



Analysis of Nanying performance art in Quanzhou City, Fujian Province, China

Xian He

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

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ABSTRACT

The research methods of musicology, ethnomusicology, and historical musicology were studied, and statistical data were collected and analyzed through informants. The purpose of this study is to study the development of Nanyin in Quanzhou, Fujian, China; The second is the analysis of China's Fujian Quanzhou Nanyin performance form.

The research results of this paper are as follows :1) At present, Quanzhou Nanyin in Fujian Province consists of a complete music system composed of "finger", "score" and "qu". The performance forms of Nanyin music can be divided into two categories: "upper four Guan" and "lower four guan". There are 50 sets in total, classified into "Guan men" and "rolling men". 2) The performance forms of Nanyin singing include the singing of the southern pa and the accompaniment of the top four pipes. The traditional performance forms of Nanyin singing include the performance of pure Musical Instruments and the combination of singing and playing. 3) Sishi Jing in Nanyin is rich in artistic expression. Through the combination of its instruments and music, the Sishi Jing is vividly expressed. There are realistic parts, but also abstract artistic components, is a tempered folk music of Nanyin.

Keyword : China Fujian, Quanzhou Nanyin, Development, Nanyin, Performance form



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Finished 2 years of studying at MSU. MSU has completed two years of study. In these two years, I learned a lot of new knowledge. During my study in MSU, I will continue to study and learn the development, performance forms and inheritance of national folk music in the future.

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Chapter I

Introduction

1.1 Statement of the Problem

Nanyin originated in Quanzhou, Fujian Province, China, and is known as "the living fossil in the history of Chinese music". It belongs to the Representative List of the Intangible Cultural Heritage of Humanity of UNESCO. It is a Han nationality music with a long history in China and a kind of traditional Chinese instrumental music Sizhu music, which is composed of two parts: oral singing and instrumental music. However, since 1980, due to social economic and cultural changes, traditional culture has become marginalized, and Nanyin music is facing a serious crisis of survival. Therefore, it is urgent to rescue and protect Nanyin music.

The origin of Nanyin is not clearly recorded in the literature. There are a variety of folk legends. It's said that court music such as "Po" and "Bian" in Tang Dynasty grand opera was introduced to Fujian and Nanyin was developed from fusion of court music and local folk music. It's also said that Wang Shenzhi, the king of Min, brought it with him when he came to Fujian at the end of the Tang Dynasty. It is generally believed that Nanyin was formed in the Song Dynasty and developed in the Ming and Qing dynasties. (Wang Qing, 2015)

Nanyin developed further and a large number of works were composed. Nanyin's repertoire focuses on love between men and women and historical stories. During this period, there appeared songs satirizing social evils and the feudal system, praising women's diligence and family harmony, such as Yi Si Gong, Du BO Ge, Ling li Zi Niang and so on. In the Qing Dynasty, there were many Nanqu halls and thousands of families in southern Fujian sang Nanqu to the accompaniment of SiZhu. In the 35th year of the Reign of Emperor Kangxi, Chen Foy opened the "Yazheng Zhai" in Lugang, which was the earliest chord-winding society in Taiwan. "Yazheng Zhai", together with the following "Daya Zhai" "Chongzheng Sheng" "Yasong Sheng" "Ju Ying She", was known as five Nanyin pavilions in Lugang. In the Qing Dynasty, there were also three famous Nanyin groups in Quanzhou, namely Lingchang Ge, Hui Feng Ge and Shengping Ge, as well as Jinlan

Club, Yubin Club and Yuming Club in Jinjiang, Yashang Xuan in Anhui, Antong Ge, Jinhua Ge, Jiyuan Tang, Jinhua Ge, Ji'an Tang in Xiamen, etc. Literati in the Qing Dynasty sorted out Nanyin, and Lin Xiangyu's Nanyue Finger Notation, included 36 sets of finger notation, 13 sets of Dapu, and four sets of outer notations. Lin Jiqui's Quannan Finger Spectrum recompile and Nanyin Selection. Quannan Finger Spectrum Recompilation collected 45 sets of finger notation, 13 sets of major notations, a total of six volumes; Nanyin Selection consists of thirteen episodes, ten San Qu episodes of 340 que., Tao Qu episodes of nine que, and one excessive Qu episode of 48 que. (Wang Qing, 2015)

The performance and singing form of Quanzhou Nanyin is pipa and Sanxian on the right, Dongxiao and Erxian on the left, with the clapper singing in the middle, which is consistent with the expression form of Xianghe song in the Han Dynasty. The notation is a system of its own, which is the remains of the ancient music notation system. The curve-neck Pipa played horizontally, the Dongxiao with ten holes and nine sections, the Erxian and the Sanxian clappers all follow the system of ancient Musical Instruments. There are more than 2,000 pieces of instrumental and harmonic music in the Nanyin repertoire, including Qingshang music of the Jin Dynasties, Daqu, Faqu, Yan music, Buddhist music of the Tang Dynasty, as well as Song iambic verse music and opera music since the Song, Yuan and Ming Dynasties. Nanyin is sung in standard Quanzhou dialect and retains the ancient Chinese phonology in central China. The singers will pay attention to the pronunciation of words and the thyme of the lyrics when singing. Nanyin has beautiful melody, slow rhythm and euphemistic expression with elegant simplicity and deep feeling. (China Intangible Cultural Heritage Network, 2019)

Nanyin consists of "Dapu", "Sanqu" and "Zhitao" (commonly known as "Pu", "Qu" and "Zhi"), consisting of both vocal music for singing and instrumental music for playing. It is a music system with rich content and integrity. The existing repertoire has more than 2,000 pieces (sets) of Nanyin music with five Chinese characters "Fu Gong Liu Si yi", corresponding to "Gong Shang Jiao Zhi Yu", attached with Pipa fingering and flapping symbols, Nanyin's own system is so unique that it's completely different from the common "Gongchi notation", and is more rigorous than "Dunhuang ancient notation". (Kyushu Press, 2016)



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Quanzhou Nanyin has a profound mass foundation. As a form of cultural expression to cultivate sentiment and entertain oneself, it is closely related to the life of the Southern Fujian people. Almost all the places where the Southern Fujian people live have folk Nanyin societies. (China Intangible Cultural Heritage Network, 2019)

In addition, Nanyin is well known both at home and abroad because of its long history and unique musical characteristics, and has won numerous awards. Therefore, researchers are interested in the historical and musical aspects of Nanyin. To protect Nanyin and to provide insight and assistance to those interested in further studying Nanyin.

To sum up, Nanyin has a long history and unique performance forms, which are of great research value. Therefore, researchers are interested in studying the development of Nanyin and analyzing its performance forms. Disseminate the excellent traditional culture of Quanzhou Nanyin. At the same time, it also provides research value for those who are interested in Nanyin.

1.2 Research Objectives

1.2.1 To study the development of Nanyin in Quanzhou, Fujian, China.

1.2.2 To analyze the performance form of Nanyin in Quanzhou, Fujian, China

1.3 Research Questions

1.3.1 What is the development of Nanyin?

1.3.2 What are the forms of Nan Yin performance?

1.4 Research Importance

1.4.1 We can understand the development of Nanyin in Quanzhou, Fujian, China.

1.4.2 We will learn about the characteristics of Nanyin's performance form in Quanzhou, Fujian, China.

1.5 Definition of Terms

1.5.1 Quanzhou

It refers to the geographical location of Fujian Province in China.

1.5.2 Nanyin

It refers to the music of the Han nationality in Quanzhou, Fujian province, China.

1.5.3 Development

The Development refers to the influence of society, government and cultural environment on the development history of Nanyin. There are roughly four stages of development :

1.5.3.1 The Origin and Formation of Nanyin in Ancient Times (before 1840)

1.5.3.2 The Development of Nanyin in Fujian in Modern Times (1840-1949)

1.5.3.3 The Development of Nanyin in Fujian in Modern Times (1949 - 1979)

1.5.3.4 The Development of Fujian Nanyin in Modern and Contemporary Times (1979-2022)

1.5.4 The Performance form of NanYin

1.5.4.1 The characteristics of Nanyin performance form

1.5.4.2 Nanyin performance form

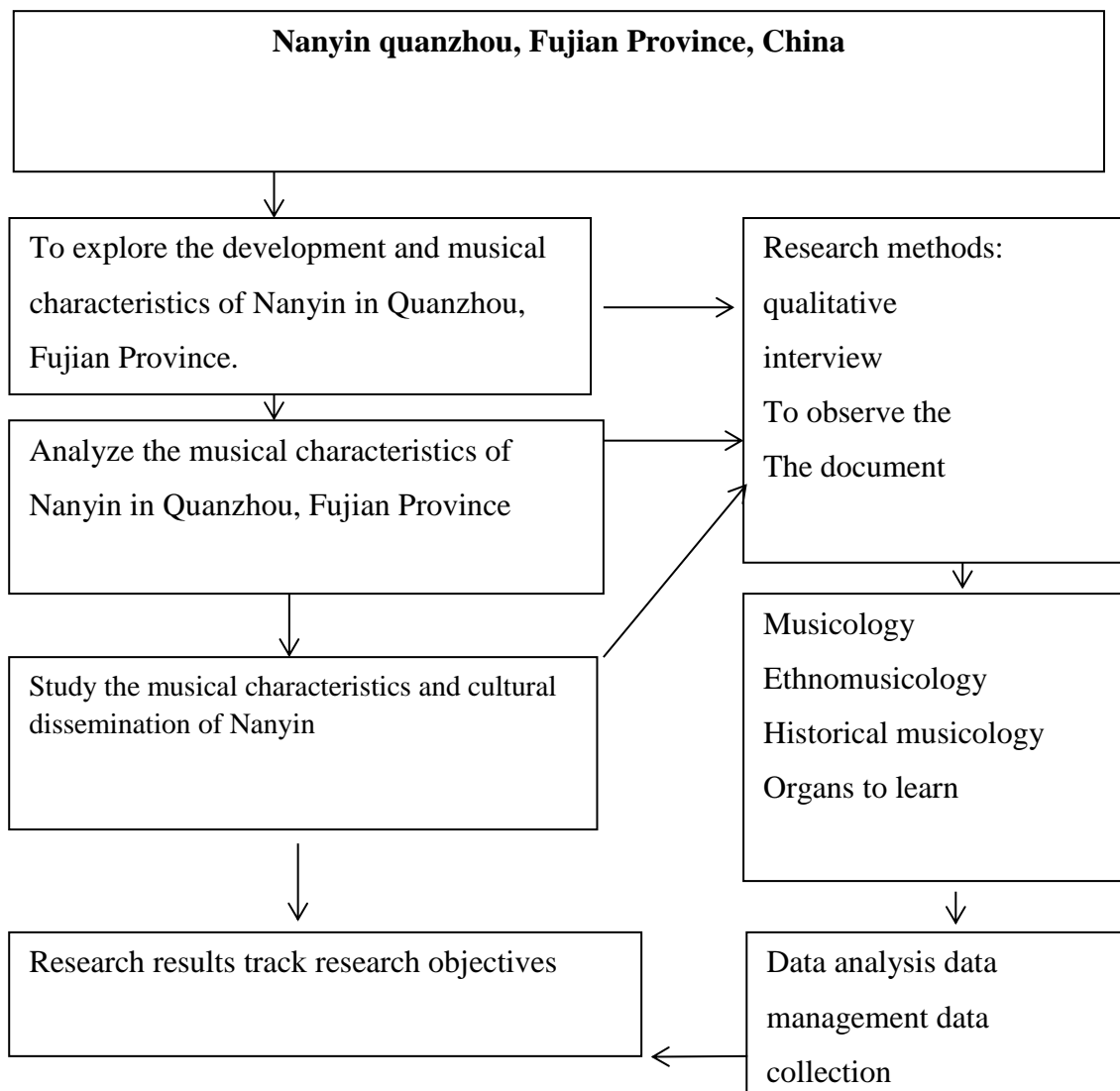
1.5.4.3 An analysis of the performance form of Nanyin's famous song "Sishi Jing"

1.6 Conceptual Framework

This paper takes Nanyin as the research object. The data were obtained by qualitative, interview, observation and literature research methods. These sources are explained by musicology, ethnomusicology, historical musicology, and vocal performance.

1.7 Conceptual Framework

This table is about the thinking frame of Quanzhou Nanyin music research.



Chapter II

Literature Reviews

In this chapter, the literature related to Nanyin is reviewed to obtain the most comprehensive data that can be used for this study. The researcher conducts a review according to the topic and objective:

- 2.1 The General Introduction of Fujian Province, China
- 2.2 The General Introduction of Quanzhou City, Fujian Province, China
- 2.3 The General Introduction to Quanzhou Nanyin
- 2.4 The General Introduction to Nanyin Musical characteristics Instruments
- 2.5 The Theory Used in Research
- 2.6 Documents and Related Research

2.1 The General Introduction of Fujian Province, China

Fujian Province, abbreviated as "Min", is a provincial-level administrative region of the People's Republic of China. Its capital city, Fuzhou, is located between 23°31' ~ 28°18' north latitude and 115°50' ~ 120°43' east longitude. It is located in the southeast coast of China, adjacent to Zhejiang Province in the northeast, Jiangxi Province in the northwest, Guangdong Province in the southwest, and Taiwan Province across the Taiwan Strait in the southeast. The terrain of the province is high in the northwest and low in the southeast, showing a "mountain near the sea" situation. The area of mountains and hills within the province accounts for about 90% of the total area of the province. Subtropical Marine monsoon climate; By 2021, Fujian Province has jurisdiction over nine prefecture-level cities and Pingtan Comprehensive Experimental Zone, with a total land area of 124,000 square kilometers and sea area of 136,000 square kilometers. The permanent population was 41.88 million at the end of 2022.

Tang Kaiyuan twenty-one years (733), the establishment of military governor longitude. Fuzhou and Jianzhou were named the Governor of Fujian Province, which coexisted with the governor's office of Fuzhou. Yuan Dynasty period, set Fujian and other places in the book province. Ming Hongwu nine years (1376), set Fujian and

other office to declare the Buzheng secretary. The representative culture of Fujian history is "Bamin Culture". Fujian Province is located at the traffic point of the East China Sea and the South China Sea. It is the starting point of the Shanghai Silk Road and Zheng He's voyages to the West, as well as the maritime trade center. It has obvious advantages of openness, a long history of foreign exchanges and a high degree of economic externality, making it one of the earliest provinces of foreign trade in China. Fuzhou was the base of Zheng He's voyages to the West. It has the advantages of multiple regions, such as special economic zones, pilot free trade zones, comprehensive experimental zones, and the core area of the 21st Century Maritime Silk Road. As a famous hometown of overseas Chinese in China, there are 15.8 million overseas Chinese of Fujian nationality living around the world, and more than 1.2 million Fujian compatriots from Hong Kong and Macao. More than 80 percent of Taiwan residents have ancestral homes in Fujian

2.2 The General Introduction of Quanzhou City, Fujian Province, China

2.2.1 Urban history

Quanzhou is located in southeast coastal Fujian, northwest Dayun Mountain Mianheng, central hilly plain crisscrosses, Jinjiang traverses among them, southeast coast twists and turns, water depth bay, mild climate, adequate rainfall. Quanzhou covers an area of 11015 square kilometers and has a population of 8.74 million. Quanzhou has a long history and is one of the famous historical and cultural cities in China. Since the Tang and Song Dynasties, Quanzhou has been playing an increasingly important role. In the Song and Yuan dynasties, quanzhou was a huge port for overseas traffic and trade and one of the important starting points of the "Maritime Silk Road". In the neolithic age, Quanzhou Fujian Yue Zu residents, they are scattered in mountains, coastal living from fishing and hunting to settle in the rice farming life, good boat, surrounded by sea on jiang original handicraft industry development, textile, and ceramics have a certain level, the fabric with ge, pottery is hard and beautiful, in the long years, ancient quanzhou fujian Yue Zu take the lead in development. Quanzhou is a famous historical and cultural city with a long history, and its economic development began as early as the Zhou and Qin dynasties. Three Kingdoms Wu Yongan three years (260 years), in this nan 'an Fengzhou town of

Dongan County. At the end of the Western Jin Dynasty, the Central Plains were torn by war and a large number of gentry entered the spring. The Southern Liang Tian Jian (502-519 years) set Nan 'a county as county governance, the beginning of the local county, county governance. During the Song and Yuan Dynasties, Quanzhou once became the world's largest port. Quanzhou is the only starting point of the Maritime Silk Road recognized by the United Nations and listed as the pilot area of the 21st century Maritime Silk Road under the National "Belt and Road" strategy. Quanzhou is one of the first batch of national historical and cultural cities, the first East Asian Cultural Capital, the World Heritage city, the national civilized city, the national health city. (Quanzhou Chronicle 2019)

2.2.2 Geographical location

The terrain of Quanzhou city is "E" shaped, located in the southeast of Fujian Province and on the west bank of Taiwan Strait. It is $117^{\circ}25' \sim 119^{\circ}05'$ east longitude and $24^{\circ}30' \sim 25^{\circ}56'$ north latitude. It is 153 km wide from east to west and 157 km long from north to south. It borders Fuzhou and Putian city in the north, xiamen special economic Zone in the south, sanming city and Zhangzhou city in the west, and Taiwan Province across the sea in the east. The nearest place to Taiwan is only 97 nautical miles away. The city's land area of 11015 square kilometers. Quanzhou city according to the mountains and the sea, the territory of the mountains, hills, valleys, basins scattered in the meantime. Quanzhou has a winding coastline of about 421 kilometers, accounting for 12.7% of the coastline of Fujian Province. There are 4 harbours and 14 ports along the coast. Quanzhou is a subtropical maritime monsoon climate, warm and humid throughout the year, the four seasons like spring, "four seasons with flowers common rain, a winter without snow but smell thunder," said, nicknamed "Wenling". Quanzhou according to the mountains and the sea, the territory of the mountains, hills, valleys, basins scattered in the meantime, the terrain is high in the northwest and southeast low, mountainous area of more than 10 million mu, cultivated land 1.97 million mu, mountains, hills accounted for four fifths of the total land area, commonly known as "eight mountains one water one field". The sea area is 11,360 square kilometers, the total length of coastline is 541 kilometers, 208 islands, there are meizhou Bay, Quanzhou Bay, Shenzhen-Shanghai Bay, Weitou Bay four bays. Deep water port, can build more than 123 tons of deep-water berths, meizhou

Bay south shore of xiao Cuo port and Dou Tail port is the world's few, China's rare natural port. There are 174 families, 599 genera and 1127 species (varieties) of forest plants in the city, mainly including subtropical rainforest, evergreen broad-leaved forest and secondary vegetation. The forest stock of the city is more than 18.33 million cubic meters, and the forest coverage rate is 58.7%. There are as many as 34 streams in the territory, with a total length of 1620 kilometers, with a total surface water volume of 8.76 billion cubic meters, available water volume of 1.456 billion cubic meters, and hydropower reserves of 430,000 kilowatts. The main mineral resources are kaolin, granite, diabase, quartz sand, limestone, coal, iron, manganese and other 30 kinds. Aquatic resources are rich, can operate the Marine fishery area of more than 5000 square kilometers, available for development and utilization area of 118 square kilometers, the main aquatic organisms more than 500 kinds, the main economic fish nearly 100 kinds, rich oysters, mussel, clam, kelp, laver and other shellfish, algae more than 200 kinds. Quanzhou has proved or basically proved to have a certain geological reserve of more than 130 mineral areas, including 8 large mineral areas, 30 kinds of main mineral resources, kaolin, granite, diabase, quartz sand, limestone, coal, iron, manganese and so on. (People's Daily Online - Fujian Channel 2020)

2.2.3 Social environment

Quanzhou city, also known as the city of Carp, is a prefecture-level city of Fujian Province, one of the central cities of the economic zone on the west coast of the Straits and a modern industrial and trade port city approved by the People's Government of Fujian Province. The city has jurisdiction over 4 municipal districts, 3 county-level cities and 5 counties, with a total area of 11015 square kilometers [1]. According to the seventh census data, as of midnight on November 1, 2020, the permanent population of Quanzhou is 8.782,285 million. (Quanzhou city people's government) is living back, she, Mongolia, Manchu and other 53 ethnic minorities, 1 nationality township, 100 qi Hui townships, 48 ethnic villages (communities), the minority population of 229,000 people, the first in the province. (Quanzhou Evening News 2015)

2.2.4 Art, music

Quanzhou is rich in ethnic and folk culture, with thousands of years of history and cultural essence, including: Quanzhou na Yin, liyuan opera, quanzhou puppet show, gaojia opera, Hui'an stone carvings, south send glove puppetry, hui 'an woman clothing, quanzhou lanterns, dehua porcelain craft, a city, north canal, clap breast dance, dance, playing sea mining lotus, Po female costumes, the British pull the lamp culture space, sea water, sound, Li Yaobao engraved paper, series of paper texture painting, censers woman, anxi blue prints, 22 folk arts. Quanzhou Nanyin ranked first, and Fujian Nanyin is known as a living fossil of music with a history of two thousand years. As an ancient music form, in the process of inheritance, it has continuously integrated and absorbed the cultural essence of various times, thus becoming a very unique art. The study of nanyin is of great significance for understanding the development of ancient Chinese music. Quanzhou Nanyin has a profound and rich historical and cultural accumulation. It was spread from the Central Plains to the southern Fujian of Fujian. These central Plains music and the local music of southern Fujian infiltrated and fused each other, giving birth to quanzhou Southern music. Quanzhou was the first port in the East in the Song Dynasty, attracting a large number of Chinese and foreign businessmen and scholars, the economy is quite developed, various cultural exchanges are frequent, showing the prosperity of "thousands of Luo Qi orchestra". Gu Hongzhong's han Xizai Banquet, a masterpiece of the Southern Tang Dynasty, proves that Quanzhou Nanyin is composed of music, finger and song. The score is the remnant of Tang da Qu, the content of ci is mostly related to the opera, and the structure of qu is directly related to yuan Qu. Quanzhou Nanyin has also absorbed Buddhism, daoqing things, chu song, Wu song, chao tune and local music in southern Fujian, and absorbed yiyang tune, Qingyang tune, Kun tune. Quanzhou Nanyin singing position is fixed: the singer holds the clappers center; On the left, the upper part is dongxiao and the lower part is Erxian. On the right, pipa at the top and sanxian at the bottom. The singing program is fixed as "finger score end", that is to say, the beginning must be a set or a fold of "finger", and the last must play the score "brake end"; The middle song should also be performed in the order of "supporting head". To "sing a tune" means that each branch should have a leader, whose song belongs to the branch, the others should sing along with the song

of this branch. If the head is changed, "cross branch song" must be sung as the transition and connection of the transition. When the last one finished, the next one took the clappers and then sang, the accompaniment instruments were almost uninterrupted. Musical instrument performance also has its rules, pipa is the master, plays the role of conducting the orchestra; Three strings and it, like "harmonization"; The relationship between dongxiao and erxian is dominated by dongxiao and supplemented by Erxian. "Xiao bites the string, and the string enters the xiao", which is called "silk and bamboo are more compatible with each other, and those who hold the festival sing". Regardless of performance form or music content, Nanyin has always maintained the ancient style and taste of the ancient Central Plains, with high research value and high appreciation value. (Wang Qing, 2015)

2.3 General knowledge of Nanyin in China

Quanzhou Nanyin is a very valuable music, is the classic of Chinese classical music classics, the painstaking efforts of our ancestors and traditional music treasures, in the history of Chinese music has a "living fossil" reputation.

Nanyin and Liyuan Opera both belong to the national folk arts of Quanzhou, Fujian province, but there are differences between them: Nanyin "Shangsiguan" band configuration: pipa, dongxiao, sanxian, Erxian and clappers. The band is mainly composed of Ai Zai, plus small percussion instruments, such as Xiang Jiang, gong, wooden fish, bang ling, bronze bell, four treasures, flat drum, yun Gong, and cymbals, also known as Ai Zai zhi. Liyuan Opera band configuration: Pipa, sanxian, xiao (flute, played by one person), Erxian, clappers, suona, "pressure foot drum" (left foot placed on the drum surface, the severity of the change). The arrangement of the band is very similar to that of Nanyin, except for the addition of a "press foot drum".

The differences between the two are as follows: first of all, in terms of the formation of history, the origin of Nanyin can be traced back to the Tang Dynasty, while Liyuan Opera is a branch of The Southern Opera of the Song and Yuan Dynasties. Quanzhou is the hometown of Nanyin, and Quanzhou is an "immigrant" city. Several large immigration waves in history promoted the formation and development of Southern Fujian dialect. At the same time, the music brought by the Central Plains people to the south constantly combined with local music, and

gradually developed and changed to form Nanyin. It is said that when the brothers Wang Chao and Wang Shenzhi led their troops into Fujian, they brought with them "Da Qu" of the Tang Dynasty. These "daqu" spread to the people and were combined with local folk music, resulting in nanyin (or blended into nanyin). Sun Xingqun thinks, "Wang Shenzhi spent a lot of money and manpower on Buddhism, and put his energy on propagating Buddhist scriptures. At the same time, he unconsciously preserved and spread Yue Tang music through Buddhism, and promoted the beginning of Nanyin. In addition, no matter where the Nanyin people live, they worship a common ancestor - Lang Jun Daxian. "Lang Jun Da Xian", also known as Meng Fu Lang Jun, refers to Meng Chang, the empress of The State of Shu during the Five Dynasties. Xu Yongzhong said, "Nanyin, namely Jiangnan music, the meaning of southern music, specifically refers to the origin of the five dynasties and ten countries after the Shu imperial capital, Jiangnan city Chengdu, after the widespread spread in the south of Fujian and spread to Taiwan, Hong Kong and Macao and Southeast Asia, Europe and the United States and Japan and South Korea of the ancient Chinese court music...At present, most Chinese and foreign experts and scholars agree with the traditional view of Nanyin, that is, Meng Chang (919-965), the later master of The Later Shu dynasty, is the founder of Nanyin of China. The palace Ci written by Lady Huarui, concubine of Mengchang, contains 156 pieces. There are many people who describe mengchang's founding of the "imperial new song", especially the "imperial new song", which is not well-known until the Sixth Palace. Piri is the piri used to write music and piri is the most piri used to piri music. Meng Shu imperial music was introduced to bianjing, the capital of the Song Dynasty, as evidenced by the song History, Music Records and Jiao Fang. The annals said: 'The early Song dynasty around the old system, set teaching fang, all four. Then pingnan Jingnan, 32 delle workers; Ping Xichuan, 139; Ping Jiangnan, sixteen people; Flat Taiyuan, 19 people; The remaining vassals paid tribute to eighty-three; And the palace of the King seventy and one. Therefore, the quartet of the essence of the art are in the book. 'We can see that 139 musicians in Xichuan have contributed a lot.' Professor Yuan Jingfang believes that "The western Shu ci music of the Five Dynasties was the beginning of Quanzhou Nanyin. Meng Chang, the master of the Five Dynasties of Shu, was proficient in melody and loved and

advocated ci music. Therefore, he was praised as the 'first ancestor' of Nanyin in later generations. So are the five dynasties shu houzhu of later shu positioning na Yin he was the Lord, because of the five dynasties west shu "ci" music was originated as quanzhou na Yin, while houzhu of later shu has certain contribution to the "ci" music, he again in melody, and find the royal seal "husband big fairy", so the houzhu of later shu as "husband big fairy worship. (the above materials from yan-ting Chen na Yin singing analysis program ") when I refer to the dictionary of Chinese music and have no time to do accurate definition for formation of fujian na Yin, just said na Yin and ancient dance music, music, opera music and have close relations, the qing dynasty, the establishment of a form of na Yin and popular. However, all the materials mentioned above, including the shape of Musical Instruments, should confirm that Nanyin originated in the Tang Dynasty.

Fujian Nanyin is a kind of music and Liyuan opera is a kind of drama, and their nature determines their differences in content and form. Fujian Nanyin consists of "Zhi", "pu" and "qu". "Zhi", also known as "zhi Tao", is a cycle of songs with lyrics and music. Many "Zhi" are closely related to ancient operas, especially southern operas or legends in the Song and Yuan Dynasties. "Spectrum", is the title of the instrumental music cycle, such as the famous "four" (" Sihejing ") "Mei" (" Plum blossom cao ") "Go" (" Eight steeds ") "return" (" Hundred birds return to the nest ") four sets; "Qu", or sanqu, is a large number of songs with lyrics. When performing among the three, the singing sequence of "finger", "qu" and "spectrum" is strictly followed, and the music of different pipe doors and rolling doors is connected with the branch music (such as jinban), and the singing sequence from slow to fast is followed (such as seven liao - three liao - fold pai - fold), and the songs are not interrupted and repeated. Content can be roughly divided into lyric, landscape, narrative three categories. Liyuan Opera is a branch of southern Opera in the Song and Yuan dynasties, which is divided into three schools: small Liyuan (Qizi Class) and big Liyuan (" On the Road ") and South ". The content and form retain the song and Yuan drama and form characteristics. "Journey" has many scripts, most of which are loyal and filial, such as "Zhu Wen" and "CAI Bo Spurs". "Xiannan" mainly preserves local operas, which are simple, rough and full of life, such as Zheng Yuanhe and Su Qin. Small liyuan is good at living Dan, elegant prose, lingering tunes, delicate



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performances, such as "Jiang Shilong", "Dong Yong", "Chen SAN", "Lv Mengzheng", "Gao Wenju", "Guo Hua", etc. (Quanzhou Nanyin network2020)

Liyuan Opera has a set of strict rules handed down from generation to generation, and its basic movements are called "18 steps of the mother", especially the gesture performance, rich and colorful, exquisite and unique, and dunhuang fresco figures have the same wonderful gesture in the same line. Nanyin mainly sings, and the singer performs less. (Quanzhou Nanyin network2020)

2.4 The General Introduction to Quanzhou Nanyin

2.4.1 Ancient Chinese music theory

In ancient China, the relationship between music learning and law learning was integrated and was not called "learning" respectively. Before Zhu Zai created New Theory of Music and New Theory of Law at the end of Ming Dynasty, historical records of music and law were relatively concentrated in "Music Annals" and collected historical materials of music and law in "Lv Shu" and "Lv Lizhi". There was no strict boundary between them. Even in Zhu Zia's works, there is no way to separate music and law into two completely independent disciplines.

The researchers will use this knowledge to elaborate various forms of analysis of the musical culture research framework related to ancient Chinese musicology, including its history.

2.4.2 Chinese ethnic folk musicology

Folk music is a vast ocean. The writing of "Introduction" is not only a very meaningful work, but also a very difficult project. Although the author has been studying, collecting and recording folk music in practice since the early 1950s, he has been engaged in teaching, research and creation for several decades. In particular, since the 1980s, professional courses of "folk music" have been more widely offered from junior college, undergraduate to graduate students. Through teaching and learning, some new situations of folk music have been recognized, discovered, summarized and summarized. Such as music history, music geography, music morphology, music taxonomy, composition theory and composition techniques of some new discoveries; The formation, development and block distribution of the characteristics of folk music include the discovery of the characteristics of melody

line, the discovery of the distribution of mode system, and the discovery of learning and research methods. Whether these views are accurate or not, it is always on this basis that the author wrote this book and tried to put some new ideas into "An Introduction to Ethnic and Folk Music". (Introduction to Ethnic folk Music)

Researchers will use this knowledge to study the historical development of ethnic folk music and the development and change of ancient music.

2.4.3 Historical musicology

Historical musicology is a branch of musicology. It is the study of the specific processes and laws of the development of music and the use of various methods to explain the chronological order of history. Originally western music was the main axis of study, and now includes music history studies from all over the world. It studies questions related to the history of music and past scientific writings. Changes in music appear in music papers such as Evolution on the development of music content and form. It is a branch of the study of the whole field of human cultural history, a discipline juxtaposing historical studies such as literature, fine arts and dance. (Crist, 2004)

The researcher will use this concept as the subject of the study of history in relation to the intended goal.

2.5 The General Introduction to Nanyin Musical characteristics Instruments

The performance and singing form of Quanzhou Nanyin is pipa and Sanxian on the right, dongxiao and Erxian on the left, with the clapper singing in the middle, which is consistent with the expression form of xianghe song in the Han Dynasty. It is a system of its own, is the ancient music writing form of the remains. The curve-neck pipa played horizontally, the dongxiao played with ten eyes and nine sections, the erxian and the three-xian clappers are also made from ancient Musical Instruments. There are more than 2,000 pieces of instrumental and harmonic music in the nanyin repertoire, including Shang music of the Jin and Qing Dynasties, Da Qu of the Tang Dynasty, Fa qu, Yan Yue, Buddhist music, song, Yuan and Ming dynasties, and opera music. Nanyin is sung in standard Quanzhou dialect and retains the ancient Chinese phonology in central China. Pay attention to the pronunciation of words when singing, rhyme. Southern tune

beautiful, slow rhythm, simple and elegant, euphemistic deep feeling. (China Intangible Cultural Heritage Network, 2019)

2.5.1 Pipa, the first plucked instrument, plucked string instrument. Ligneous or bamboo wait to be made, sound box shows half pear form, coat 4 strings, it is to use silk line originally, present multi-purpose rope of steel wire, steel, nylon is made. The neck and panel are provided with "phase" and "product" to determine phonemes. It is an important national instrument for solo, accompaniment, quartet and ensemble. Pipa, a traditional east Asian plucked musical instrument, has a history of more than 2,000 years. The earliest instrument known as "pipa" appeared in China around the Qin Dynasty. The Jue in the Chinese character for pipa means "two jade touch each other, making a pleasant clattering sound," indicating that it is a musical instrument that makes sound by touching the strings. Its names "PI" and "pa" are derived from the right-hand technique used to play these instruments. That is to say, the pipi and the pa are originally the names of two kinds of playing techniques, the pipi is the right hand forward, the pa is the right hand back. Before the Tang Dynasty, pipa was also the general name in Chinese for all plucked instruments of the Lute tribe. The Chinese pipa spread to other parts of East Asia and developed into the current Japanese pipa, Korean pipa and Vietnamese pipa. (2014-10-21)



Figure 1. Pipa

Source: He xian

2.4.2 Dong Xiao, wind pipe pneumatic instrument. It is a very ancient musical instrument of the Han nationality, called xiao for short. It is one of the most common national Musical Instruments. Most of them are made of purple bamboo, but also white bamboo. It is often played in ensemble with guqin or in traditional silk and bamboo bands, but also for solo. The two xiao are called "Longfeng xiao". Solo pieces include "Partridge Flying", "Autumn Thoughts of Makeup Platform", "Willow Shaking Gold", etc., and piano and flute ensemble pieces include "Three Lane of Plum Blossom" and "Wild Geese Falling on Flat Sand", etc. (Aesthetic Education Journal, No. 04, 2011)



Figure 2. Dong Xiao

Source: He xian

2.5.3 Erxian, popular in chaoshan of Guangdong province, Minnan of Fujian Province, Hong Kong, Southeast Asia, Shanghai and other countries and regions with a large number of Chaoshan people, is the leading instrument of Chaozhou music and chaoju music. The instrument is made of wood, covered with snake skin, with silk wire inside and steel wire outside. The player, commonly known as the head player, directs the band. And erhu are two different instruments. (Chinese Ancient Music network 2014-09-13)



Figure 3. Two strings

Source: He xian

2.5.4 Sanxian, also known as sanxian, a traditional Chinese plucked instrument, was introduced to Ryukyu, Japan and other places. It is as though sanxian was originated as long as you can place it but it is as long as you can place it in your jiao Fang ji in Tang Dynasty but it is not described in detail. Sanxian flourished in the Yuan Dynasty and was one of the main instruments for the accompaniment of Yuan Opera. Yang Shen in the Ming Dynasty believed that "the current sanxian began in the Yuan Dynasty", while MAO Qiling in the Qing Dynasty believed that "Sanxian began in the Qin Dynasty. The system of the thirty drums changed its shape and made it easy to ring, which was called drum. With the discovery of jiyue stone carvings from the southern Song Dynasty tomb in Guangyuan, Sichuan province and three terracotta figures of strings from the gold tomb in Jiaozuo, Henan Province, it can be known that sanxian appeared earlier than the Yuan Dynasty. (Xinhua Net 2021-03-15)



Figure 4.Sanxian

Source: He xian

2.4.5 A clapper percussion instrument. Also known as sandalwood board, plastic board. Numbered pieces of solid wood, connected in series with ropes, used to break joints. In tang and Song dynasties, the clappers were made of six or nine pieces, which is pronounced by combining two hands. Today, the clappers are often composed of three pieces of wood. The history of Song Music Yang Taizhen Biography volume: "According to qingyuan small hall, Ningwang plays jade flute, Shangyagu, Princess Pipa, Ma Xian Phase Is piri, Li Gunian, Zhang Yehu Konghou, He Huaizhi is playing the harp. Refer to Tang Duan Anjie "Yuefu Miscellaneous Record · Clapping board", Song Gaocheng "Things Jiyuan · music, dance and song · clapping board", "Qing Literature Tongkao · Le 13". (2014-12-02)



Figure 5. Four treasures, Ring lamp, Double fluid, Shriek

Source: He xian

2.6 The Theory Used in Research

2.6.1 Musicology

Musicology is the general term for all theoretical disciplines dealing with music. The general task of musicology is to clarify the nature and law of various phenomena related to music. For example, studies on the relationship between music and ideology include music aesthetics, music history, music ethnology, music psychology, music pedagogy and so on. The study of material and material properties of music includes music acoustics, jurisprudence, instrumental music, etc. The study of 46 musical forms and their composition includes melody theory, harmonic acoustics, counterpoint, composition theory, etc. There are also performance aspects to consider, such as performance theory, command methods, etc. (David Beard and Kenneth Gloag, 2005)

Researchers will use this knowledge to provide a conceptual framework for the study of music culture, which is relevant to various forms of theory of music analysis, including the study of its history

2.6.2 Ethnomusicology

J Kunst changed the term "comparative musicology" to "ethnomusicology" because the method of comparison is applicable to all sciences. Ethnomusicology is the study of various kinds of music; It is not limited to the study of music itself, but also includes the study of the relationship between music and its cultural background. Usually the term has two meanings :1) the study of all music outside European art music, the study of the heritage of early traditional music in Europe and elsewhere; 2) The study of various kinds of music that exist in a particular place or region. (Mantle Hood, 1986)

Researchers will use this knowledge to study human cultural concepts that influence Nanyin's musical manifestations and to improve musical cultural forms from the past to the present.

2.6.3 Historical musicology

Historical musicology is a branch of musicology. It is a discipline that studies the specific process and law of the development of music history through various methods of chronological interpretation of history. Originally with Western music as the main research axis, it now includes the study of music history from all over the world. It studies the scientific problems of music's past changes, such as the evolution, development and law of music content and form, which appear in music history writings and music papers. It belongs to a branch of the whole field of human cultural history research, is a subject alongside literature, art, dance and other historical studies. (Christ, s.a., 2004)

The researchers use this concept as the main object of study, studying the expected goals in relation to history.

2.5.4 Organology

Organology, which has its roots in the Greek language, is a discipline that focuses on instruments (the instruments that make music). It is an important subject in the field of musicology at home and abroad. The study of Musical Instruments by early scholars was mainly a supplement to the field of ethnomusicology. After the



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19th century, influenced by the trend of collecting Musical Instruments in American and European museums, musical organology gradually became an independent discipline. The earliest study of musical organology was the classification of Musical Instruments. At present, the research of musical organology mainly focuses on the relationship between Musical Instruments and musical performance, musical instrument classification, musical instrument materials, musical instrument design, musical instrument making, musical instrument vibration mode, musical instrument symbol and so on. In addition, music organology overlaps with music acoustics, music pedagogy, music archaeology, music iconography and other disciplines.

Organology studies the origin, development, evolution, spread and derivation of Musical Instruments, as well as the structure, characteristics, manufacturing processes and materials of Musical Instruments. It covers a wide range of disciplines such as archaeology, history, cultural anthropology, musicology, taxonomy, acoustics, mechanics (physics, solids, fluids, structures), electronics, technology, and materials science. There are many kinds of Musical Instruments in the world, which not only have a long origin and historical background, but also have their special and complex development rules. So far, the structure and acoustic mechanism of Musical Instruments have not been fully explored from the 49 scientific principles. Whether viewed from the perspective of social science or natural science, the science of Musical Instruments is quite complex and profound from the object to the content, and there are still many problems to be satisfactorily solved from the perspective of scientific theory. (Hood, 2016)

In this study, the researcher uses musicology to study Quanzhou Nanyin's performance skills, and uses historical musicology to study the specific process and regularity of historical development explained in chronological order. Ethnomusicological research methods were used to conduct field investigations and interview important sources of information. The origin, development, evolution, dissemination and derivation of Nanyin are studied by means of organology.

Researchers will use this knowledge to study Nanyin's musicality and musical expression techniques, as well as its development history in the process of changing shape from the past to the present.



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2.7 Documents and Related Research

Up to now, the author has collected more than 50 papers, more than 30 journal articles and books on Fujian Quanzhou Nanyin. In addition, there are some scattered opinions and discussions and various monographs of research. These data are very comprehensive, real, to the author writing a paper of great help. These documents mainly explain the history and development of Nanyin, as well as the musical characteristics and unique performance forms of Nanyin. The author will start with these documents and conduct in-depth analysis based on his own investigation. The author's references are as follows.

In the new century, social and economic development and technological innovation make the inheritance and development of Nanyin more convenient, which promotes the wide spread of Nanyin in Xiamen, Zhangzhou, Quanzhou and other places in southern Fujian, and even to Hong Kong, Macao, Taiwan, Southeast Asia and other regions and countries. In 1981, the first International Nanyin Conference was successfully held. Since then, 13 International Nanyin Conferences have been held in Quanzhou, and chords from home and abroad gather in Quanzhou to sing Nanyin together. (China Intangible Cultural Heritage Network, 2020)

Quanzhou Nanyin, with its unique historical value and humanistic connotation, has not only become an important part of the social life of the Minnan people, it was listed in the first batch of national intangible Cultural Heritage in 2006, but also in the intangible Cultural Heritage of Humanity in 2009. Quanzhou Nanyin has risen from "grass roots music" to "intangible heritage" and become an important part of Chinese excellent traditional culture. (Quanzhou Evening News, 2019)

Xu Zhixiao (2003) *Classics and Comparison*. Shanghai Ancient Books Publishing House. Zhou Gong and Zhao Gong take the wind Yan, thought 'Zhou Nan', 'Zhao Nan' ". Among them, "Zhou Nan and Zhao Nan" is the head of the Book of songs and the head of the house music of the Zhou Dynasty. It can be seen that the "Nanyin" here is only the music of the southern region, not the current "Nanyin", but it must have some origins. There are many theories about the origin of Nanyin.

Gong Wanquan (2017) *Nanyin Living fossil in the history of Chinese music*. World Heritage. There are many instruments in Nanyin, and the pipa in Tang Dynasty commonly uses plumbies and adopts the posture of holding horizontally, which is

exactly the legacy of the Nanyin in Nanyin. Besides, the pipa plays the role of directing the whole orchestra in Tang Dynasty, while the Nanyin plays the same role in Nanyin. The Nanyin clapper is the same as the "section" before the Tang Dynasty. The playing method of the Nanyin clapper is still the same as that of the Tang Dynasty. The player holds two pieces of the clapper in his right hand and three pieces in his left hand

Sun Shuaili (2021) A study on the nongenetic inheritance path and transmission effect of Nanyin in Quanzhou. In terms of performance form, "silk and bamboo are more in harmony, holding festival songs", Nanyin maintains the traditional singing form of Xianghe Ge of the Han Dynasty. Nanyin's early works also contain many songs and operas of Song and Yuan Dynasties and Nanyin operas, absorbing tunes from different regions. Kunshan tune and Yiyang Tune were introduced to Minnan after the Ming Dynasty, while Nanyin also absorbed the music of Buddhism and Taoism to form a unique historical crystallization of Nanyin.

Xie Jingjing (2018) Study on the protection of Nanyin Intangible Cultural Heritage in Quanzhou. With the establishment of a series of professional research institutions, such as Quanzhou Nanyin Research Institute, Xiamen Nanyin Research Institute and Quanzhou Folk Orchestra, Nanyin has gradually moved toward professional development. During this period, Nanyin Societies not only held various Nanyin art activities, but also strengthened close ties with Nanyin societies in Southeast Asian countries to discuss Nanyin culture together, thus completing cultural sharing and expanding the influence of Nanyin societies overseas. In the aspect of new music creation, there also emerged a number of excellent works such as "Thank the Princess", "Sister Jiang", "Minhai Fishing Song", "A Hundred Flowers Bloom" and so on

Yao, Y. J. (2005) A study on the categories of Chinese Traditional Opera. Since the early 1960s, Nanyin has become the most typical folk music in southern Fujian, which is widely distributed in cities and towns. Nanyin gradually moved from amateurism to specialization. In terms of national policies, the principle of "Let a hundred flowers bloom and a hundred schools of thought contend" was implemented. The Fujian government supported the collection, collation, revision, editing and printing of Nanyin in terms of manpower and material resources. In the aspect of new

music creation, following the traditional composition method, improve the performance of Nanyin singing skills and theoretical research, and according to the environment of The Times to make new creation.

Wang Shan (2006) The derivation, inheritance and fun activities of Quanzhou Nanyin. A large number of professional musicians focused on the study of southern musicology and historical theories, and gradually held many seminars on Fujian Nanyin. Mr. Peter Long, a professor from the University of Oxford in the UK, discovered three anthologies of southern Fujian opera string pipes published in the Ming Dynasty, which is the earliest anthology of string pipes ever found

Zheng Changling (2017) A Comparative study of "Re-creation" in the inheritance and dissemination of Nanyin Culture across the Taiwan Straits. Symphony. In the late 1980s, Nanyin Soul, the first Nanyin music and dance co-written with vauvauvue Theater, caused a stir in the Nanyin circle, and this innovative Nanyin received much attention. In terms of musical score of Nanyin, the book "Three Selected Chords of Minnan Opera in Ming Dynasty" was published in 1992, and Quanzhou Local Opera Research Association translated and published this important historical document in mainland China. In 1995, the new performance form of Nanyin singing "Xiamen Jinmen Men to Men" was invented

Chen Junling (2020) The Value of Nanyin Education. In Fujian Quanzhou folk Nanyin Orchestra, the group substitute class teaching mode not only the delegation substitute class students under the careful cultivation of Nanyin masters have made great progress. During the three years of study, the students have mastered about 300 pieces of traditional Nanyin repertoire and dozens of typical roll door tunes commonly used by Nanyin, which have made them grow up rapidly under the careful cultivation and solid stage practice of the Nanyin orchestra's old masters. Among them, the first batch of outstanding representatives cultivated by the troupe, such as Ma Xiangxin, Su Shiyong, Huang Shuying, Yang Shuangying, etc., due to their good learning skills, Welcomed by the audience, known as the "four pillars of the orchestra", become a twinkling new talent in the music field of Nanyin.

Chen Mei (1991) Nanyin the traditional culture of Quanzhou people. Generally speaking, the music of Nanyin in China is composed of three parts: "finger", "score" and "Qu". "Music", is often said to be pure instrumental music.

There are no lyrics, but the method of playing the pipa is recorded on the score, which is a diverticue for Musical Instruments to play. Among the 17 sets of existing scores, the four sets of Four Times Scenery, Plum Blossom Exercises, Eight Steed Horses and One Hundred Birds Returning to the Nest are the most famous, commonly known as "Four, Plum Blossom, walking and returning". Among them, Plum Blossom Exercises refers to the steadfast, upright, optimistic and heroic spirit of plum blossom. "Walking Horse", also known as "Eight Beautiful horses", uses Musical Instruments to highlight the horse's power of pentium exertions and unremitting self-improvement; "The scene of Four Seasons" depicts a unique beautiful scenery; "A Hundred Birds Return to the Nest" uses birds to express the wanderer's yearning for his native land

The performance forms of Nanyin singing include the singing of the southern pa and the accompaniment of the upper four pipes. The most basic form of performance inherited from ancient times is the singer holding the southern pa and singing, or holding the clapper to sing. Nan Pa plays and sings "Looking at the Lover from afar", which is a work about a woman in ancient times when she was separated because her husband went to take an examination for fame. The whole song sings and sighs, expressing the lonely and bitter mood and infinite sorrow. During the performance, there is only one performer holding the southern pa while singing and playing, without body language, etc., relying on the performer to describe the connotation and mood of the work through the combination of singing and playing. (Quanzhou Nanyin Research Society, 1962, Selected Nanyin Songs)

Qian Chenxiang (2011) The new development of Nanyin ancient Music from the perspective of "Taiwan Han and Tang Yue Fu". Music Exploration. The traditional performance form of Nanyin is also common. It is very similar to the description in Xianghe Song of the Han Dynasty, "Silk and Bamboo are more in harmony, the song of the festival Holder" : pipa and three strings are on the right side, and Dong xiao and two strings are on the left. The clapper holder is singing in the center. In some cases, the singer holds a pipa and sits in the middle, accompanied by those holding Dongxiao and two stringed instruments. Nanyin's performance is usually performed by the singer holding a clapper in the middle of the stage and accompanied by four people holding pipa, Dongxiao, two stringed instruments and

three stringed instruments. This performance is commonly known as "four dishes and one soup".

Zhang Guangyu (2005) The present situation and future of Quanzhou Nanyin. Music World. The upper four pipes belong to the performance form of silk and bamboo band. There are "cave pipe" and "quality pipe" which use different instruments. There are only five kinds of Musical Instruments in the form of Dong guan performance: Dong Xiao, Erxian, Nan pa, Sanxian and clapper. In the performance form of quality control, five kinds of Musical Instruments are used: xiao (flute), Erxian, Nan pa, Sanxian and clapper. The other lower four pipes belong to blowing and beating bands, including Nanai (alto suona), pipa, Sanxian, Erxian, Xiangjian, calling Gong, Muyu, Four treasures, Shuangling and flat drum



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Chapter III

Research Methodology

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

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of research site

3.1.3 Scope of time

3.1.4 Methodology

2. Research process

2.1 Selection site and key informant

2.2 Research equipment

2.3 Research Tools

2.4 Data collecting

2.5 Data analysis

2.6 Presentation

3.1 Research Scope

3.1.1 Scope of content

This content mainly studies the historical development process of Nanyin and the importance of nanyin inheritance and protection.

3.1.2 Scope of research site

Quanzhou of Fujian province is chosen as the site for the study of Nanyin because it is mainly popular in Quanzhou, Southern Fujian and Taiwan, and is one of the comprehensive music types of traditional Chinese folk music. According to the survey, there are only two professional nanyin groups in China, namely, Xiamen Nanyin Orchestra and Quanzhou Nanyin Orchestra. Regardless of the vertical or horizontal development of Nanyin, the development of nanyin performing art in Fujian is based on these two professional orchestras. In this area, the author conducts an investigation and research on the performance

forms of nanyin in these two orchestras, and the works about innovative forms of Nanyin in other orchestras will not be the focus of elaboration.



Figure 6. Map of Fujian

Source: <https://www.baidu.com>

3.1.3 Scope of time

I will study from March 2021 to March 2022

3.1.4 Methodology

-The researchers used a qualitative process

-The researchers mainly used a field work study process use interview, question and observation techniques.

3.2 Research process

3.2.1 selection site and key informant

Research site: Quanzhou, Fujian Province, China

The reason:

The reason is that in China, Quanzhou Nanyin is the oldest existing traditional ancient music. Originated from tang Dynasty, formed in Song Dynasty, mainly

popular in southern Fujian and Taiwan, Nanyang Islands overseas Chinese living areas. Quanzhou Nanyin: also known as "Southern music", "Southern music", "Southern pipe", "string pipe", known as the "living fossil" of traditional music culture, the Tang Dynasty pipa commonly used plectrum, and the horizontal posture, Quanzhou Nanyin to maintain this legacy system. The "clappers" used in nanyin and its playing mode are the same as the Jiyue diagram in dunhuang frescoes. Nanyin is mainly popular in Quanzhou, Quanzhou Jinjiang, Nan 'an, Anxi, Yongchun, Longxi and Xiamen. It is also popular in Taiwan and where overseas Chinese live in Nanyang Islands.

Key informants:

Criteria for selecting an informant:

- 1) Their ancestral home is Quanzhou, Fujian Province
- 2) They learned Nanyin at an early age and understood its history, culture and development
- 3) They perform all kinds of Nanyin music
- 4) They have been engaged in the inheritance of Nanyin for many years
- 5) They are the inheritors of the intangible cultural heritage of Fujian Nanyin

I interviewed three informants, all of whom are inheritors of Nanyin's intangible cultural heritage, to learn about the culture, development and musical characteristics of Nanyin in Fujian

1) Ms. Lin Sumei



Figure 7. Ms. Lin Sumei

Source: He xian

Ms. Lin Sumei, whose ancestral home is Yongchun, Fujian Province, was born in Malaysia. She is the inheritor of Quanzhou Nanyin national intangible cultural Heritage. He started to learn the flute at the age of eight and joined Klang Yong Chun Public House and Klang Selangor Tong On Hall Nanyin Club at the age of 11. Li Yutang began to learn the Nanguo and learned singing and various Musical Instruments successively from his teachers Zhang Hongqiang, Peng Yingshi, Zhang Qiming and Zhang Qizhi. After the Malacca musician Zhuang Mingfeng (Ji Jing Mu of students) pointing to two strings, three strings: Singapore Huang Yongquan, Li clear pointing to Dongxiao and Ai Zai; During the third Southeast Asia Southern Music Conference, I was taught four treasures by the famous Hong Kong Southern pipe singer Chua Meicun. She initiated the founding of Fujian Nanyin Network, the inheritor of non-material cultural heritage.

2) Li Baiyan



Figure 8. Ms. Li Baiyan

Source: He xian

Li Baiyan, female, Fujian Nanyin actress, national first-class actress. He is a member of Chinese Overseas Chinese Literature and Artists Association, Chinese Folk artists Association, Fujian Folk artists Association, Fujian Musicians Association, member of Chinese Zhigong Party Quanzhou Municipal Party Committee, standing member of Quanzhou Youth Federation, and currently serves as the singing teacher of Southern Phonology department of Quanzhou Normal Art Academy. In 1984, Li Baiyan was admitted to the Nanyin class of Fujian Province Art School, becoming an unprecedented new generation of nanyin to be skilled. Li Baiyan has repeatedly participated in the UK, the United States, CCTV, Fujian and Quanzhou TV music and art film shooting. With the group to China Conservatory of Music, Shanghai Conservatory of Music, Guangzhou Xinghai Conservatory of Music, Xi 'an Conservatory of Music, Fujian Normal University, Xiamen University and other exchanges of Nanyin singing and performance skills.

3) Ms Su Shiyong



Figure 9. Ms. Su Shiyong

Source: He xian

Plum Blossom Museum is a mass art association active in the nanyin art circle in Quanzhou, with more than 20 staff members, most of whom are retired, the oldest of whom is 84 years old. Several members of the Plum Blossom Hall are well-known performing artists in the Nanyin field of Quanzhou, among which Su Shiyong, the national non-hereditary inheritor, is one. Su shiyong loved Nanyin since childhood. In 1960, she was admitted to quanzhou Folk Orchestra and began to learn nanyin singing and pipa playing. She has been working in nanyin art circles for about 60 years. In 1984, Su shiyong was hired to teach at Fujian Art school Quanzhou Nanyin Class and Liyuan Class, and it was from then on that she began her singing career.

3.2.3 Research Tools

The research tools of this paper are mainly interview and observation. In order to obtain research data, researchers designed questionnaires according to different research objects, and designed corresponding interview forms and observation forms

The process of making the questionnaire (for research purposes).

- 1) Give it to the instructor for examination.
- 2) Make changes according to the tutor's editing.
- 3) Please check by experts before use

4) Make modifications according to expert opinions and apply them to field work.

3.2.4 Data collecting

The authors will collect data through literature analysis and field work.

In order to conduct in-depth research, researchers consulted the literature materials of libraries and cultural centers, and completed literature analysis using CNKI and other network platforms.

He then went on a field trip to the research site (Quanzhou City, Fujian Province, China). Researchers will investigate the development and musical expression of Quanzhou Nanyin through interviews, observations, audio recordings and video recordings.

3.2.5 Data analysis

The author uses concepts and theories to analyze data, track research objectives and terminology definitions.

In the first objective, the author will use quantitative research methods and fieldwork data analysis and production techniques.

The researchers will go to Quanzhou to understand the development of Nanyin by observation method, and interview my main informants, Ms. Lin Sumei and Ms. Li Baiyan, to gain experience and relevant data from them.

In the second objective, the author will use the literature analysis method and Practice method to analyze the performance methods and skills.

In the third objective, the author will use literature analysis to collect and organize the data. The core of data analysis mainly focuses on the communication and development of music culture, and descriptive analysis method will be adopted in this part. 3.2.7 Presentation In this paper, the researcher will make presentations in 7 chapters:

3.2.7 Presentation

- 1) Chapter I Introduction
- 2) Chapter II Review Literature
- 3) Chapter III Methods of Research
- 4) The development of Nanyin
- 5) Fujian Quanzhou Nanyin music performance art form
- 6) Chapter VI Conclusion, discussion and suggestions

Chapter IV

The Development of Fujian Nanyin

In this chapter, I mainly introduce the development of Nanyin in ancient, modern, modern and contemporary times. Through interviews with Lindai's key informants, I learned about the development of Nanyin's method of "oral teaching" and "meeting friends with songs".

4.1 The development of Fujian Nanyin

4.2 The Origin and Formation of Nanyin in Ancient Times (before 1840)

4.3 The Development of Nanyin in Fujian in Modern Times (1840-1949)

4.4 The Development of Nanyin in Fujian in Modern Times (1949 -- 1979)

4.5 The Development of Fujian Nanyin in Modern and Contemporary Times (1979-2022)

4.6 Conclusion

As one of the characteristics of southern Fujian culture, Fujian Nanyin originated in Quanzhou and is widely loved by Quanzhou. There are more than 230 Nanyin associations in the city. The main forms of its inheritance are oral transmission and song transmission. However, in the new century, social and economic development and technological innovation made it convenient for the inheritance and development of Nanyin, which promoted the wide spread of Nanyin in Xiamen, Zhangquan and other places in southern Fujian, and even spread to Hong Kong, Macao and Taiwan, Southeast Asia and other regions and countries. In 1981, the first International Nanyin Conference was successfully held. So far, Quanzhou city has held 13 international Nanyin Conference. String friends from home and abroad gathered in Quanzhou to sing Nanyin. China Intangible Cultural Heritage Network. (2020).

Quanzhou na Yin its unique historical value and cultural connotation, not only became the important part of minnan people social life, from 2006 was listed in the first national nonmaterial cultural heritage list, in 2009 was listed in the human intangible cultural heritage list, quanzhou na Yin from "grassroots music" jumped to



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humans "intangible", It has become an important part of China's excellent traditional culture [Quanzhou Evening News, (2019)].

Li Baiyan, winner of Peony Award of Chinese Quyi Art and president of Quanzhou Quyi Artists Association, has twice been to France to perform for Nanyin's "Heritage application". She has also been invited to France, Japan, Brazil and other countries and regions to exchange performances. She is well aware of the artistic value of Nanyin, but also understand that Nanyin is a local sound. Behind Quanzhou Nanyin's successful application, there are a large number of heroes behind the scenes. Li Baiyan said that people clearly remember the eight-year process of Nanyin's application: in May 2002, Quanzhou Nanyin started the application work; In 2005, Quanzhou Nanyin was listed as an alternative project for the state to apply to UNESCO; In November 2006, the demonstration meeting for the Listing of representative works of Quanzhou Nanyin's application for Human intangible Cultural Heritage was held. In October 2008, Quanzhou Nanyin was registered to UNESCO as one of the selected projects for the representative list of intangible cultural heritage of Mankind in our country. On May 29, 2009, UNESCO suggested that Quanzhou Nanyin be included in the representative list of intangible cultural heritage of mankind. On September 30, 2009, the fourth regular meeting of the intergovernmental Committee of UNESCO officially included Quanzhou Nanyin in the representative list of the intangible cultural heritage of mankind.

4.1 The development of Fujian Nanyin

Nanyin, also known as Nanyuan, Xianguan, Nanqu and Nanyue, is mainly composed of "finger", "spectrum" and "qu". It is a traditional ethnic music variety with strong local characteristics, originated in Quanzhou, Fujian Province, and spread in Fujian, Taiwan, Hong Kong, Macao and Southeast Asian Hokkien speaking areas. It has retained the singing and playing tradition of "Xianghe Ge" of the Han Dynasty. Nanyin's Gongchi musical notation, Musical Instruments, palace tunes, beat and rhyme, etc. are closely related to Tang and Song music. Nanyin is also used in Liyuan Opera, Gaojia Opera, Quanzhou puppet show, Batcheng Opera and other local operas, becoming an important part of the vocal singing and scene music of these operas. It has the remains of different periods in Chinese music history, is a profound traditional

music culture, its value has attracted the attention of experts and scholars from many countries in the world, known as "a living music history", is the "living fossil" of Chinese traditional music.

From the perspective of the development history of Chinese culture and with reference to the social and cultural development and evolution of different stages of Chinese history, the development of Nanyin can be roughly divided into four historical development periods: first, the origin and formation of Fujian Nanyin, which is roughly before 1840; The second is the development of Nanyin from 1840 to 1949 when New China was founded. Again after 1949 to 1979 30 years, with the construction of new China, the development of Fujian Nanyin; The last is the development of Nanyin since 1979.

4.2 The Origin and Formation of Nanyin in Ancient Times (before 1840)

According to historical data, the earliest appearance of the word Nanyin is recorded in the Beginning of Lyu's Spring and Autumn Music: "The daughter of Tu Shan ordered her wife Hou Yu in the sun of Tu Shan. Women make songs. The beginning of the south sound. The Duke of Zhou and the Duke of Zhao took the wind and thought that "Zhou Nan" and "Zhao Nan" ". Among them, "Zhou Nan" and "Zhao Nan" are the beginning of the Book of Songs and the beginning of the music in the Zhou Dynasty. Therefore, it can be seen that the "Southern music" here is only the music of the southern region, not the current "Southern music", but it must have some origins. There are many theories about the origin of Nanyin. (2003). Classics and Comparison. Shanghai Ancient Books Press. (Xu Zhixiao, 2003)

In terms of Musical Instruments, there are many Nanyin Musical Instruments. The Tang pipa generally uses a plectrum and adopts a horizontal holding posture, which is exactly why the Nanyin pipa maintains this system. Moreover, the pipa plays the role of conducting the whole band in the Tang Dynasty, while the Nanyin plays the same role in the Nanyin. The clapper of Nanyin is the same as the "jie" before the Tang Dynasty, and the playing method of the clapper of Nanyin still maintains the playing method of the Tang Dynasty, in which the player holds two pieces in his right hand and three pieces in his left hand, and the two hands join together on the time of each bar [Gong Wanquan. (2017). 2017). The second string is similar to the Wei-Jin

Xiqin, while the third string is a modified string instrument from the Qin and Han dynasties. From the point of view of the spectrum, Nanyin uses the scale spectrum, and the scale spectrum is produced in the Sui and Tang dynasties. Ancient Chinese music is extremely rich, but the mode is almost unchanged. Nanyin retains five ancient modes, such as: five air pipe, four air pipe and double si pipe.

From the perspective of performance form, "silk and bamboo are more harmonious, and the song of the festival", Nanyin maintains the traditional singing form of Xianghe song in the Han Dynasty. The early content of Nanyin works also has a lot of song and Yuan drama, the shadow of the southern opera, at the same time, the absorption of various voices, after the Ming Dynasty, Kunshan tone, Yiyang tone introduced into southern Fujian, at the same time, Nanyin also absorbed the music of Buddhism and Taoism, a combination of a unique historical crystallization of Nanyin. Nanyin is not only widely loved by the masses, but also appreciated by the upper class. According to the legend of the Qing Dynasty, "Five Shao Mr." was called into the court to sing Nanyin, which is the reason why Nanyin is called the "imperial Qing song". [Sun, S. (2021).

From the analysis on cultural development, Lin Sumei thinks "na Yin music is mainly manifested in this stage, na Yin, spectrum and the individual development to fusion, blending and influence each other and promote each other" with pear, na Yin rely mainly on the development of migration in the central plains of the central plains culture and the folk music in fujian to fusion. Na Yin as the migration of quanzhou people, meanwhile, a road, Taiwan, Hong Kong, Macao and southeast Asia region are displaced and xiangyin particularly kind, to express the thoughts of home, increase exchanges and hometown, minnan people together and formed the na Yin society, where all can hear hokkien, there is a na Yin the shape of the voices. □ □

Throughout the generation and formation of ancient Nanyin, through the analysis of the instrument use, music structure and performance form of Nanyin, it is believed that Nanyin originated from the Han and Tang Dynasties and formed in the Song Dynasty. During this period, with the migration of the population, the da qu of the Central Plains interacted with the music of Fujian. The composition, instrumental music and performance form of Fujian Nanyin all have the unique style of integrating the musical heritage of southern and northern China.

The "oral instruction" tradition of Fujian Nanyin is the most original and traditional way. In ancient times, the "folk Nanyin Concert Hall", "Nanyin Family", and "professional Nanyin Orchestra" continued the tradition of "oral instruction". "Oral teaching" Nanyin teaching method, by the apprentice to follow the master read the familiar songs and words, and distinguish the pronunciation of dialect words, sentence by sentence teaching, sentence by sentence cavity pattern must meet the requirements of the master, especially the apprentice in the hand of the clapper, each clapper must be accurate, if the wrong clap will be considered by the master and everyone is low level, A beginner of low talent.

Taking Nanyin's clapper playing technique as an example, the accuracy of the clapper is the most basic requirement for Nanyin singers. In the teaching process, Nanyang Master will ask students to put one hand on their thigh, and pat with the palm of their hand on their thigh in the "pat" position. The forefinger, middle finger and ring finger are used to press or pat the thigh with the head lift, middle lift and tail lift respectively. Because Nanyin teachers believe that when students pat their thighs, the position of the pat will be taken to the heart, and there will be no mistake.

Take the singing of Nanyin as an example. In general, when learning a new song, one has to memorize the lyrics first, and then the gentlemen teach the "mouth reading" first. At this time, the apprentices have to copy down the lyrics. After lunch and dinner, the students "read mouth" and memorized the song repeatedly. After memorizing the song words, the gentlemen began to teach singing. When singing the song, the master sang one sentence and the students imitated one sentence. There are many rules for learning Nanyin, such as the middle finger of the left hand should not press the string when playing the pipa. Listening to Nanyin also has the rules of listening to Nanyin, to dress neatly, sitting upright, to show respect. Nanyin grandmasters in the past dynasties played an important role in the teaching of Nanyin skills. They summed up a lot of practical experience in the teaching process, which gradually became the ancient methods and specifications that Nanyin performance and singing must follow.

In this way, "oral transmission" is the inherent mode of Nanyin inheritance, and also the main mode of Nanyin inheritance. In the study of the South Music Club, singing is the main part. Only those who have a good voice can learn singing, and



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those who have a bad voice or are talented in Musical Instruments can switch to Musical Instruments. Singing is the main part of the activities of the pavilion of the South Music Club. In the process of learning Nanyin, students completely rely on the master's oral instruction. To start with singing, students need to learn singing and beating word by word from the master, and repeatedly imitate and connect with each other. This job is held by Nanyin master, who is generally respected and has real talent and learning. Especially Nanyin master, who has a relatively high status in the Nanyin circle, is usually honored as "Xian (Xian). The rule of hiring Mr. Nanyin to teach is four months for a museum, and you can have a break of 4 to 6 days every month. Some Nanyin masters rely on the museum for two or three years or even longer. In general, Nanyin music hall pays for Mr. Nanyin's tuition. In the early days, some music hall pays for Mr. Nanyin's tuition with food (oil, rice, meat, etc.) or by arranging his meals and daily living. In some music hall, students pay a little tuition. Nanyin family is generally taught by the talented members of the family, and the genealogy is basically parent-child, brothers, Cousins, Cousins, aunts, nephews, grandsons, nephews, husband and wife, etc. So far, most of the active Nanyin family is two or three generations of Nanyin family. In Nanyin, "oral instruction" is a way of being passed down from one's ancestors. This form maintains the purity of inheritance, and apprentices can learn from their masters. Even in the current education system, it is still an important Nanyin teaching method, which is the tradition of Nanyin education. The advantage of "oral teaching" is that it can maximize the retention of the "authenticity" of a certain genre, so that its "original flavor" can be retained to the greatest extent.

4.3 The Development of Nanyin in Fujian in Modern Times (1840-1949)

With the Opium War in China as the turning point, although the war continued and people were displaced during this period, the people and patriots at that time were full of fighting spirit and spirit of striving, full of confidence in the country, and constantly carried forward this spirit of patriotism, which gradually brightens the road of national rejuvenation in modern China. Na Yin music development entered the heyday of the period, the more than one hundred years, western music thought gradually inflow, traditional music and the incoming Western Europe music mixed

collision, the musicians in the development of literature and art develop with The Times "eclectic, achieve mastery through a comprehensive" idea to the development of Chinese traditional music to a new height. With the integration of Western music, Fujian Southern music will refer to the further expansion of the number of compositions in this era trend, and become the core music in southern Fujian. It not only absorbs and integrates with Gaojia opera, puppet show, brocade song, instrumental music, folk song, etc., but also organizes and studies the music book. In 1930-1945 period, as the voice of the anti-japanese national salvation, the masses singing, deeply impact on the development of na Yin, on this basis also gradually appear all sorts of forms, with all versions of kun na Yin study music, music, including a large number of manuscripts textual research, story roots, etc., for the later research on fujian na Yin left a valuable material.

In terms of music, it is reflected in the further expansion of the number of finger music scores, "from 36 sets of finger music and 12 sets of music scores recorded in the First Engraving of finger Music by Wen Huantang in 1973 to 47 sets of finger music and 16 sets of music scores recorded in the Heavy Collection of Southern Music Finger Music published in 1930", the number of finger music scores has increased significantly. From the perspective of culture, it is recorded in Jinjiang City Records that Quanzhou Nanyin set up branches in Qingyang, Jianjiang, Shishi and other places. During this period, Nanyin mainly developed through the ritual of setting up pavilions, offering sacrifices to ancestors, and marriage and funeral rites. Xie J J. (2018).

As we all know, Nanyin has a vast repertoire. In order to enrich their repertoire inventory, Nanyin performers not only learn from famous teachers, but also learn through various forms of communication. In the author's research and interview, most folk Nanyin performers described it like this: "I have too many teachers. Besides the teachers I visited when I opened the library, in order to improve my Nanyin skills, I studied everywhere through various forms. It can be seen that the communication form of" meeting friends through music "is also an important way to inherit and develop Nanyin. It has formed a communication carrier and inheritance platform in social organizations such as folk Nanyin concert hall, Nanyin family and professional Nanyin orchestra.

First, the traditional "concert hall", "exploration hall", "lantern shed", "tramping the street" and "whole string showmanship" among the various music halls of Nanyin are very typical forms of "meeting friends with music". The so-called "joint library" refers to the Nanyin art competition among Nanyin music libraries, which is a unique mode of inheritance of Nanyin and one of the main modes of communication and inheritance of Nanyin. It is a temporary organizational behavior to teach Nanyin, mainly competing for singing and playing skills and mastering the number of traditional repertoire. "Visiting the Pavilion" is the custom of "visiting the pavilion" maintained between pavilions and pavilions. Visiting the pavilion is a form of etiquette for the organizations of southern music societies to visit each other, exchange and learn from each other, and connect emotions. Through the way of visiting the pavilion, exchange and learn from each other to maintain the vitality and colorful style of Nanyin. "Stepping on the street" is a form of playing Nanyin while walking on the road on the days of festival etiquette, wedding and funeral ceremonies, Nanyin assembly singing, receiving Buddha and worshiping God, etc. "Whole string style" means showy Nanyin performance activities with strict performance regulations. "Lantern shed" refers to a form of outdoor competition, which is built on a high platform and decorated with lanterns and decorations, with a strong atmosphere of competition. Among them, "Knot lamp shed (build color shed)", which is a very lively form of outdoor competition "to meet friends with music", more in the Republic of China (1912 -- 1949) period, very attractive, a large number of spectators.

Second, Nanyin family's communication and inheritance method of "meeting friends through music". Since ancient times, Fujian Nanyin performing art has been one of the teaching contents of qin, chess, calligraphy and painting in the scholarly family. Some families entertain themselves in their spare time based on their love for Nanyin music or play and sing to the public when Xianyou get together, and their children learn to play and sing Nanyin by influence. Nanyin is passed down through generations in the family. According to the author's interview with the famous Nanyin teacher Wu Shian, his father Wu Shengen was a famous Nanyin teacher of the first generation. Influenced by his family, Wu Shian began to learn Nanyin at the age of 7 under his father's enlightenment and training, and finally embarked on the road of Nanyin art. It can be seen that compared with the communication mode of "meeting



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friends with music" in Nanyin Music Hall, it is relaxed and loose, more like a state of life. The family-style Nanyin singing and playing in groups of three or five is very common in the places where Nanyin is popular in Fujian Province, and family teaching is not restricted by space, time and personnel. Families gather together, the table is equipped with fruit tea, some play pipa, some sing, some listen to music, some learn art, the atmosphere is thick. The scene of husband playing and wife singing, father and son playing together, brothers playing together, mother and daughter singing together, grandfather and grandson singing together is a beautiful landscape of traditional Nanyin education exchange and inheritance. Nanyin Family has always been active in the rural cultural life, which is a vivid example of the excellent traditional Chinese culture passed down from generation to generation. Nanyin harp friends often gather in a certain place to play, sing and communicate with each other, which is the best and most comfortable way for Nanyin harp friends in their daily life. No matter where you go, the hosts will provide enough hospitality, if you meet friends will also be entertained. In addition to the spontaneous folk gatherings between families, they would also often participate in some Nanyin meetings led by the government or institutions to show their talents and exchange skills.

4.4 The Development of Nanyin in Fujian in Modern Times (1949 -- 1979)

After the founding of the People's Republic of China in 1949, with the establishment of a series of professional research institutions, such as Quanzhou Nanyin Research Institute, Xiamen Nanyin Research Association and Quanzhou Folk Orchestra, Nanyin gradually moved towards professional development. During this period, in addition to holding various Nanyin art activities, they strengthened their close ties with Nanyin associations in Southeast Asian countries, jointly explored Nanyin culture, completed cultural sharing, and expanded the influence of Nanyin overseas. In terms of new music creation, a number of excellent works have also emerged, such as "Thank You Princess", "Sister Jiang", "Fujian Sea Fishing Song", "Let a Hundred Flowers Bloom" and so on [Xie Jingjing. (2018)]

According to Li Baiyan's recollection, "Quanzhou Nanyin Orchestra" was a professional group formed in southern Fujian at that time. The participants were not limited to men, but both men and women, old and young. In Fujian Nanyin group

began to organize and rectify and talent training, not only for the inheritance of Nanyin tradition, but also combined with The Times to cultivate some nanyin professional talents. With the development of the situation and the evolution of life, Nanyin artists are active in the city, and they also play for all kinds of red and white happy events, festivals, rituals, religious ceremonies, and the sound of Nanyin can be heard everywhere in the streets.

Since the early 1960s, Nanyin has become the most typical folk music in southern Fujian, spreading all over the cities and towns. Nanyin gradually moved forward from amateur to professional. In terms of national policy, the policy of "let a hundred flowers blossom and a hundred schools of thought argue" was implemented. Fujian government supported the collection, collation, revision, editing and research of Nanyin in terms of manpower and material resources. In terms of new music creation, it follows the traditional composition method, improves the performing and singing skills and theoretical research of Nanyin, and makes new creations according to The Times environment. Yao, Y. (2005).

4.5 The Development of Fujian Nanyin in Modern and Contemporary Times (1979-2022)

After the reform and opening up in 1979, the social economy was fully recovered and developed, and Nanyin was once again full of vitality. Nanyin artists and music associations came to the forefront, inherits the music art of Fujian Nanyin, which combines academic, historical and aesthetic values. Fujian government has also made a series of actions. For example, starting from Quanzhou City, Fujian Nanyin has been used as a school-based teaching material in the music curriculum of primary and secondary schools. Local primary school students have begun to receive the education of traditional music Nanyin and enhance their understanding and love of traditional national culture. Since 1981, Quanzhou has held 9 international Nanyin concerts, which enable overseas enthusiasts from all walks of life to gather together, exchange skills and promote exchanges.

A large number of professional musicians focused on the study of southern musicology and historical theories, and gradually held several seminars on Fujian Southern music. Mr. Peter Long, a professor from Oxford University in the UK,

found three anthologies of strings and pipes of southern Fujian opera published in the Ming Dynasty. Wang Shan. (2006). Derivation, Inheritance and Fun Activities of Quanzhou Nanyin. *Hundred Schools of Art* (03),91-94. In the late 1980s, the first Nanyin music and dance "Soul of Nanyin" was created in cooperation with the Song and Dance theater, which caused a great uproar in the field of Nanyin. This innovative Nanyin attracted much attention. In terms of Nanyin music, in 1992, the book "Ming Journal of Southern Fujian Opera Chord-tube Selection Three Kinds" was published. Quanzhou Local Opera Research Society translated and published this important historical document in mainland China. In 1995, he innovated the new performance form of Nanyin singing "Xiamen Golden Gate to Gate" [Zheng Changling. (2017). Comparative Study on "Re-creation" in the Inheritance and transmission of Nanyin Culture across the Strait. *Symphony Orchestra (Journal of Xi 'a Conservatory of Music)* (01),11-27.] (Zheng Changling, 2017). During this period, the academic research of Nanyin was further developed, and the papers and works of famous academic scholars such as Wang Yaohua, Liu Chunshu, Wu Shizhong, Wang Aiqun, Xu Yongzhong and He Changlin were published. More books such as "Preliminary Exploration of Fujian Nanyin" and "Quanzhou Nanyin" introduce the development context, current situation and characteristics of Nanyin from multiple angles.

In 2002, Nanyin was officially named as a World Heritage by UNESCO. On September 30, 2009, Nanyin was officially rated as a World intangible Cultural heritage. Li Baiyan, a singing teacher of the Southern Tone Department of Quanzhou Normal Art Institute, said that from 2003 to 2013, Quanzhou Normal University successively established the major of southern tone, the Department of Southern tone, the master of southern tone and the research base of southern tone art. Since then, Nanyin has gradually expanded and spread in Fujian, Taiwan, Hong Kong and Macao as well as the Hokkien speaking areas in Southeast Asia. Especially, Nanyin education has been popularized in urban primary and secondary schools in southern Fujian, and national project subject activities have been applied for. As for the preservation of Nanyin music score, digital library preservation was gradually developed. It was the first time to input Nanyin music scale into computer and translate it into staff score, and published "Selection of famous Nanyin Songs". The "Internet +" electronic network and the modernization reform of Nanyin have realized

the increasingly prosperous development of Nanyin digital communication, and the warriors have also innovated the performance style and form of Nanyin. For example, in 2002, Xiamen South Orchestra's innovative Nanyin work "Everlasting Sorrow" won the Wenhua Award of the Ministry of Culture. In 2010, Nanyin sang Together on the Treasure Island, which won the Peony Award of Chinese Quyi and other new works. In 2008, he created the new Nanyin Mandarin version of the album "Tang Poetry and Song Ci Nan Guan Sing · Jing Hong Photo and Shadow Come". In 2018, Nanyin's mix-and-match hip-hop performance appeared in the 12th Cross-Strait Cultural Fair. Nanyin is constantly seeking a way out of its own development and combining with other art forms to form a new Nanyin.

At present, as Fujian Nanyin attracts more and more attention from governments at all levels and the public, the modern mode also provides an important platform and carrier for the inheritance of Nanyin. Among them, the emergence of Nanyin training mode in colleges and universities is the most representative. Since 1984, Quanzhou College of the Arts in Fujian Province began to recruit Nanyin major students to cultivate the backbone of Nanyin professional groups with high comprehensive quality. In order to better inherit and continue Nanyin, Fujian Quanzhou Normal University set up the Nanyin major in 2003, introducing Nanyin into the undergraduate education of colleges and universities. The purpose is to train Nanyin performance talents with high music theory and provide sufficient teachers for Nanyin to enter primary and secondary schools. So far, Nanyin has entered a systematic and professional college education mode. In 2012, Nanyin College was established and began to recruit and train Nanyin master students.

4.6 Conclusion

Through literature analysis and field investigation, I found that the development of Nanyin can be roughly divided into the following four periods: the origin period of Nanyin before 1840; the development of Nanyin in modern Fujian from 1840 to 1949; the development of Nanyin in modern and modern times; and the development of Nanyin in modern and contemporary times from 1979 to 2022.

With the rapid development of China's economic and social modernization, people's demand for music art is no longer old-fashioned or blindly pursuing the



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West, but pursuing the Renaissance of national music and carrying forward the excellent traditional music. With the successful application of Quanzhou Nanyin in the World heritage, more vigorous development, become a highlight of Chinese cultural activities publicity and performance. Today, Nanyin develops with The Times and integrates other musical elements, but it still maintains its essence. It shows the charm of our excellent music culture and bases Nanyin on the trend of world music, fully reflecting the confidence of national culture.



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Chapter V

The Performance form of NanYin

This chapter mainly introduces the performance forms of Fujian Nanyin. Lin Sumei, a key information provider, said in an interview that Nanyin's performance, which mainly involves singing, is a form of music performance for the masses to entertain themselves, and a musical phenomenon that is accessible to every village. She also introduced Nanyin four pipes, and then analyzed Nanyin's classic song "Sishi Jing".

5.1 The characteristics of Nanyin performance form

5.2 Nanyin performance form

5.3 An analysis of the performance form of Nanyin's famous song "Sishi Jing"

5.4 Conclusion

Nanyin is a kind of artistic performance form combining singing and playing, which is one of the oldest extant music types in China. At the beginning of the origin of Nanyin, it was influenced by the music culture of the Central Plains. After the combination of the music culture of the Central Plains and the music culture of southern Fujian, Nanyin gradually formed, and gradually became the intangible cultural heritage with profound historical connotation and rich content value in China. Li Baiyan said that Nanyin is sung in Quanzhou dialect, mainly with the pipa, dongxiao, erxian, sanxian, Pai and other instruments, with "Yi Gong six thought one" five Chinese characters recorded music. The music style is elegant and delicate. Its unique singing form, instrument shape, palace melody, repertoire score and notation method provide rich historical information for the study of ancient Chinese music.

5.1 The characteristics of Nanyin performance form

Nanyin, originated from Quanzhou, is an ancient music with strong local characteristics, known as "the living fossil in the history of Chinese music". It is simple and elegant, deep and soft, elegant and popular, with unique charm. It has been popular for hundreds of years in Quanzhou, Xiamen and Zhangzhou in southern Fujian Province.

It is deeply loved by the general public. It is also popular in Taiwan Province, Hong Kong, Macao Special Administrative Region and the South Ocean Islands where overseas Chinese live. In addition, it has also been widely absorbed into local operas such as Liyuan Opera, Gaojia Opera, Quanzhou Tixian Puppet Show and Batcheng Opera, becoming an important part of the singing and instrumental music of these operas.

5.1.1 Three types of performance in Nanyin

As one of the comprehensive music, Nanyin has a long history, and its music connotation is very rich. According to the combination of voice parts, Nanyin can be divided into vocal music and instrumental music. According to the traditional characteristics of Nanyin, it can be divided into three types of music: "finger", "qu" and "score".

The part of "referring to" refers to "diorama", which is a kind of diorama composed of lyrics, score, fingering, and many sanqu movements. However, although the "diorama" has words, it is not used for singing, but purely instrumental music, and the ci text provides the musical melody. Each set consists of two to seven movements, including Song Dynasty Ci Pai and Yuan Dynasty Qupai. The content of the words in "Zhi" is mostly related to the drama text, but also related to the story and legend of Quyi. Most of the finger sets related to opera texts describe the same story, and there are also sets of two or three stories that describe different stories.

The part of "Qu" refers to "sanqu", which is commonly known as Nanyin music. There are more than one hundred Qupai of Nanyin in common use. According to the literature of composing music, there are nearly thousands of Qupai in total. The content of lyrics can be roughly divided into lyric narration, sacrificial celebration and other types. The content of songs and lyrics is mainly based on the legends of the Tang Dynasty and the stories of dramatic characters in the Song and Yuan Dynasties and the Ming Dynasty. The artistic style of its music is simple, the singing method is special, with obvious setbacks, the treatment of lyrics is also different from folk songs or other opera singing. The singing language of Nanyin Opera is mainly based on Quanzhou dialect of Fujian Province. Nanyin opera emphasizes the true voice and pays great attention to pronunciation, biting and closing, especially "exit", "drawl" and "closing". Usually, the music structure of the score is composed of three parts: "the beginning, the abdomen and

the end". When singing, the cadence is distinct, the rhythm is graceful and distant, and the musical instrument is in tune with each other.

The part of "spectrum" refers to the "broad spectrum", which is a series of songs without lyrics, with pipa fingerings, especially for Musical Instruments. Each set consists of 3 to 8 harmonic pieces. The music not only has no lyrics, but different from "qu" or "Zhi", it has nothing to do with opera texts and legendary stories. Instead, it is an instrumental melody with its own "title", mostly featuring the scenery of the four seasons, flowers, birds and insects, or horses galloping. There are 17 sets in existence, each consisting of three to more than ten Qupai.

In summary, the music of Nanyin is generally composed of three parts: "finger", "score" and "qu". The "finger" is a cycle with words, score and pipa fingering. "Music", is often said to be pure instrumental music. There are no lyrics, but the method of playing the pipa is recorded on the score, which is a diverticue for Musical Instruments to play. Among the 17 sets of existing scores, the four sets of Four Times Scenery, Plum Blossom Exercises, Eight Steed Horses and One Hundred Birds Returning to the Nest are the most famous, commonly known as "Four, Plum Blossom, walking and returning". Among them, Plum Blossom Exercises refers to the steadfast, upright, optimistic and heroic spirit of plum blossom. "Walking Horse", also known as "Eight Beautiful horses", uses Musical Instruments to highlight the horse's power of pentium exertions and unremitting self-improvement; "The scene of Four Seasons" depicts a unique beautiful scenery; "A Hundred Birds Return to the Nest" uses birds to express the missing feeling for the native land [Chen Mei. (1991). *Nanyin -- The Traditional Culture of Quanzhou People*. Chinese Music (02).] (Chen Mei, 1991). "Qu" is a sanqu, with both words and songs. For the three, there are a large number of songs, including thousands of songs, which can be roughly divided into lyric, narrative and landscape painting. Famous "songs" include "The Mountains Are Steep", "Exit Han Pass", "Together the King breaks the Contract", "Looking at the Moon", etc. The specific performance forms are as follows:



Figure 10. Perform Nanyin's famous song "Looking at the Bright Moon"
Instrument accompaniment: pipa, Dong Xiao, two Xian, three Xian, four treasures.

Source: He xian

5.1.2 Two forms of Nanyin performance

Na Yin instruments can be divided into "four tube" and "four tube" under two categories, there are mainly south pa, long necks, three-stringed, clappers, ring lights, treasures, dog, fish, two fluid, etc., in addition, gradually increase along with the development of the na Yin sheng, Chinese zither, flute, flat drum, Chinese gong chimes, bronze, small cymbals, erhu and yangqin, leather hu, cello instrument accompaniment. The main instruments of Nanyin are Nan pa and Dong Xiao, among which Nan pa is similar to the modern pipa, and its shape and performance are similar to those of the Tang Dynasty pipa. It inherits the system of the Tang Dynasty, uses plectrums and adopts the horizontal holding posture to play, which is very similar to the pipa held by the flying woman in the Dunhuang murals in the Taiyuan Temple of Quanzhou. The diagram below:



Figure 11. Nanyin pipa, three-string, Dongxiao, two-string "upper four-pipe" Musical Instruments
Source: He xian

Nanpa has four phases and ten grades. It plays a commanding role in playing or accompaniment. The treble is solid and crisp with a slight granularity. Dongxiao, also known as Nan Xiao, is one foot eight inches in length. It is similar to the "Changba", which was introduced to Japan in the Tang Dynasty. Its tone is low and sad, soft and long, and it is often played in concert with Nan Pa. Nanyin clapper this instrument, and the Tang Dynasty "festival" is similar, generally nanyin singers while singing with clapper percussion. Similar to the "Xiqin" in the Wei and Jin Dynasties, erxian is a stringed instrument. There are strict regulations on the bow method when playing. When the left hand is pressed on the inner string of the music, the right hand must be used to draw the bow, and when the outer string is empty, only push the bow. Three strings, the upper body is long, and the lower drum panel is made of boa constrictor skin, forming an oval. The fingering method of three-string playing is the same as that of Nanpa, and the high and low tones of both are complementary and played in unison, which echoes and contrasts with Nanpa and is very harmonious.

There are some distinctive percussion instruments in "Xia-Siguan", such as Xiangzhan, which is similar to a small gong placed in a small bamboo basket. According to the performance of Nan Pa, it is struck to make sound. When playing, it stops playing at the beat position, and the tone of Xiangzhan is clear and full of jumping. The Four jewels are made of four pieces of bamboo with bamboo knots at both ends. When playing, they are held in two hands respectively, and the bamboo joints at both ends make a jumping and crisp sound through the transmission of wrist power. Double bell, also known as double bell, is a pair of miniature bronze bells.

When playing, hold a bell with both hands and touch each other in the clapping position of the music. The sound is clear and clear, and it stops when the clapping is repeated. Gong is an instrumental music group composed of a small gong, wooden fish and small mallet. The left hand holds the gong and wooden fish at the same time, and the right hand uses the mallet to strike. The diagram below:



Figure 12. Nanyin four treasures, ringing cup, double bell, small called "lower four wind" instrument diagram

Source: He xian

Na Yin works with patriotism as the core content, according to the current events to create performance, such as opposed to the feudal, having putting etc as the subject, or describing ancient Zhong Liang cruelty, the pursuit of equality between men and women, freedom of marriage and other examples to promote some correct value concept, but also the new pursuit of real life, there are some missing loved ones, look forward to the reunion of the content, More and more tend to the drama, the script. The notation of Nanyin usually adopts the scale notation system, which almost only records the pipa part. The music notation includes the notation characters (notes), phalanges (fingering), and the tickle (beats). The pitch is recorded on the left side of the piece, the pipa playing is marked in the center of the score, and the beat is marked on the right side of the score. The diagram below:

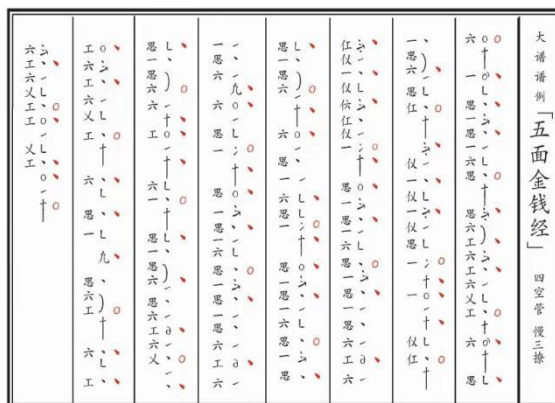


Figure 13. Nanyin uses Gongchi spectrum notation "five sides of the Golden Thread
Jing" score

Source: He xian

The most common form of Nanyin performance is to perform in pavilions or other rooms. Most of them are mainly singing, which can be played by one person or sung by an ensemble of "upper four pipes". Other forms of performance will be described in detail below. In addition, there is another kind of Nanyin performance walking on the street, such as stepping on the street. In the team of stepping on the street held on the Lantern Festival in Quanzhou, Fujian province, many south music clubs and other folk drama, music and dance groups played a large number of Qupai Quanzhou folk drama, music and dance of Nanyin along the street. For example, "Lantern Festival 15", "three thousand two gold" and so on are popular tracks in the street activities. For Quanzhou people in Fujian province, Nanyin is the music of their life. In addition to stepping on the streets during holidays, Nanyin joy also has the footprints of Nanyin in various religious rituals, birth, illness and death, marriage, funeral and happiness, terms of the age, and ritual sacrifices. The most important of the southern music events is the worship of Lang Jun, referring to Meng Chang, the Lord of Shu in the Five dynasties. According to legend, he is familiar with the music and temperament, is the grandfather of Nanyin, so on the twelfth day of the second month of the lunar calendar and the twelfth day of the eighth month of the lunar calendar, the solemn ceremony of "offering to the Lord" is held every year. As a kind of industry ritual, it is passed down from generation to generation, and it is the legal ceremony that every Nanyin community must perform. Wang, D. (2011).

5.2 Nanyin performance form

The traditional performance form of Fujian Nanyin does not change with the change of the work, and the performance form is single, which requires high requirements for the audience and requires careful taste. At the same time, the strong performances do not need to change makeup look, also do not need so exaggerated expressions and rich body language to attract the audience attention, it is not like the stage drama has strict rules of role assignment, also don't like Beijing Opera and other opera have jollification, gongs accompaniment instrument, it has its own unique style of music features, performance, The way of singing and playing is mainly "static", and the aesthetic concept of "harmony" is emphasized, which forms a sharp contrast with today's impetuous social environment and has a different flavor.

5.2.1 Study on the form of Nanyin singing Performance

The performance form of Nanyin singing is the performance form of Nan pa playing and singing with the accompaniment of the top four pipes. The most basic form of performance inherited from ancient times is the singer holding the nanpa to play and sing, or holding the clapper to sing. Nan pa plays and sings "Looking at Your Love", which is a work about an ancient woman who separated because her husband went to get the title. The whole song sings three sighs, expressing the lonely and depressed mood and infinite sadness. During the performance, only one performer sings and plays with Nan Pa in his arms, without body language movements, etc., and the connotation and mood of the work are narrated by the performer through the combination of singing and playing. Nanyin Research Society of Quanzhou. (1962).

Na Yin once known as "voice" of jin tang, tang dynasty palace music is the prime of most of ancient Chinese music development, due to the court music is for royal noble service, are vigorously promoting, na Yin way of some instruments and performance form similar to the tang dynasty palace music, so the development of the formation of the na Yin cannot leave the palace music. The traditional performance form of Nanyin is also a common performance form, which is very similar to the description in the Han Dynasty Xianghe song "Sizhu Genghuhe, Jie Jie's song" : the right side is pipa and sanxian, the left side is Dong Xiao and erxian, and the clapper is in the center of the song; And some is the singer with pipa, sit in the playing, with long, the urheen sit on both sides, for the accompaniment, na Yin performance form is usually a singer's hand clappers somewhere

in the middle stage, the remaining four people sitting in the pipa, long necks, three points around the singer for the accompaniment, this form of acting, commonly known as "four dish one soup" (2011) Chen's money, the diagram below:



Figure 14. Lin Sumei (third from left) performs in the traditional form of "four dishes and one soup" at the Nanyin Festival in Taipei Baoan Palace

Source: He xian



Figure 15. Main line Lin Sumei and Li Baiyan perform Nanyin together Instrument accompaniment: pipa, Dong Xiao, two Xian, three Xian, four treasures

Source: He xian

Before the beginning of the 20th century to the 50 s, na Yin performance form is basically a capella is given priority to, is a form of mass music performance to amuse themselves, but also between rural villages and the music of entertainment phenomenon, it does not need to wear clothes very gorgeous, also did not cause

incontinent performance, fully meet the people in the music aesthetic in life. The performance form of the Nanyin cappella accompanied by the upper four wind instruments is generally the Nanyin cycle, with lyrics and music, such as Yuanxiao 15, Husband for Fame, Hate the enemy, Three more People, all the Way to Safety, and other songs have the performance form of cappella.



Figure 16. Key informant Lin Sumei performs Nanyin in Quanzhou Nanyin Orchestra, Fujian Province
Instrument accompaniment: pipa, Dong Xiao, two Xian, three Xian, four treasures

Source: He xian

5.2.2 Study on the form of Nanyin pure instrumental music performance

Nanyin traditional forms of performance in addition to the performance of cappella, there are also Nanyin pure instrument performance. Nanyin instruments are extremely important to Nanyin. Nanyin instruments are not only played as solo instruments, but also can be formed into a band to sing with. Nanyin instruments are divided into "upper four pipes" and "lower four pipes". "Upper four-pipe" instruments generally refer to Dongxiao, southern Pa, second string, third string; The "lower four pipes" instruments generally refer to the ringing cup, gong, four treasures and double bells. These eight instruments are played together, which is called the "eight-tone ensemble". The upper four pipes belong to the performance form of the silk and bamboo band. There are two forms of performance using different instruments: "Dong Guan" and "quality control". Dong Guan performance forms of instruments only Dongxiao, two strings, southern Pa, three strings, clappers five. In the

performance form of quality control, five Musical Instruments are used: Xiao (flute), second string, southern Pa, third string and clapper. Other lower four pipes are blowing and playing bands, including Nanai (middle tone suona), pipa, three-stringed, two-stringed, ringing, gong, wooden fish, four treasures, double bell, flat drum [Zhang Guangyu. (2005). A Brief discussion on the present situation and future of Quanzhou Nanyin. Music Heaven and Earth (09),40-42. The diagram below:



Figure 17. Nanyin Orchestra playing "hey Zai" Instrument accompaniment: Pipa, Dong Xiao, two Xian, Three Xian, four treasures, double bell, Xiao Hu

Source: He xian

Nanyin refers to the "spectrum" in the Qu, which is composed and arranged by Nanyin instruments to play the instrumental music of Nanyin, without lyrics. Nanyin "spectrum" to "Forty scenes" "plum blossom exercises" "Eight steed" "A hundred birds to nest" four sets of the most famous, the foregoing also carried on the elaboration. There is a new creation of instrumental "fujian sea fisherman's song", is the traditions in nearly 13 set DaPu after a new book, called the 14 sets of DaPu eight ensemble, is divided into three movement which "morning tide sailing", "color phosphor sea", "full homing", mainly describes the minnan people and the sea, the daily life of the fishermen and fishing.

With the development and change of The Times, many other national instruments have been added to the original form of instrumental music performance, and different formations have also been arranged. For example, this piece of music is performed with percussion instruments as the main playing instruments. Six players

holding the four treasures stand on both sides and four players sitting in the middle, who are playing with a ring, double bell, triangle iron and gong. In addition, the upper four wind instruments are often used as soloists. The most common soloists are Dongxiao, and the players concentrate on performing Nanyin works with Nanyin instruments. Such as the South Xiao solo "under the moon", "Yi Yi", "the sound of the wind is broken" and so on are famous songs played by South Xiao.

5.2.3 Study on the performance form of singing and playing in Nanyin

The traditional singing of Nanyin is usually a single person holding clappers. With the development of history, the forms of Nanyin singing have gradually become diversified, from solo singing to duet singing, chorus singing, enchant singing, rotating singing, group singing and other performance forms. Duet refers to the performance of two singers at the same time, two people sing separately, can play different roles in the program exchange singing, also perform the same role of different mood and time and space of the duet. "Thank the Princess" this song is by two singers holding claps in the middle of the stage, and accompanied by the accompaniment of four wind instruments, there are chorus and solo, and there is a certain echo, and "Worship the General", "heard when" and other pieces are duet classic. The form of table singing is not limited to two people singing, but can be arranged randomly according to the repertoire, most of which is a performance form dominated by one person and accompanied by others. In the performance, several singers will have some role play exchanges, which is more dynamic and expressive than the traditional Nanyin performance, which can enrich the stage and increase the audience's understanding of the repertoire. The song "My Hometown Is in Xiamen" mainly depicts the beauty of the hometown of Xiamen, with four female Nanyin singers alternately singing, including duet and chorus, to praise the hometown of Xiamen. This song contains the charm of traditional Qupai, and retains the most essential musical characteristics of Nanyin. It changes the traditional performance form of sitting and singing, and uses the performers to sing while walking on the stage, enhancing the richness and vitality of the stage. At the same time, the costumes and stage colors of the performers are arranged, and the body movements of the actors are added, which has a strong appreciation, as shown in the picture below:



Figure 18. Lin Sumei and her students sing "My Hometown Is in Xiamen".

Source: He xian

There are also watch singing "Xiamen Jinmen door to door", "the Gate of the mansion" and other songs are to praise the beauty and life of hometown Xiamen Nanyin repertoire. The singing and performing forms are varied, including solo singing and chorus singing, and the singers have rich body movements and tightly choreographed stage positioning. The Nanyin group singing is to add several clappers to the performance form of cappella, and form a performance form of several people singing in rotation and chorus. The group singing "Enjoy Spring" is accompanied by the upper four wind instruments and the clappers, while sitting opposite the four people holding the southern Pa. In general, various forms of accompaniment performances add new characteristics to Nanyin, and express and understand the inner feelings of Nanyin repertoire more vividly and specifically. The performance of Nanyin Capricorns by Xiamen Southern Orchestra at the BRICS Meeting also includes music and dance. The Capricorns Orns is adapted from the instrumental Nanyin Capricorns One Hundred Birds Return to the Nest. It is performed on a magnificent stage, with the main character's emotions as the main line, and with symphonic accompaniment. By the use of a large number of instrumental music performance, by four wind instruments and between players in the middle stage play, two rows of inclined to sit with a variety of na Yin percussion performers, played and sang, four dancers dance with the music, like a happy little bird, a few just confirms

the homing birds this ancient spectrum, extraordinary splendour vivid birds, auspicious festive scene, the specific performance forms are as follows:



Figure 19. Lin Sumei and her students performing Nanyin Sour

Source: He xian

5.3 An analysis of the performance form of Nanyin's famous song "Sishi Jing"

Generally speaking, the basic elements of music generally include the following aspects, they are: melody, rhythm, beat, speed, strength, vocal range, timbre, harmony, polyphony, tonality. The success of Chinese music lies in the development of monophonic music. For thousands of years, various types of music have developed monophonic music form to the extreme. At the same time, Chinese music lacks the construction of multi-part music such as harmony and polyphony. Even if there is a form of so-called collateral polyphony, it is just a simple split and combination of a pair of main melody, which is different from the systematic music of western polyphony music. In this paper, we analyze the melody, rhythm, beat, speed, timbre and tonality of the music.

From the music title, we can know that "Four Seasons Scenery" is divided into the following eight parts: 1. 2. Vernal equinox, stone Liuquan; 3. Beginning of summer, the breeze rustle; 4. Summer solstice, Meiyu Zhuo branch; 5. Start of Autumn, twilight cicada light noise; 6 Autumn equinox, zero dew Piaoyu; 7. Start of winter, frost Zhong Yi ring; 8. Winter Solstice, the snow flies. The year is divided into four seasons, each season represented by two musical passages.

5.3.1 Analysis of melody in the performance of "Four Times View"

The melody of "Four Times Scenery" is quite descriptive, so the whole music is particularly realistic. In "The Beginning of Spring, new warblers come out of the Valley", its typical melody is just like the crow of the yellow warblers, heralding the coming of spring. And this typical melody and rhythm, also throughout the music. First look at the theme rhythm:



Figure 20. Nanyin Music "Forty Views"

Source: He xian

The theme begins with the Shang note of the national scale, and is overtone, thus forming the effect of a pure octave on the same note. The use of #C changes the interval relationship of the D-C-B tritonal voice, making the D-C second degree progression into the minor second degree, and the C-B second degree progression into the minor second degree. It breaks the interval composition of traditional national scale, just as spring breaks the imprisonment of winter and enters another world. Moreover, the theme melody's rapid sixteenth note combination resembles the rhythmic song of a yellow warbler. After the initial presentation, this theme is presented again with a slight change:



Figure 21. Nanyin Music "Forty Views"

Source: He xian

The first repetition of the theme made only a small change in the opening quotient, from two to four, and introduced an eighth note rhythm. Other repetitions, however, add several other notes of the ethnic scale, as shown below:

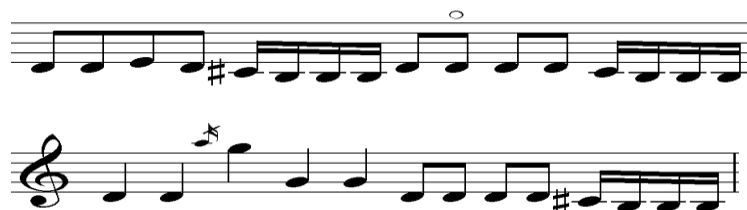


Figure 22. Nanyin Music "Forty Views"

Source: He xian

The above only listed two items, the rest will not be repeated. On the whole, the theme controls the whole music tightly, making people easily grasp the theme melody of the music.

5.3.2 Analysis of rhythm in the performance of Four Times View

The change of rhythm in "Four Times" is refreshing. Among them, the rhythm of the Start of Spring is a little slower, and the notes are not arranged very tightly. Only four consecutive sixteenth notes are used in the joints that imitate birds' calls. The same is true for all Tongqu:



Figure 23. Nanyin Music "Forty Views"

Source: He xian

Compared with the start of spring, the rhythm of the vernal equinox is more dynamic, because it uses the rhythm of the first eight after ten, not as smooth as four sixteenth notes, with the momentum to move forward:



Figure 24. Nanyin Music "Forty Views"

Source: He xian

The rhythm of Start of Summer is rich, which not only has its own novelty, but also integrates the elements of the first two sections, among which the elements of Start of Spring are more obvious:



Figure 25. Nanyin Music "Forty Views"

Source: He xian

When it comes to the summer solstice, "Plum Rain Zhuo Zhi", the crackling summer rain pouring down, the rhythm is more rich and more complex, which we can see from the music:



Figure 26. Nanyin Music "Forty Views"

Source: He xian

The theme of summer solstice not only has a more complex rhythm change, but also adds the use of rest, so that all the warmth of spring melt into the heat of summer. But to Start of autumn, "Twilight Cicadas Light noise", make the hot air of summer a little less, so the rhythm also began to fall back from the complexity of summer, although there is still the shadow of summer:



Figure 27. Nanyin Music "Forty Views"

Source: He xian

Autumn equinox, "zero dew Piaoyu", although the sun is still hot, but at midnight has been slightly cool. Just leaning on the railing, you may be half wet clothes, because of the autumn equinox season, humidity gradually heavier. When the moisture meets the cold, it turns into a crystal-clear dew. So, the sixth part of the piece mimics the process of dew-forming, and the rhythm also goes from slow to fast,

until we see jade dew-like rolling on the leaves. First a slow rhythm, describing the first shape of the dew:



Figure 28. Nanyin Music "Forty Views"

Source: He xian

Toward the end of the piece, the rhythm quickened, and the new dews hit the leaves and rolled, slowing down, till they stopped:



Figure 29. Nanyin Music "Forty Views"

Source: He xian

After the autumn, it is winter. The rhythm of Start of winter roughly returns to the summer solstice. "Frost Zhong Yi Ring" opens the prelude of winter. The music can be divided into two parts, with a sharp contrast in rhythm and a gradual reduction of notes, as in the above part:



Figure 30. Nanyin Music "Forty Views"

Source: He xian

The last section is "Winter Solstice, Swift Snow Flying Flowers", using 1/4 beat, the whole song is stressed, speed up. Although the rhythm is composed of regular basic notes, the whole music is also fast because the basic speed is faster, depicting the winter image of snowflakes dancing:



Figure 31. Nanyin Music "Forty Views"

Source: He xian

On the whole, the rhythm of the music is from simple to complex, in order to match the scene of four times, but also take care of the expressive force of the music, and the audience's auditory adaptability, so that the music is tight and compact, become a rare musical sketch.

5.3.3 Analysis of the beat in the performance of "Four Times View"

In terms of the music as a whole, Four Times Scenery uses three beats, namely 8/4, 4/4 and 1/4. All three types of time are measured in quarter notes, and the time varies from measure to measure. Among them, 8/4 this type is very rare, more appear loose. So, this type of time is used at the beginning of the piece, in order to express the music more freely.



Figure 32. Nanyin Music "Forty Views"

Source: He xian

When it comes to the middle part, 4/4 beat starts to take the upper hand. Regular beat rhythm expresses relatively more rigorous musical performance, and its strong, weak, sub-strong and weak beat rules make the performance of the music more stable :



Figure 33. Nanyin Music "Forty Views"

Source: He xian

At the end of the piece, a beat is used to depict the scene of snow falling and falling. Generally speaking, this beat is the rhythm of the opera, used for stacking plate and water plate, the speed is faster. It also fits in with the artistic image of snow in winter:



Figure 34. Nanyin Music "Forty Views"

Source: He xian

Therefore, among all the elements of music, each element is inextricably related to musical expression in one way or another.

5.3.4 The speed analysis in the performance of Four Times View

From the score, the music has no clear speed mark, which is also a common understanding of Chinese music works. The artistic characteristics of Chinese music lies in the pursuit of its realm and meaning, and its speed is mostly interpreted by the performer, following his own interpretation. In contrast, Western works, with the gradual improvement of notation, their musical markings become more detailed. Although markers such as Adante are also approximate speeds of the piece, they approximate the expression of the piece (Adante, andante, walking speed). Moreover, some music is marked directly by unit beats, such as this mark, accurately marking

the speed of performance, which is 100 quarter notes per minute, far more accurately than unmarked music.

In the simplified score of Four Scenes (attached is the whole piece), we can see some general performance speed requirements, such as "slow" and "Adagio", which can be used as reference for performers:

1. Li Chun, Xin Ying Chu Gu

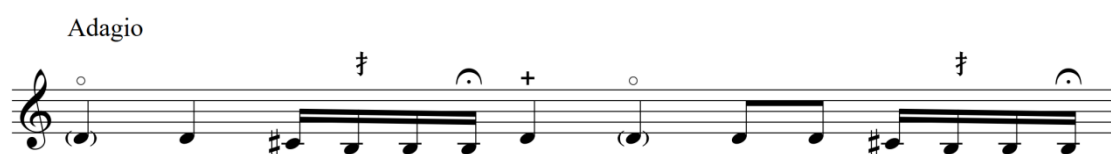


Figure 35. Nanyin Music "Forty Views"

Source: He xian

2. Chun Fen, Shi Shang Liu Quan



Figure 36. Nanyin Music "Forty Views"

Source: He xian

3. Li Xian, Qing Fang Su Su



Figure 37. Nanyin Music "Forty Views"

Source: He xian



Figure 40. Nanyin Music "Forty Views"

Source: He xian

From the score, where the "slow" is indicated, it is at the end of the piece. The first two score examples are for a more natural progression to the next passage, while the last score is obviously for a better termination.

5.3.5 Analysis of the timbre in the performance of "Four Seasonal" Scenes

A large part of the performance of music is in the strength of its performance, that is, the force we often talk about, because the change in the force will bring about the change in timbre, the color of the music that we will discuss in this section. However, Chinese traditional music seldom pays attention to the mark of strength, and the expression of strength is more determined by the performer. In the case of the Four Times, the music we're talking about has more to do with the instrument being played.

Si Shi Jing



Figure 41. Nanyin Music "Forty Views"

Source: He xian

The pipa is a traditional Chinese musical instrument for playing and drawing. The structure and way of playing this instrument create the sound color of "big pearls and small pearls falling on the jade disc". Generally speaking, pipa performance emphasizes five timbre: "sharp", "hall", "loose", "crisp" and "explosive". The "sharp" should create a bright timbre in the high register. "Tang" refers to the bass zone to

have a rich sound; "Loose" refers to the sensitivity of the performance, of course, is loose but not loose; "Crispness" refers to the lightness and crispness of music performance; And the last word "explosion", refers to the pipa can emit the sound of the stone, the fingers have the momentum of gold and iron horse. As for "Scenery of Four Seasons", its melody is mostly in the middle and low notes, so the timbre presented by the pipa is mostly "Tang" timbre, just like the thick feeling of spring when everything is reviving and the earth is covered with green:

Li Chun, Xin Ying Chu Gu

Adagio

Figure 42. Nanyin Music "Forty Views"

Source: He xian

There is also the playing of Dong Xiao in the music, which makes the music appear deep and long. The sound of Dongxiao is quiet and elegant. The high pitch is like flute, and the low pitch is like bell. It is a traditional Chinese national instrument

with strong expression. Here, the dong flute is used to play the high notes, so the bright timbre of the instrument is played.



Figure 43. Nanyin Music "Forty Views"

Source: He xian

As the only stringed instrument in Nanyin, Erxian retains the basic shape of the Haeqin, the ancestor of Chinese stringed instruments. The tone of the second string is slightly higher than that of the Erhu, and it plays the notes in the upper register. Although its volume is small, its position is still very prominent in the performance.

5.3.6 Analysis of scales in the performance of "Four Seasons"

In the section on tonality, we focus on the use of scales in the Four Times. Chinese traditional music is generally based on pentatonic scale, of course, there is no lack of six tone and seven tone scale use. In this musical work, The Scene of Four Times, a combination of six - and seven-tone scales is used. And of the three seven-tone scales, the music seems to prefer the elegant scale, that is, the addition of the two deviants of the metaphone and metaphone.

In the part of "Start of Spring, New Yingying leaves the Valley", the beginning of the partial tone change palace is used. Although the change palace appears at the end of the music, we still judge that this part uses the hexatonic scale with the change palace, because the change at the end has appeared in several other

passages and is the connecting part between passages, which cannot be counted as the main body of the music:



Figure 44. Nanyin Music "Forty Views"

Source: He xian

Therefore, we can conclude that the first part of the use of the national hexophonic scale.

Li Chun,Xin Ying Chu Gu

Adagio



Figure 45. Nanyin Music "Forty Views"

Source: He xian

In addition, we also see the use of the Yalue scale. In the part of "Spring Equinox, Shishuang Spring Flow", the music uses two notes of changing palace and changing sign several times:

Chun Fen, Shi Shang Liu Quan

Adagio

Figure 46. Nanyin Music "Forty Views"

Source: He xian

In addition, we want to make special mention of the last part, that is, the eighth piece of music "Winter Solstice, the rapid snow flying flowers" part. There are only two variations from beginning to end, one in the middle of the piece and one at the end. Although it can be judged as a hexatonic scale, the music shows more pentatonic characteristics due to the less use of partial tones. That is to say, a harmonious sequence of pentatonic scales brings out the flowing image of a snowflake flying fast, as shown in the following score:

Dong Zhi, Ji Xue Fei Hua

The musical score consists of seven staves of music in 4/4 time. The first two staves begin with a '+' and a 'V' above the first two notes. The third staff continues the melodic line. The fourth staff features a sharp sign (#) above a note. The fifth staff continues the melody. The sixth staff continues the melody. The seventh staff begins with the marking 'meno mosso' and ends with a '+' above the final note. The music is written in a single melodic line on a treble clef staff.

Figure 47. Nanyin Music "Forty Views"

Source: He xian

5.4 Conclusion

To sum up, it can be seen that Nanyin is a comprehensive type of music, which can be divided into three types: "finger", "song" and "score". The performance forms of Nanyin music can be divided into two categories: "upper four pipes" and "lower four pipes". The performance forms of Nanyin singing include southern pa singing and upper four pipes singing. There is also the performance form of pure Musical Instruments in Nanyin, which combines singing and playing. The Four Seasons Scenery in Nanyin is rich in artistic expression. Through the combination of

Musical Instruments and music, the scenery of four seasons is vividly expressed. There are realistic parts, but also abstract artistic components, is a tempered folk music of Nanyin.



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Chapter VI

Conclusions, discussions and suggestions

This chapter takes Fujian Quanzhou Nanyin as the research object, focuses on the analysis of the development and musical characteristics of Quanzhou Nanyin, and puts forward suggestions, drawing the following conclusions:

- 6.1 Conclusion
- 6.2 Discussion
- 6.3 Suggestion

6.1 Conclusion

6.1.1 To study the development of Nanyin in Quanzhou, Fujian, China.

Based on historical documents and field studies, researchers found that the development of Nanyin in Quanzhou, Fujian can be divided into four periods: Before 1840, in the modern period from 1840 to 1949, in the modern period from 1949 to 1979, and in the modern and contemporary period from 1979 to 2022, with the rapid development of China's economic and social modernization, people's demand for music art is no longer unchanged or blindly pursuing the West. It is to pursue the Renaissance of our national music and carry forward the excellent traditional music. With the successful application of Quanzhou Nanyin in the World heritage, more vigorous development, become a highlight of Chinese cultural activities publicity and performance. Today, Nanyin develops with The Times and integrates other musical elements, but it still maintains its essence. It shows the charm of our excellent music culture and bases Nanyin on the trend of world music, fully reflecting the confidence of national culture.

6.1.2 To analyze the performance form of Nanyin in Quanzhou, Fujian, China

Based on historical documents and fieldwork, the researcher learned that Nanyin is a comprehensive music genre, and the types of Nanyin music can be divided into "finger", "song", and "score". Nanyin music is divided into two categories: "upper four pipes" and "lower four pipes"; Nanyin singing is performed in the form of Nanpa playing and singing with the upper four pipes; Nanyin traditional



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performance forms are not only sung, but also purely instrumental, Nanyin singing and playing. The "Four Seasons" of Nanyin has a rich artistic expression, and through the combination of its instruments and the music as a whole, it expresses the four seasons in an imaginative way. It has both realistic and abstract artistic components, and is a folk music of Nanyin that has been refined for a thousand years.

6.2 Discussion

Due to the social, economic and cultural changes, the traditional culture is marginalized, which makes the contemporary young people lose interest in Nanyin and leads to the lack of motivation for the inheritance of Nanyin artists. Therefore, we should pay attention to the popularization of Nanyin education and strengthen the publicity of Nanyin culture. In its inheritance and development, it should be supported by government policies and funds and highly valued by the government. Under the measures of protecting and inheriting Nanyin, it continues to inherit and develop.

In the field survey, the author found that the interviewees were very willing to be interviewed. In the study of the development of Nanyin, the interviewees provided the author with a lot of effective information and materials. In the goal of studying Nanyin's performance form, they provide the author with clues and facts. The effective information about the research objectives provided by the interviewees is of great help to the research of this paper. However, these interviewees are older and most of them are artists of the older generation engaged in Nanyin performance, so more young people are needed to inherit Nanyin.

6.3 Suggestion

This dissertation aims to make contributions to the preservation and development of Nanyin. Due to my limited knowledge and ability, my thesis writing still has many deficiencies. The researcher hope to get in the subsequent research process.

6.3.1 This thesis analyzes only one representative work in the performance works of Nanyin. However, there are more performance works of Nan Yin. I have not conducted a comprehensive analysis of other, more extensive works. These works deserve a more comprehensive and in-depth study.

6.3.2 This dissertation will only make its own contribution in the development of Nanyin. Due to my limited knowledge and ability, my dissertation writing leaves much to be desired. The researcher hopes to gain something in the course of subsequent research.

6.3.3 With regard to the inheritance and innovation of Nanyin, as I have not collected more information, there are certain omissions on the part of the researcher, and I hope that later researchers will conduct specific studies on inheritance and innovation.



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