and promote each other. Sichuan Qingyin's aesthetic and artistic value has been significantly enhanced due to the knowledge nourishment contained therein.

1.3 The role of Cognitive and educational

Sichuan Qingyin is one of the Quyi art, which has a deep origin with other art categories. Quyi art is gradually prospering with the development of cities. Cities and towns provide a good living environment for Quyi art, and the Quyi art also provides a platform for urban citizens to show, appreciate and affirm themselves. Because it is

different from traditional folk songs, in addition to singing, it is also a performance form of telling stories. For this reason, the originally complex and difficult literary works are displayed to the public through the unique expression of rap art.

The content of traditional songs and words is rich. With popular, refined and meaningful language, they vividly show the colorful Chinese culture. It includes knowledge of history, geography, politics, economy, culture, society, religion, philosophy, art, folk customs and so on. While entertaining the audience, they also increase their knowledge, broaden their horizons, get infected and enlightened. Knowing good and evil, loyal and traitor, distinguishing beauty from ugliness, good and bad, distinguishing truth from falsehood, understanding right and wrong, unconsciously and imperceptibly received education and improved their quality. This is also the cognitive and educational role of traditional performance.

In the feudal society, the dissemination of knowledge was not so popular. In the early days of China, people had a low level of education, and there were many illiterate and semi illiterate people, even to the extent that "women's lack of talent is virtue". The cruel social conditions make most people unable to read and study normally. Sichuan Qingyin is more responsible for the mission of spreading knowledge. It adapts a large number of literary works into performance forms such as Quyi art, which makes the working people get a good way to obtain knowledge nourishment without learning knowledge. In that underdeveloped era, ordinary people could also get education, and people could have a deeper understanding of the truth, goodness and beauty of the world.

Therefore, from another point of view, Quyi art is also known as " Education in Performance ". In terms of material selection, it is mostly directly based on people's daily life. Its themes are very wide. Some come from folk tunes, and some are adapted into Quyi art performance forms according to literary works. And the Sichuan folk music art became the best way to learn the essence of knowledge. During the performance, it absorbed the most intimate stories and things that people lived close to, and made the working people gradually understand history, ethics and traditional code of conduct. Quyi art greatly surpassed traditional folk songs and songs and dances in knowledge content, performance and other aspects, so its audience spread all over all levels of society at that time. This function of Sichuan Qingyin undoubtedly reflects the good side of human nature from different angles. In terms of social development, it is not only close to people's life, but also plays an educational role.

With the development and progress of the times, people began to pay attention to the construction of spiritual civilization. In modern society, Quyi art mainly displays the connotation and internal quality of works in social value, such as shaping the truth, goodness and beauty of things, promoting virtue, and abandoning ugly things. Quyi art comes from life and is close to people's daily life. In terms of creative themes, it is also based on this kind of music. Although Sichuan Qingyin does not intuitively express the author's inner feelings in the way of language as literature and art, it expresses the profound connotation of the works with exquisite techniques and unique ways of expression. This art not only praises the beauty of human nature and human good morality, but also vividly shapes the characters and deeply expresses the content of the works with its rich imagination and creativity.

1.4 The role of Connection and fusion

The role has gone through two important historical periods. The first is the early Qing (Dynasty 1636-1735) and the second is the Anti-Japanese war (1937-1945). According to the general annals of Sichuan, "since the Han and Tang Dynasties, Shu has a large population of people, facing each other with fireworks. After the war in the late Ming Dynasty, the population is as rare as the morning star." Due to the war and plague, Sichuan was sparsely populated, so there was a large-scale immigration measure of "Huguang (Hubei and Guangzhou province) filling Sichuan" during the reign of Kangxi (the emperor during 1661-1722). Taking Chengdu as an example, the overview of Chengdu in the late Qing Dynasty once described that "today's Chengdu people are all from other provinces"

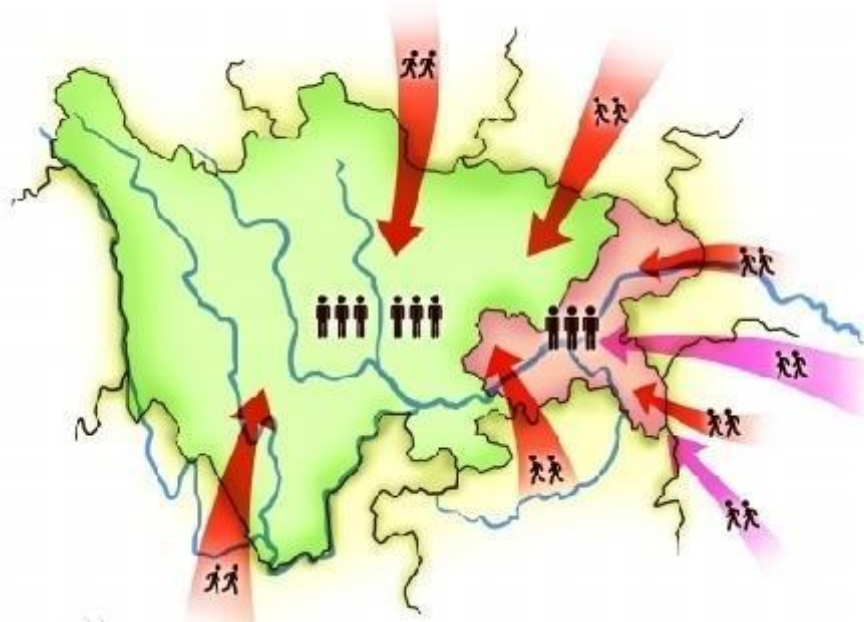


Figure 31 In the early Qing Dynasty, a large number of immigrants entered Sichuan (<https://image.baidu.com/>)

A large number of immigrants have brought different cultures and lifestyles to Sichuan and injected fresh blood into Sichuan. Even Sichuan's unparalleled appeal and assimilation come from the thick immigrant culture. These immigrants from other provinces have also become the ancestors of most Sichuan people. For a time, Sichuan brought in a large number of outsiders, and different living habits, customs and cultures were intertwined. At this time, Sichuan Qingyin integrates tune and Sichuan dialect, gradually forming a performance form that people enjoy and understand together, and promoting the integration of various cultures in folk nature. The Huguang guild hall site built in 1759, which is now preserved in Chongqing, can be seen from its architectural pattern that the important position and prosperous scene of opera and quyi performance at that time.



Figure 32 Stage of Huguang guild hall in Chongqing
 (<https://card.weibo.com/article/m/show/id/2309404612500531577074>)

During the Anti-Japanese War, Sichuan and Chongqing were the rear areas, and Chongqing, as the wartime capital, became China's political, cultural and educational center. At this time, famous quyi artists from all over the motherland gathered here, and arts of different schools and styles blended here. In the era of war, Sichuan Qingyin was not in decline, but absorbed the nutrition of many external arts. Many foreign artists who were affected by the war also changed to sing Sichuan Qingyin, which became a rare prosperous scene at that time.

It is known clearly that social unrest, personnel migration, customs collision and folk art are often effective ways to quickly open the pattern, open regional gaps in the most grounded way, and promote the integration of ethnic regions.

1.5 The role of Political

Chinese culture attaches great importance to rites and music. Ceremony refers to various etiquette norms, while music includes music and dance. The origin of rites and music is synchronized with the evolution of human civilization. "Rites and music culture" has created human brilliance in the history of Chinese civilization.

The rites and music that could be tested with words began in the Xia and Shang Dynasties (2070 BC - 1046 BC). In the early Zhou period (1046BC-771BC), the Duke of Zhou "made rites and made music" to form a unique cultural system. Later, Confucius and Mencius passed on the past to inspire the future. They gathered the essence of their predecessors, and created a Confucian cultural system with rites, music, benevolence and righteousness as the core, so as to transmit and develop.

It was an important part of Chinese ancient civilization. The "rites and music culture" of the Chinese nation had established China as a "state of rites and music", also known as the "state of rites and ceremonies". As early as the Xia, Shang and Zhou dynasties, ancient sages formed a quite perfect system of rites and music through making rites and music, and promoted it as the Enlightenment of rites and music in morality and ethics, so as to maintain the harmony of human relations in social order. Ritual and music civilization has had a significant and far-reaching impact on the development history of Chinese civilization for thousands of years, and still has its strong vitality.

Therefore, since ancient times, rulers have clearly known the impact of music culture on people's thought. In feudal society, when folk singing was not conducive to the education of the people and the stability of the country, it needed to be guided and corrected. During the period of Daoguang and Tongzhi in the Qing Dynasty(1821-1875), Xiaoqu was banned twice, and Qingyin declined for a time. During the Guangxu period (1875-1908), with the development of social economy and culture, Qingyin became active and prosperous again, and entered the prosperous period of the late Qing Dynasty and the Republic of China. After the revolution of 1911, Qingyin frequency made new words and repeatedly gave new sounds. After the revolution of 1911, new words were made with pure tone frequency, and new sounds were often given. For example, in 1912, in response to the "drama revolution", he immediately adapted the new Sichuan Opera "love detective" compiled by Zhao Yaosheng, an old famous Confucian in Central Sichuan, into a Sichuan Qingyin track. Especially under the influence of the new cultural trend of thought of the May 4th movement, there are many positive factors in the development of Sichuan Qingyin. In terms of repertoire, there were a number of new repertoires against feudal oppression and exploitation and reflecting the people's demand for marriage autonomy and personality liberation. The former such as "tenant bitter", "double exploring sister" and so on, the latter such as "farewell", "mother so confused", "ten thoughts", "young husband" and so on.

After the outbreak of the war of resistance against Japan, in the autumn of national survival, Qingyin artists were humble but they did not forget to save the country. They joined the Anti Japanese national salvation movement one after another and sang national salvation songs such as the "Great Wall tune", "The September 18th song" and "On the Songhua River". He also compiled and performed a large number of new programs reflecting Anti Japanese and national salvation.

Chengdu Qingyin professional trade union organized and compiled new field items such as "Hanging commander Yao" and "Lamenting the five shifts of national conditions", which sang about the heroic battalion commander Yao Zijing who died in the Shanghai defense war in August 1937 and the officers and soldiers of the whole battalion, and published and distributed them under the title of "new song of the war of resistance against Japan". Local artists participated in the "anti enemy propaganda team", sang Anti Japanese War programs everywhere, and actively participated in the fund-raising and publicity activities of "donating money to save the country", which made a contribution to mobilizing the people in the rear to unite against Japan. It also introduces new music elements and new repertoires reflecting reality for Sichuan Qingyin.

After the founding of the Republic of China, some traditional Sichuan Qingyin works were no longer suitable for widespread singing, adapted to the spirit of the new era and met the aesthetic interests of the audience. New works continue to be produced with unprecedented prosperity. For example, "Jiang Zhuyun", a hero, wrote that on the eve of Chongqing's liberation, Communist Jiang Zhuyun transmitted the will of her husband Peng Yongwu, insisted on making a revolution in eastern Sichuan, used houses as a battlefield in Chongqing Zhazidong ration camp, waged a tat-for-tat struggle with the enemy, suffered all non-punishment, remained firm, and died calmly. Create a glorious image of revolutionary martyrs.

'The barefoot doctor' reflects the realities of everyday life in both urban and rural settings. The story depicts a young girl who made long trips across rivers and

mountains, visited villages and villages, and served the villagers wholeheartedly in the remote mountainous areas. There was little medicine and fewer doctors. "Selling hot pot" describes a hot pot girl who is optimistic, forward-looking, can operate, is not afraid of secular prejudice, seeks her own career and has made gratifying achievements in the early stage of reform and opening up. With fresh, humorous language and anthropomorphic techniques, the green, lively, diligent and early spring animation, influenced by the sight and action of cuckoo birds, come forth from "The lyrical cuckoo birds cooing".

It can be seen that Sichuan Qingyin played different political roles in different historical periods.

1.6 The role of Recorded

Sichuan Opera, Qingyin and other artistic performance forms with Sichuan characteristics are the transmission carriers of Sichuan history and culture. They all vividly and truly reflect the life of Sichuan people and record their history for generations. From the existing Sichuan Qingyin repertoire, we can learn about the customs, historical events and people of Sichuan. It is of great significance to study the local culture of Sichuan. It can be said that Sichuan Qingyin records and transmits the history and culture of Sichuan in its unique way. This special historical and cultural value is worthy of careful study and transmission by future generations.

Looking at the development process of Sichuan Qingyin and analyzing the content of the works, we can see the changes of people's life, customs, thoughts and culture. The content in this aspect has been discussed in detail in the development of Sichuan Qingyin, so I will be not carried it out.

1.7 The role of Academic research

The early Sichuan Qingyin was born of folk nature, grew in people's life and developed naturally. Later, with the development of Quyi art, the forms of music have evolved more rich and diverse, and the creation of lyrics has become more standardized. Gradually formed a fixed mode, cavity, accompaniment instruments and performance methods. In this long development process, there is basically no systematic academic research, which is generally the transmission of repertoires and the breakthrough of skills.

In the 19th year of the Republic of China (1930), guild organizations such as "Qingyin song Improvement Association" and "Qingyin professional guild" were established in Chongqing and Chengdu. In the 1920s and 1930s, class organizations appeared in Qingyin, Sichuan. Some took families as units, some were free combinations, ranging from 3 to 8 people. It has promoted the development and prosperity of Sichuan Qingyin art, but it mainly focuses on industrial creation and performance, and there was still no theoretical research with scale and achievements.

After the founding of the people's Republic of China, the modern education mode has changed the family transmission mode and apprentice transmission mode of Sichuan Qingyin from a historical passive choice to a subjective and dynamic modern transmission mode. Various literary and artistic education undertakings in Sichuan have achieved all-round prosperity and development. With the support and planning of the national school running force, the fragile, scattered and separate family music classes, the "sea lake class" transmitted by teachers and apprentices, and small organizations, their transmission system shows a new form of more systematic, universal and standardized. Sichuan Qingyin Master Li Yueqiu once applied to the southwest music

college, the predecessor of Sichuan Conservatory of music, Sichuan Art cadre school and Sichuan song and dance troupe to teach four young Qingyin. Chengdu Municipal Bureau of culture has set up a special quyi professional class in Chengdu drama school. At present, the teaching of Qingyin in Sichuan has formed a formal and professional culture and art education system and accumulated rich educational theory and practical experience. Many excellent Sichuan Qingyin artists have stepped into the society and emerged in the music world of Chengdu, taking on the task of mass communication and performance, and Sichuan Qingyin has also penetrated into all aspects of people's daily life. In terms of the quality of employees, most of the previous artists were born in poverty, did not have the opportunity to go to school, and even suffered from disability. Now, in addition to folk artists, the cultural level and quality of many actors are generally improved. While students learn professional knowledge, school education also offers courses such as politics, Chinese, history and music theory, audition and ear training to help them improve their knowledge literacy. Having received systematic education, these young transmitters have fast learning speed and strong performance ability, and created many new repertoires, new forms and new singing methods, which has made the state run schools and cultivated fruitful results.

In the 1980s, the research of Sichuan Qingyin was further carried out. Local Quyi troupes, Quyi artists' associations, art research institutes, art schools, mass art galleries, cultural centers and music departments of universities have carried out Quyi discussion and dissemination, including Sichuan Qingyin. Universities have opened Sichuan Qingyin courses, and Qingyin programs have been selected into university textbooks and middle school textbooks. For example, the introduction to Quyi art by Yao Jie of Shanghai Conservatory of music was selected as Sichuan Qingyin "Barefoot doctor crossing the mountain", and the middle school Chinese textbook was selected as Sichuan Qingyin "Send to Mom", etc.

In 1986, the Music association and the Quyi association held the "National Quyi art seminar" in Chengdu, attended by more than 200 experts and scholars from local art research institutes, colleges and universities, Quyi and music institutions, and received dozens of papers including silencing research, which had a great impact.

In 1994, under the leadership of the Ministry of culture and organized by the Quyi association and the Music association, the first and second episodes of the Sichuan volume of Chinese Quyi music were published. The book has 1805 pages, with 558 pages at the beginning of the official volume of Sichuan Qingyin, accounting for about one third of the book. It is a great achievement in the research and development of Sichuan Qingyin since the founding of the people's Republic of China.

After Sichuan Qingyin was listed in the national intangible cultural heritage list in 2008, the preservation and transmission of Sichuan Qingyin has been promoted to an unprecedented level, and various studies have been carried out in full swing. For example, Sichuan Qingyin (written by Zhang Shangyuan) published in 2014 systematically and comprehensively combed and sorted out Sichuan Qingyin.

The conclusion is that in the process of the development of Sichuan Qingyin, it has gradually transitioned from the free growth of original ecology to art research. In addition, its academic status is rising steadily.

2. The transmission process of Sichuan Qingyin performance in Sichuan and Chongqing, China

2.1 Past transmission process

The recorded transmission can be traced back to the late Qing Dynasty. From this period, the Sichuan Qingyin in Chongqing was already quite large. At that time, the main method of transmission was the family-style troupe. The so-called "family-style troupe" was a family-based troupe that taught and performed at the same time by means of family transmission, adoption of volunteer daughters, or apprenticeship. In the late Qing Dynasty, Peng Guoan and Wen Xingfa found that the Sichuan Qingyin performance in smoke houses, pubs and teahouses was doing very well, so they started to adopt some girls and send them to learn Sichuan Qingyin, and set up the first Qingyin troupe in Chongqing. Since then, such family-based troupes have flourished in the Chongqing area, which include masters who specialize in teaching, as well as children of poor families who join as "adopted daughters". The students of the family-style troupe collectively learn Qingyin from the master, usually many people sitting in a circle, the master taught a sentence, the apprentice sang a sentence, there is no score, all rely on memory, learning during the day, and earn money through performances at night. During the Republican era, the most popular family-style troupes were the Chen family (Chongqing), the Liu family (Hechuan), the Liao family (Suining), the Wen family (Chongqing), the Luo family, the Wen family, and so on. The emergence of these troupes led to a boom in Sichuan Qingyin in Chongqing at that time

At that time, there were more than a dozen family-style theater groups in Chongqing, and family-style theater groups were the most common way to transmission at that time, and the effect of this transmission was very significant. The students of the family-style troupe studied during the day and performed at night in various teahouses and restaurants. The form of performance is sitting singing, not too much action, three to five people in a group, the main singer in the middle, accompanied by musicians sitting around the back, and a person holding a list of qingyin works for customers to order. Each family-style troupe has a relatively fixed singing format and performance venue, with long works based on traditional stories and historical themes, which is clearly different from the short works in Chengdu.

2.2 Contemporary transmission processes

After the founding of the People's Republic of China in 1949, China's society has produced tremendous changes. As a result, the mode of transmission of Sichuan Qingyin has also changed greatly. Both the performance and transmission of Sichuan Qingyin changed from a free state of folklore to a government-managed one.

Institutional reform of performing groups. Previously scattered artists organized into performance groups, small combinations of freelance and class into a troupe staff, easy to manage, and the implementation of the wage system. In January 1950, under the leadership of the government, a Xinrong Shuyuan was established in Chengdu, Sichuan. Chongqing and the eastern part of Sichuan also began the transformation from individual family-style troupes to collective organizations. The Hechuan County Cultural Center in Chongqing established as many as 9 different kinds of Quyi troupes in 1950 in the Chongqing area. In these troupes, Sichuan Qingyin was an essential part of the performance. Such a system has largely continued into the current.

With the support of the government, the art of Qingyin has been passed down in two main ways: school education and professional troupes to train purveyors. School education is more systematic, standardized and specialized, which effectively contributes to the enhancement and high-quality transmission of the art of Qingyin in Sichuan. For example, the Cultural Bureau of Chengdu, Sichuan Province, has set up a specialized class in the Chengdu Theatre School to train young literary artists in Qingyin. Through long-term, systematic professional education, this model has produced many artists and created a number of beautiful repertoire, performance forms, and singing methods that meet the characteristics of the new era and people's aesthetic needs. The professional troupe's model of training disseminators approximates the traditional master-teaching-apprentice model; for example, Ms. Li Jingming, the key informant in this study, was the teacher of Ms. Wang Jie, another key informant. Although this mode of transmission is similar to the traditional one, the way of transmitting Sichuan Qingyin has changed considerably, and although it is still mainly transmitted orally, it is not a starting point to make a living, but a work, a career.

In recent years, the influence of Sichuan Qingyin has gradually declined and the audience is getting smaller and smaller. The governments of Sichuan Province and Chongqing are actively promoting the entry of Sichuan Qingyin into primary and secondary schools as well as universities. Chengdu, Sichuan, in particular, has promoted Sichuan Qingyin on its campuses with some success and results. Only if more young people understand and love Sichuan Qingyin will its transmission continue.

3. The obstruction and way to resolve of Sichuan Qingyin performance in Sichuan and Chongqing, China

3.1 The obstruction

Sichuan Qingyin has experienced several rises and decline for more than 200 years. With the passage of time, although there are several generations of Sichuan Qingyin artists' transmission and contributions, but they still show a trend of decline in modern society. Of course, this is not only in Sichuan Qingyin, but the current situation faced by most traditional art in today's fast-paced social life. In 2008, Sichuan Qingyin was listed in China's national intangible cultural heritage transmission preservation list, which is another important turning point for the preservation and transmission of Sichuan Qingyin. Since 2008, it is undeniable that the society has paid more attention to Sichuan Qingyin performance, and more people are willing to understand this traditional Quyi art. However, there is a long way to go, and the development and transmission of Qingyin is still the most urgent and important task for us. Sichuan Qingyin now faces four main problems: the lack of performance venues, the loss of audience, the obsolescence of works and the lack of transmitters.

Since the founding of the People's Republic of China, China's economy and culture have been developing rapidly. Earth shaking changes have taken place in people's lifestyle for a long time. The "fast food" lifestyle has filled modern people's life. Few people will sit down and listen to a traditional folk art performance as before. Coupled with the prevalence of pop music, great changes have taken place in people's aesthetic appreciation of art, and the audience of traditional culture is less among young people. Without a fixed performance place, there is no place for the works to play; The lack of heirs makes it impossible for the Sichuan Qingyin to pass on smoothly; Without

keep pace with the times, we can't get close to modern life with the group of young people. After the 1970s, Sichuan Qingyin did not appear any excellent songs loved by the audience, such as "cuckoo cooing" and "flying kites". Even if there are new modern works such as "Chinese medicine", "Spring to Longmen Mountain" and "Shu embroidery", they are not prevalent, let alone loved by many audiences.

3.2 The way to resolve

Nowadays, compared with the 1980s and 1990s, the development status of Sichuan Qingyin is indeed much better, but it has not formed its own school, a very fixed audience group or a stable transmission system. As mentioned above, the problems faced by Sichuan Qingyin at this stage of development include the lack of performance venues, the lack of transmitters, the loss of audience and so on. We can't stubbornly believe that maintaining the original flavor of Sichuan Qingyin is the preservation and transmission. Only by making traditional folk art such as Sichuan Qingyin adapt to the changes of the times, can it survive in this long-standing River, otherwise it can only be eliminated in the flood of the times. "Modern Quyi art must adapt to modern needs - conform to modern aesthetics, adapt to modern rhythm and use modern means. More importantly, it is to start modern thinking, reflect modern life, express modern interests and meet modern audiences. Even if it shows the people and things of the past, it is also examined and concerned with the eyes of modern people." (Yan Xixiu, 2015) Modernize traditional Quyi instead of blindly copying the past performance mode. We should not only transmit, but also develop and innovate in transmission. On the basis of grasping the essence of Sichuan Qingyin tradition, we should use modern people's aesthetics to adjust from the aspects of song creation, singing technology, performance form, stage clothing and so on, so as to give it a new look and vitality in the new era.

We should start from the Sichuan Qingyin art itself and find ways to improve its own artistic charm. Among the factors that restrict its development in modern and contemporary times, performance form, performance place, artists and performance music books should be our primary consideration to seek solution ways.

Sichuan Qingyin needs to be changed from the form of performance and the composition of works.. In fact, there has been a turning point and important change in the performance form of Sichuan Qingyin, that is, to change sitting singing to standing singing. However, due to social development and lifestyle changes, few people go into teahouses and small theater to enjoy Sichuan Qingyin performances as before. Although there are still teahouses all over Sichuan, Sichuan Qingyin can no longer be seen. Most of them spend their time drinking tea, chatting, playing cards and playing mahjong in there.

Sichuan Qingyin performace is now not only in the theater or Quyi stage. Most modern people are used to watching literary and artistic performances through mobile phones, television or computers. Then the presentation of Sichuan Qingyin performance stage effects should also be diversified. For example, by science and technology, add LED large screen or electrical and optical elements to make the stage more colorful. Or add dancers to the performance. In the past, Sichuan Qingyin performance was singing while playing the board. Now we can cooperate with the dance to reflect the artistic conception of the song, and even change from solo to ensemble, chorus, duet, etc. And the articulation, gestures and gestures with the feeling of the past can no longer be copied intact. Actually, these formal changes do not mean

that we do not need to pay attention to the embodiment of content. The innovation of Sichuan Qingyin music is also very important. It should not only reflect the life interest of modern people, but also fit the performance form of Sichuan Qingyin art. We can use the composition theory of modern music for reference to edit some traditional tracks, so as to make the old tracks glow with new vitality in terms of musical form, melody, lyrics and so on. Success lies in innovation. There is no fixed model for the development of Sichuan Qingyin, and there is no previous experience. Therefore, this generation of Sichuan Qingyin artists can only practice and summarize, so as to find a better development path for Sichuan Qingyin.

The form and venue of Sichuan Qingyin performance also complement each other. We need to make appropriate changes in the right place. Delicate roses should be inserted in the right vase, not just in a mound. The changed Sichuan Qingyin performance form should also be placed in a more suitable performance place. Now the venues for Sichuan Qingyin artists are generally in the theater or on the stage in some places, and few will appear in the concert hall and more formal studio. What we need now is to have some fixed places for the performance of Sichuan Qingyin. In the past, there were fixed performances in teahouses during the peak of Sichuan Qingyin. Now we can hardly see the performance of Sichuan Qingyin in teahouses and other places. In fact, we can try to make the changed Sichuan Qingyin enter the more ordinary stage again. In the 1980s, one or two teahouses in Chengdu provided Quyi performances, but later they declined for various reasons. Now we can refer to the mode of Quyi performance provided by teahouses in Suzhou, Hangzhou, Beijing, Tianjin and other places, and take a look at the successful experience of unlocal Quyi art in teahouses. Maybe this is also a way to recover Sichuan Qingyin. Of course, it does not mean that Sichuan Qingyin must return to the teahouse if it wants to re-enter the public's sight. If modern Quyi art wants to survive in modern times, it still depends on modern means of communication. In fact, the change of performance venue cannot be said to limit the development of Quyi. Let's think from another angle, does this change make the stage of Sichuan Qingyin more possible? Therefore, as long as the core characteristics of Sichuan Qingyin are not lost, bold innovation is not impossible.

The lack of transmitters is also a big problem for Sichuan Qingyin. In the past, the traditional transmission method of Sichuan Qingyin was oral and face to face teaching. There was no music score, audio and video teaching, and there was no scientific and systematic learning method. In addition, the singing of Sichuan Qingyin performance is difficult. This way will lead to fewer and fewer people can really master this art, and there may be a phenomenon of dating in the future. However, with the development of science and technology, we can save some pictures and sounds by means of science and technology, and record the music scores by notation. In addition, many professional colleges and universities have gradually carried out relevant lectures and performances, or invited professional Sichuan Qingyin performing artists to study. For example, the National Vocal Music Department of Sichuan Conservatory of music invited the famous Sichuan Qingyin artist Tian Linping to teach the teachers of the Department the singing method of Sichuan Qingyin, and then the teachers of the Department taught it to their students. Chengdu Quyi troupe, Chengdu Art School and other institutions are also actively cultivating transmitters for Sichuan Quyi art. More professional teachers teach in these places, and more gifted students who really love Sichuan Qingyin are learning. Now, like Chinese national vocal music, Sichuan

Qingyin has gradually developed its own systematic and scientific singing method, which will pave the way for future preservation and transmission.

In addition to some subjective factors of Sichuan Qingyin itself, we can also help it transmit and carry forward with the help of some external means and forces. In the past twenty or thirty years, the new media has quickly occupied the field of media, and vibrato, WeChat, micro-blog TikTok are all good means of communication and platform. TikTok, we can see that in recent years, there are countless songs, scripts and pioneers who have been popular through the jitter. We want more people to know the Sichuan Qingyin and understand it. In fact, we should not be too rigid in form and conservative. Nowadays China is the era of the Internet. We can really know the world without leaving home. We need to use more advanced and modern ways to spread ancient and traditional art, so that they can not only retain their own essence, but also integrate with this era and change into a coat in line with this era. No audience, no needs, no audience, no transmission. Even if a culture is excellent and has high artistic value, it can only be gradually eliminated by history if it has no audience. Let alone Sichuan Qingyin is a folk song rooted in the market since its birth. It is an art that can reflect the interest of working people's life. It is grounded and reflects the life of ordinary people. Now we can't lose the love of ordinary people for it. After the 1970s, Sichuan Qingyin experienced a period of decline, which made it slowly out of people's sight. Now I go to the street, interview someone, maybe few people know Sichuan Qingyin. This is one of the main reasons for the loss of Sichuan Qingyin audience. If we don't know it, how can we talk about understanding and loving it? In recent years, with the support of the government, there have also been many activities of "intangible cultural heritage transmit into the campus". Sichuan Qingyin has entered major universities and primary and secondary schools in Sichuan in the form of lectures, appreciation activities and singing. It aims to carry forward the traditional culture of the Chinese nation, broaden the students' artistic and cultural vision, and it is an effective way to carry forward, transmit and preserve intangible cultural heritage transmit projects. In addition to arranging the appreciation of intangible cultural heritage transmit projects, many primary and secondary schools have written some repertoires of Sichuan Qingyin into textbooks through the re compilation of teaching materials, so that Sichuan Qingyin can enter the classroom. We also set up a Sichuan Qingyin community on campus, so that the next generation can get in touch with Sichuan Qingyin from an early age and childhood and the excellent traditional culture of Sichuan. Through the completion of classroom tasks and teaching objectives, let the students understand Sichuan Qingyin, learn how to performance, and finally love Sichuan Qingyin.

The government should play a leading role in preservation and developing intangible cultural heritage transmit projects such as Sichuan Qingyin. In April 2019, the Publicity Department of Sichuan provincial Party committee, Sichuan Provincial Department of culture and tourism and the Department of Finance jointly formulated and issued the implementation plan of Intangible cultural heritage Transmission and development project in Sichuan Province. The plan clearly puts forward "the four basic principles of adhering to innovation and transmission, integrated development, highlighting characteristics and seeing people, things and life, as well as the main objectives of improving the working mechanism of intangible cultural heritage preservation in the province, making the structure of representative transmitters of



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intangible cultural heritage more reasonable and further improving intangible cultural heritage preservation facilities by 2025." "At present, strengthening the government's intangible cultural heritage preservation function, dredging the investment channels of intangible cultural heritage projects, and mobilizing social forces to actively participate in preservation, sustainable utilization and development are the most convenient way for the transmission and development of intangible cultural heritage." In addition to improving its own artistic value, Sichuan Qingyin should also expand its influence in communities, groups and individuals and enhance its market value in development. We will increase Sichuan Qingyin performances in various regions to be close to the people's lives. Try to create a high-quality performance, and try to be exquisite in clothing, dance beauty and props, and the actor's skills should be more and more exquisite. Since 2007, China Chengdu International Intangible cultural heritage Festival has officially settled in Chengdu and is held every two years. It is a large-scale cultural festival activity of the international community aimed at promoting the preservation of human intangible cultural heritage. In such a large performance platform, Sichuan Qingyin, as the local intangible cultural heritage of Chengdu, has better conditions and opportunities to perform and sell Sichuan Qingyin in the Cultural Festival, so as to exchange and learn from other equally excellent music types. Let more people feel the charm of Sichuan Qingyin and greatly improve the popularity of Sichuan Qingyin. Chengdu is now also a very popular tourist city. When people travel, they will naturally understand some local characteristic cultures. Many places promote economic and cultural development by means of tourism and build various tourism cultural brands. Sichuan Qingyin should enhance its influence. It is a good way to combine the development of tourism culture. Sichuan Qingyin should not only be promoted and loved in Sichuan, but also "go out" and even become a symbolic culture of Sichuan in the future. At present, the development of tourism and cultural communication are inseparable. Many intangible cultural heritage cultures have been driven by the rise of local tourism and ushered in vitality again. For example, Sichuan Opera, which is closest to us, has come back into people's sight through the promotion of face changing in the tourism industry, as well as the Qinhuai Lantern Festival in Nanjing, the ancient kiln in Jingdezhen, Jiangxi, the Dong song in Guizhou and other successful excellent cases. Through the combination of intangible cultural heritage and local tourism, it can not only promote local economic development, but also enhance its own industrial cultural image and economic value. For example, when it comes to Tianjin, people will think of crosstalk. When it comes to Suzhou, everyone will think of Pingtan. I hope that when it comes to Sichuan, we can add a Sichuan Qingyin after the keywords such as hot pot, Sichuan Opera and giant panda. This is a goal that we need to work hard for in the future.

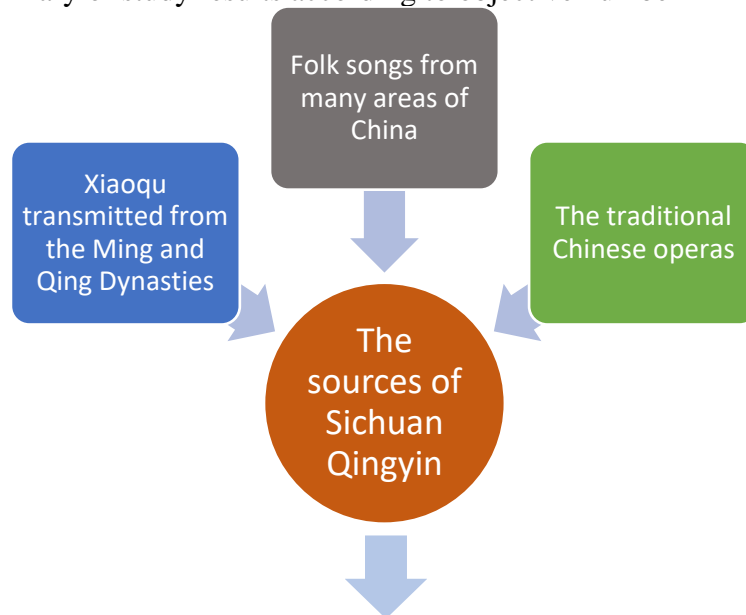
Chapter VII

Conclusion Discussion and Suggestions

In this study It has three objectives which are 1) To investigate the development of Sichuan Qingyin performance in China. 2) To analyze the characteristic of Sichuan Qingyin performance in Sichuan and Chongqing, China.3) To examine the role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in Sichuan and Chongqing, China. using the method of collecting field data and document data, the results of the study can be summarized as follows:

1. Conclusion

1. Summary of study results according to objective number 1



The growing period of Sichuan Qingyin (18 century)

The formation of Sichuan Qingyin was roughly in the early Qing Dynasty. "Huguang fills Sichuan" not only brought a lot of population, but also brought many excellent music history and culture. Sichuan Qingyin is the product of the integration of North and South cultures.



The mature period of Sichuan Qingyin (1870s-1940s)

From the late Qing Dynasty to the early years of the Republic of China, Sichuan Qingyin flourished. During this period, the performances of Sichuan Qingyin were very popular in the streets of Sichuan and Chongqing. The official name of Sichuan Qingyin was also fixed in this period.



The glorious period of Sichuan Qingyin (1949-1980s)

After the founding of the people's Republic of China, Sichuan Qingyin has made new development. Artists entered the official troupes established by the government, and their performance and life were guaranteed. The professional skills of artists have been improved, and the overall level of Sichuan Qingyin has also made a great leap. The government led repertoire arrangement has collected a large number of works. The venues and forms of Qingyin performances in Sichuan have undergone new changes, and relevant research work has also been carried out, which is of great significance to its transmission and preservation.



The recent situation in Sichuan Qingyin

With the changes of the times, Sichuan Qingyin is squeezed by other art forms, and the current situation is not optimistic. The number of transmitters, performances and the new works are reduced. These problems are very prominent, we need to study the corresponding countermeasures to avoid the disappearance of Sichuan Qingyin.

Figure 33 The development of Sichuan Qingyin performance in China
(By ShaXin)

2. Summary of study results according to objective number 2

Table 3 The characteristic of Sichuan Qingyin performance in China

THE CHARACTERISTIC OF SICHUAN QINGYIN PERFORMANCE IN CHINA

<p>CHARACTERISTICS OF SICHUAN QINGYIN MUSIC</p>	<p>the structural principle</p>	<p>1) single form, the structure of single form is the simplest. It is similar to the form of stanza of folk songs. Because of its small and flexible scale, it is often used to express lyrical genres.</p> <p>2) suite form, the structure of suite form is relatively larger. It is generally composed of multiple music, which is similar to the form of suite in western music. Due to its complete structure and rich changes in music, it is often used in narrative works like ballade.</p> <p>3) banqiang form, Banqiang comes from the content of traditional opera. The characteristic of banqiang is to form various banqiang through the change of speed and rhythm of the same Qupai.</p>
<p>PERFORMANCE OF SICHUAN QINGYIN</p>	<p>performance place in the old era</p>	<p>In the old times, there were many modes of performance of Sichuan Qingyin. The important way of Sichuan Qingyin in its prosperous period was that artists performed in teahouses. The second is the performance in some other places.</p>
	<p>current performance mode</p>	<p>1) From sitting performance to standing performance. 2) From standing performance to dancing performance</p>
	<p>characteristics of singing Technology</p>	<p>1) sing in dialect. The language relationship between singing and lyrics in Sichuan Qingyin tunes is very close. The singing melody is basically consistent with the language tone. The melody is completely consistent with the tone trend of Sichuan dialect.</p> <p>2) spoken parts and rhetorical parts. spoken parts is similar to</p>



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	<p>the words spoken in daily life and the dialogue lines in drama. Most of rhetorical parts are rhymes, but they are not accompanied by tunes and melodies.</p> <p>3) decorative techniques of singing. The commonly used techniques are Ha ha tune and Alveolar trill.</p>
The characteristics of accompaniment of Sichuan Qingyin	<p>The instruments used by the performers are bamboo joint drum and Hardwood clappers. The instruments used by the accompaniment group are mainly pipa, erhu and Ruan. Sichuan Qingyin accompaniment group has a combination mode of 2 people, 3 people and multi person. Now, the mode of multi person ensemble is adopted. The accompaniment techniques are synchronous mode of association and singing, Add accompaniment of decorative sound, Accompaniment mode with basic rhythm.</p>
THE DIFFERENCE BETWEEN SICHUAN QINGYIN IN SICHUAN AND CHONGQING	<p>1)The “upper reaches style” represented by Chengdu, 2) The “middle reaches style” represented by Yibin and Luzhou 3)The “lower reaches style” represented by Chongqing.</p>

3. Summary of study results according to objective number 3

In this study, I have researched the impact and role of Sichuan Qingyin on society at different times. I have also researched the process of transmission, and the obstacles it encounters in contemporary times. I have proposed the following programs and recommendations.



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Table 4 The role, transmission process, obstruction and way to resolve of Sichuan Qingyin performance in China

THE ROLE, TRANSMISSION PROCESS, OBSTRUCTION AND WAY TO RESOLVE OF SICHUAN QINGYIN PERFORMANCE IN CHINA.	
THE ROLE	leisure and entertainment, aesthetic and artistic, cognitive and educational, connection and fusion, political, recorded, academic research
TRANSMISSION PROCESS	Past transmission process, in a family-style troupe, the master teaches Sichuan Qingyin orally. Contemporary transmission processes, school education and professional troupes to train purveyors.
OBSTRUCTION	the lack of performance venues, the loss of audience, the obsolescence of works and the lack of transmitters.
WAY TO RESOLVE	Changes in performance forms and work composition, expansion of performance venues, use of modern technology for communication, increased methods of training of transmitters, and government support.

2. Discussion

Sichuan Qingyin is a unique form of Chinese folk art, which has experienced hundreds of years of vicissitudes since its emergence in the early Qing Dynasty. The early 20th century to the 1980s were the golden years of Sichuan Qingyin's development; which was a household name in Sichuan and Chongqing at that time and a popular art form among men, women, and children, and played a significant role in the social and cultural life of the region. It played a significant role in local social and cultural life.

The origins of the Sichuan Qingyin are debated in academic circles. However, it is generally accepted that it is an art form resulting from the fusion of other Quyi, folk songs, Xiaoqu, and local operas. Because of this, the musical composition of Sichuan Qingyin is prosperous and complex and can be roughly divided into a single form, a suit form, and a Banqiang form. The singing style of Szechuan Qingyin is gentle and dynamic, and the "haha singing" and "Alveolar trill" are its most representative singing techniques.

In the 1980s, with the tremendous social and economic changes in China and the impact of the multicultural wave, the living space and soil on which the Sichuan Qingyin depended were significantly damaged, so much so that it has been in rapid decline in recent years. In the researcher's survey, many young people and even art practitioners are very unfamiliar with Sichuan Qingyin. Although this situation has improved somewhat since it became a national intangible cultural heritage, the overall trend has mostly stayed the same. The Sichuan Qingyin is still facing a significant

survival crisis. This study analyzes the development and artistic characteristics of Sichuan Qingyin, combined with a survey of the current situation of Sichuan Qingyin. The researcher believes that Sichuan Qingyin needs to be innovative in its inheritance, with modern thinking and in line with modern aesthetics to attract the current audience. We need to develop an excellent ecological environment for the continuous transmission of Sichuan Qingyin by the government, education, culture, and tourism departments.

3. Suggestions

3.1 Suggestions for further research

3.1.1 In this study, the researchers surveyed Sichuan Qingyin in Chongqing and Chengdu in Sichuan Province. I sorted out the development process of Sichuan Qingyin and compared the styles and characteristics of Sichuan Qingyin in the two places. However, the other cities in Sichuan also have Sichuan Qingyin, and I hope someone will conduct related research on them in the future.

3.1.2 There are many works by Sichuan Qingyin. In this study, only some representative works are analyzed. However, I have not analyzed the larger-scale suites form in a comprehensive manner. These works deserve more comprehensive and in-depth research.

3.1.3 In this study, only some techniques used by the performers in singing and the composition of the accompaniment group were analyzed. In addition to singing in the Sichuan Qingyin performance, there are also complex performance skills and rules in the accompaniment group. I hope that some researchers can carry out research on it in the future.

3.2 Suggestions for applying the results of the study

3.2.1 The results of this research can be applied to the teaching of traditional music to students in Chinese middle schools and universities. We can analyze the development process of Sichuan Qingyin, its performance characteristics, and its role in society from the perspective of students.

3.2.2 The results of this study can also provide some novel perspectives for future researchers who will pursue further research into Sichuan Qingyin.

3.2.3 The cultural and tourism departments of the government can adopt the results of this research into publicity materials and policies. In this way, Sichuan Qingyin will be Transmission and Preservation.

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