



The Characteristics of Guangxi Wenchang in Guilin City, Guangxi Province, China

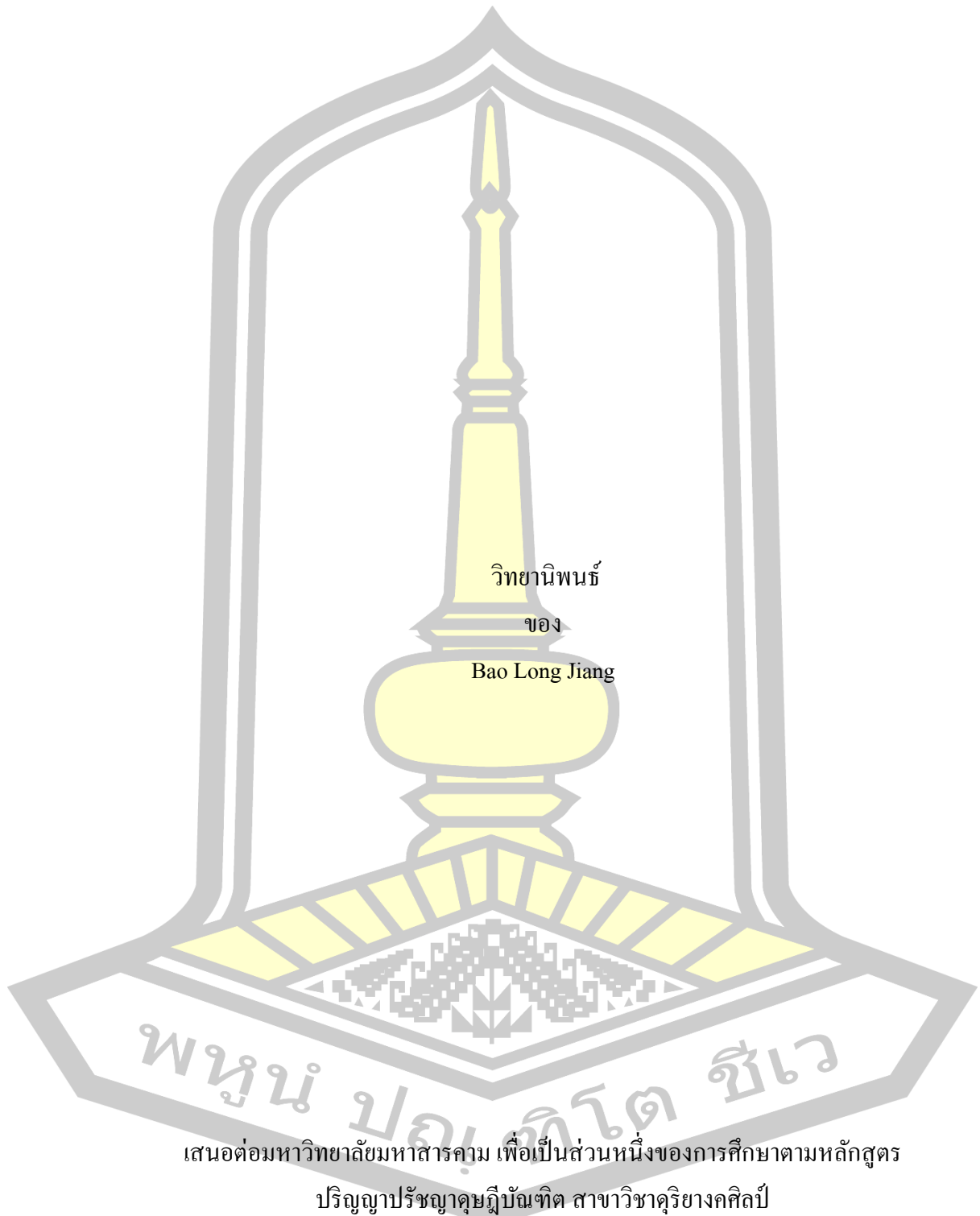
Bao Long Jiang

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

August 2021

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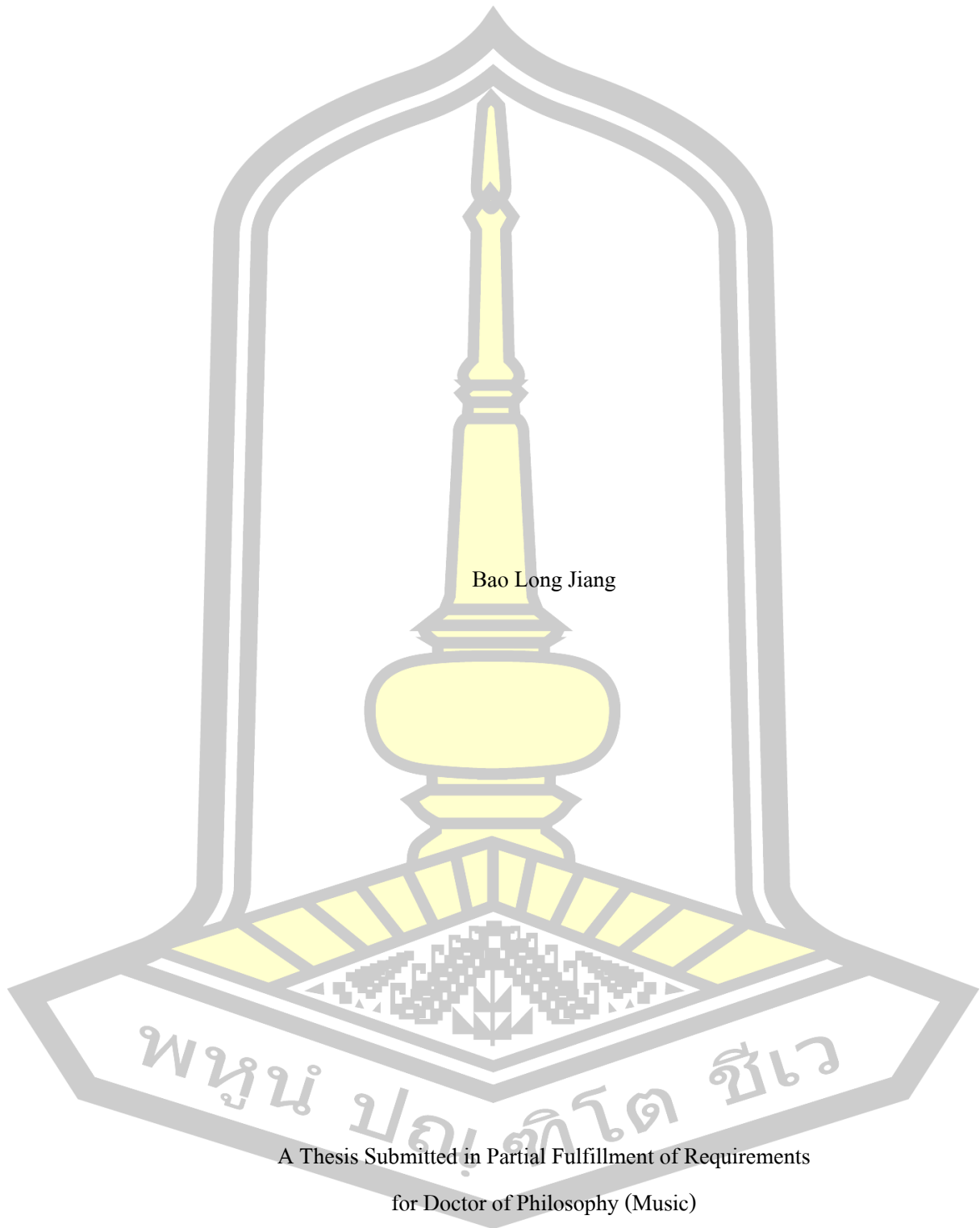
เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร

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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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August 2021

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The examining committee has unanimously approved this Thesis, submitted by Mr. Bao Long Jiang , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

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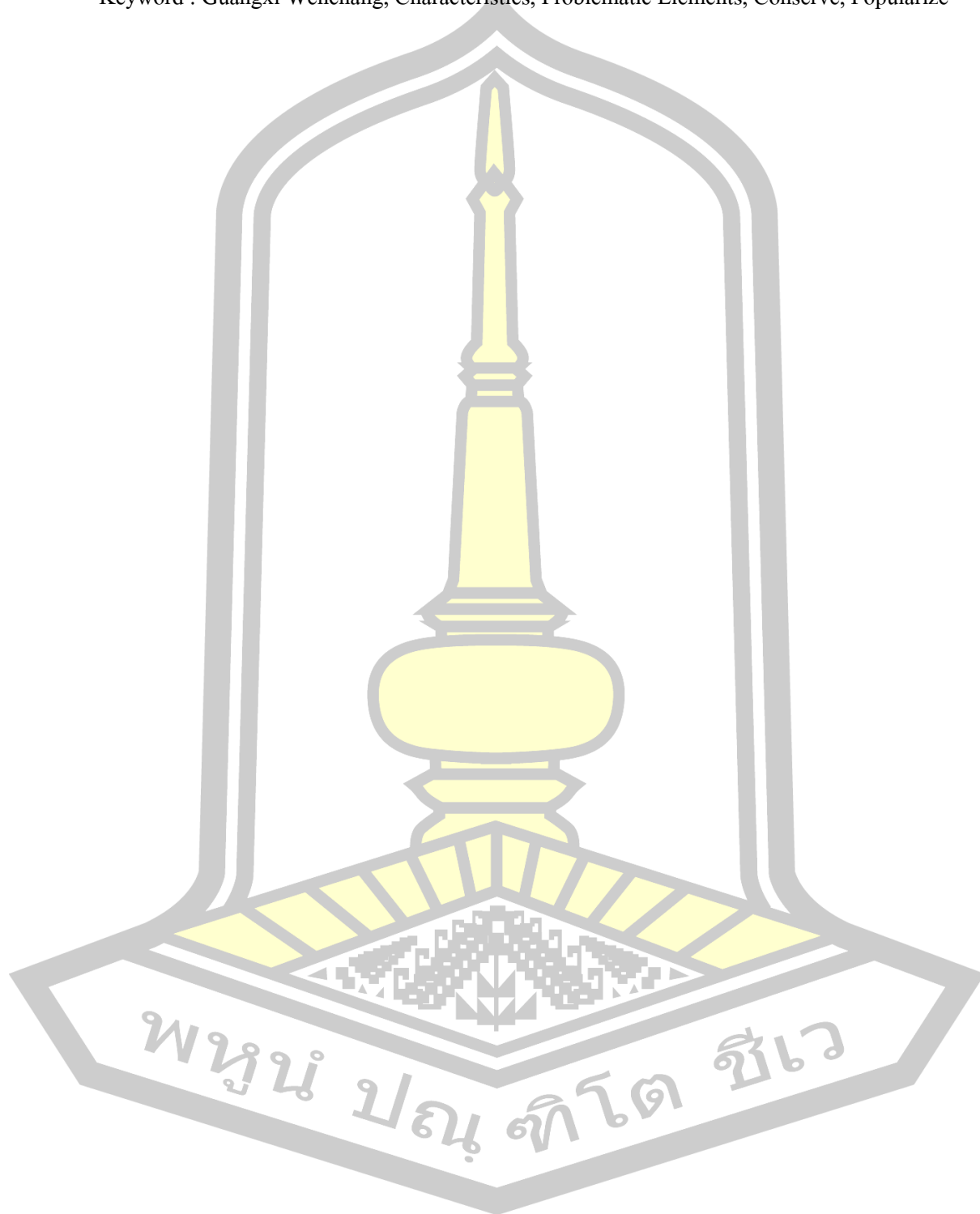
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### ABSTRACT

The title of this dissertation is "The Characteristics of *Guangxi Wenchang* in Guilin City, Guangxi Province, China". The objectives are: 1) to study the characteristics of *Guangxi Wenchang* performing arts; 2) to investigate the problematic elements of *Guangxi Wenchang* performing arts; 3) to find the ways to conserve and popularize of the *Guangxi Wenchang*. The study employed the qualitative research methodology including documentary studies and field studies in Guilin city, to collect the data concerning the current situation and the existence of the *Guangxi Wenchang*.

The research shows that, *Guangxi Wenchang* belongs to the category of "Singing Drama" in "*Quyí* (Chinese folk art forms)". It didn't have dramatic body performance. It mainly relied on singing and playing to show a certain story plot part in a drama. It is one of the most representative Performing Arts in Guilin. However, due to the changes of the times and the progress of science and technology, *Guangxi Wenchang* is disappearing from the ways of life of the people. Therefore, in order to conserve and popularize of the *Guangxi Wenchang*, the following policies can be formulated: establish relevant laws to preserve *Guangxi Wenchang*; reconstructing the good cultural ecological environment of *Guangxi Wenchang*; government departments, folk amateurs and all sectors of society be together with professional actors of *Guangxi Wenchang* jointly organize various publicity, creation, training and transmission activities of *Guangxi Wenchang*. This research can arouse the awareness of relevant government departments, relevant artists and people about the dissemination and development of *Guangxi Wenchang*, so as to strengthen the preservation, transmission and development of the culture and art of *Guangxi Wenchang*.

Keyword : Guangxi Wenchang, Characteristics, Problematic Elements, Conserve, Popularize



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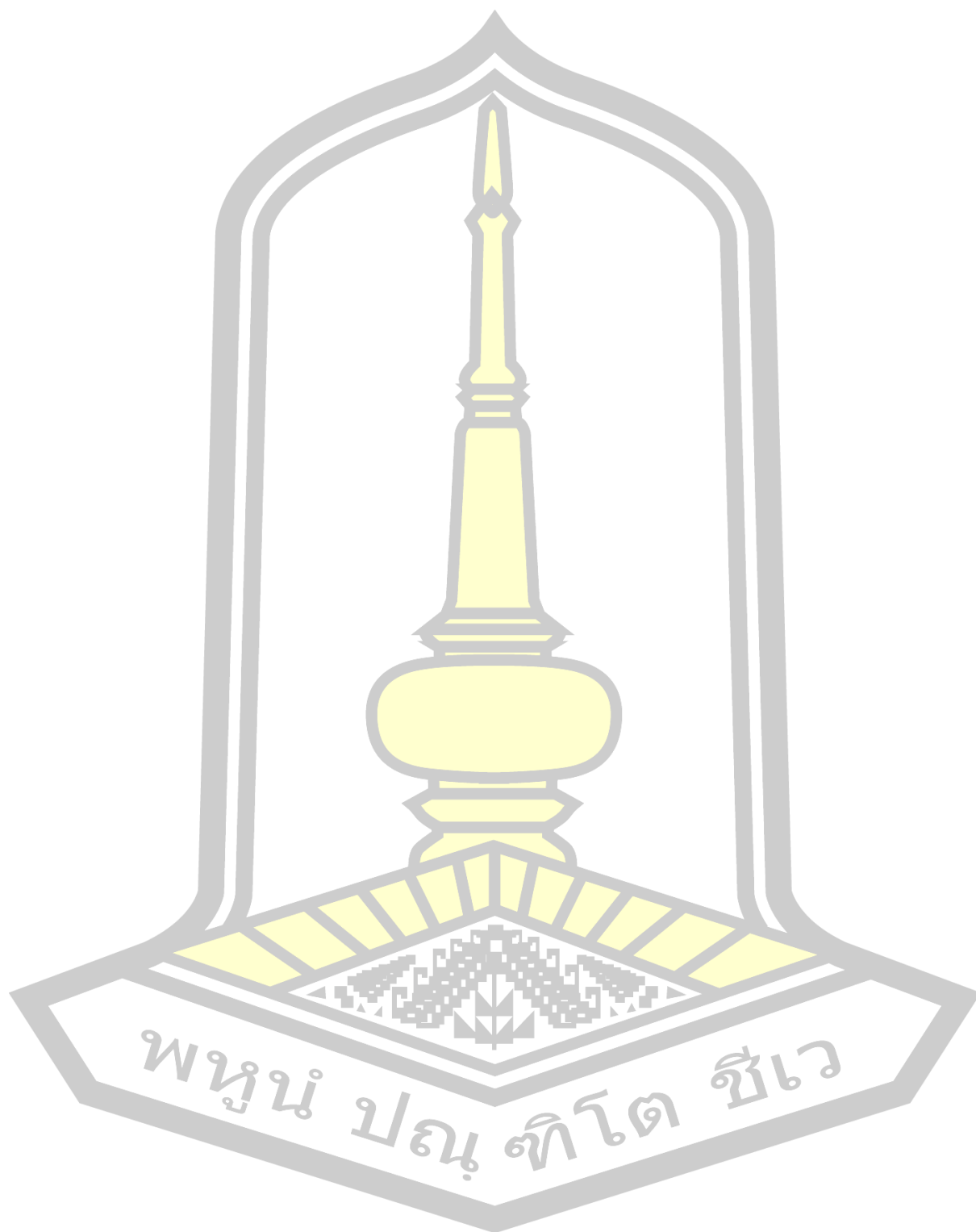
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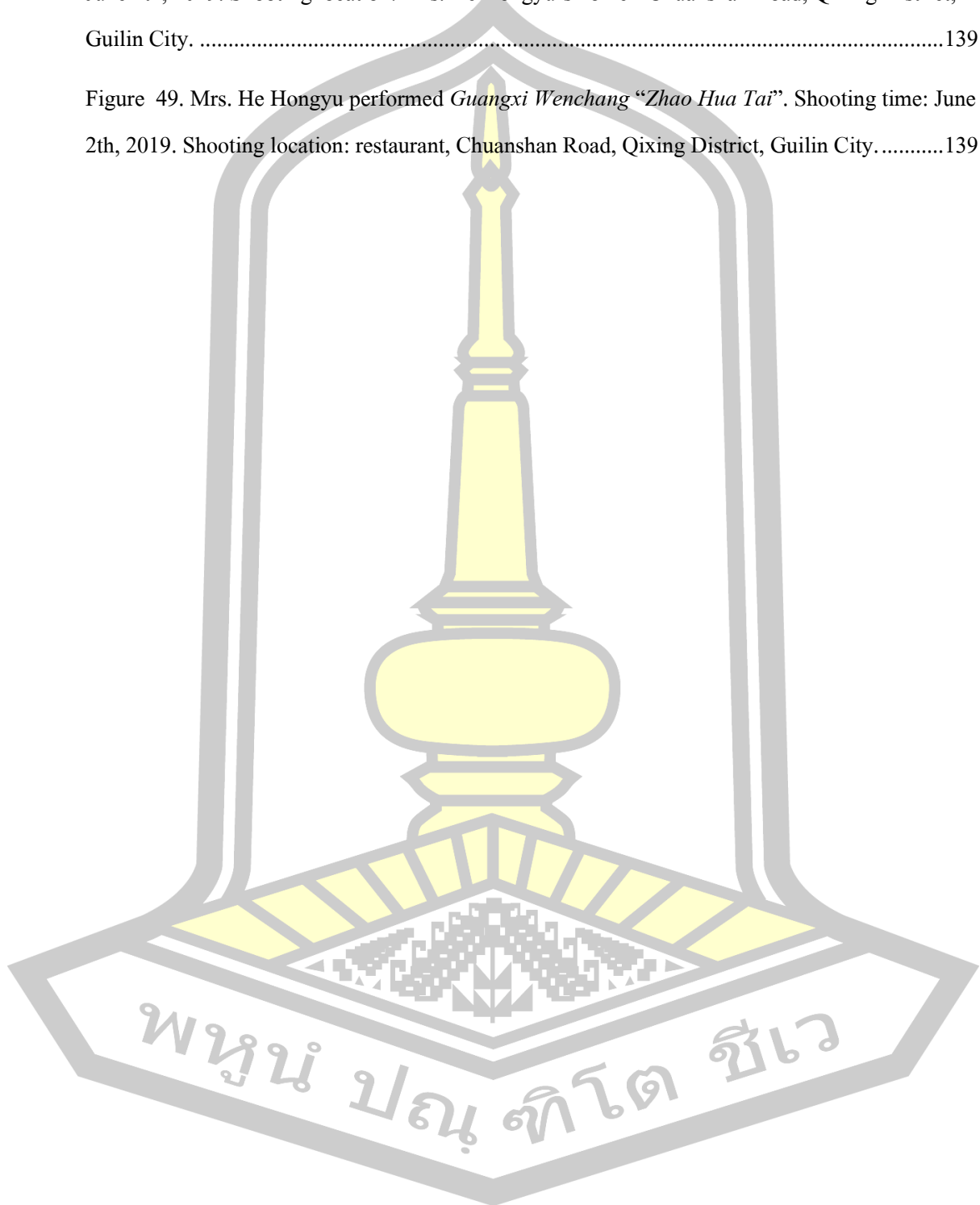
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## Chapter I

### Introduction

#### 1.1 Statement of the Problem

As an important intangible cultural heritage of China, *Guangxi Wenchang* is an organic part of traditional culture of China, especially Guangxi, which has great historical and practical value. *Guangxi Wenchang* is one of the important traditional performance forms of Guilin traditional music culture, it belongs to the category of "*Quyí* (Chinese folk art forms)". "*Quyí* is a Singing and Speaking art combining literature, music and singing." (LI ZHONG, 2012) As an important intangible cultural heritage of China, *Guangxi Wenchang* is an important part of traditional aesthetic culture in China, especially in Guangxi, and has important historical and cultural value. "On June, 2008, it was listed in The second batch of national intangible cultural heritage list published by the State Council of China (Serial number and project name: V-87 *Guangxi Wenchang*)." (ZHANG LI QUN, 2010)

Guilin, located in the south of China, is a world famous scenic city and historical and cultural city. Since ancient times, it has been enjoying the reputation of "landscape is the best in the world". Located in the northeast of Guangxi Zhuang Autonomous Region, it includes five districts of Xiufeng, Xiangshan, Qixing, Diecai and Yanshan, and 12 counties of Lingchuan, Xing'an, Quanzhou, Lingui, Yangshuo, Pingle, Lipu, Longsheng, Yongfu, Gongcheng, Ziyuan and Guanyang, with a total area of 27809 square kilometers, of which the urban area is 565 square kilometers. (JIN MENG, 2012)

Guilin has its own regional culture, *Guangxi Wenchang* is one of the important representatives of music culture in Guilin. But in recent years, *Guangxi Wenchang* has lost its own characteristics in the trend of the times. Fu Jin' s article "Explore the Connotation of Regional Culture and Strengthen the Characteristics of Regional Culture" mentioned that "In recent decades, the regional cultural characteristics of China have encountered a real crisis. Because some of our nation's unique regional culture carriers, such as local opera, have successfully resisted the assimilation trend of classics culture in the two thousand years after the Qin Shihuang era. They have been persistently showing their regional cultural significance of personality characteristics,



and have been strengthening this personality. But today, they are very vulnerable and vulnerable to modern media. Now, the last bit of individuality and characteristics of the culture we live in is leaving us, and it seems to be irreparable." (Fu Jin, 1996) Therefore, for *Guangxi Wenchang*, the promotion of its music and performance art is an important part of the preservation of regional culture.

*Guangxi Wenchang* is an important part of Guilin people's social activities. "It is quite possible that this list of the functions of music may require condensation or expansion, but in general it summarizes the role of music in human culture. Music is clearly indispensable to the proper promulgation of the activities that constitute a society." (Merriam Alan P., 1964) *Guangxi Wenchang* is an important embodiment of Guilin's human cultural characteristics and has important cultural value. "From the perspective of human culture, *Guangxi Wenchang* music is the integration of Guilin people's character and Guilin landscape, which can best represent the characteristics of Guilin." (QI PIN, 2018)

But with the passage of time, the development of society and the progress of science and technology, young people are becoming more and more unfamiliar with *Guangxi Wenchang*. "When we interviewed on the streets of Guilin, many young people shook their heads and said that they had never heard of it. A classmate in our class, who lives in Lipu County, was asked if he had heard of *Guangxi Wenchang*. He said he didn't know what *Guangxi Wenchang* was. After showing him the video of *Guangxi Wenchang*, he suddenly realized that he had seen it when he was a child, but he didn't know it was called *Guangxi Wenchang*. Now he seldom sees it." (LIANG XIAO YONG, 2010) Therefore, the conserve and popularize of *Guangxi Wenchang* more and more important.

Through study the characteristics of *Guangxi Wenchang* performing arts; investigate the problematic elements of *Guangxi Wenchang* performing arts; find the ways to conserve and popularize of the *Guangxi Wenchang*, so as to promote further development of *Guangxi Wenchang*. The purpose of this study is to arouse people's awareness of the preservation of local culture, provide valuable programs for the relevant institutions of intangible cultural heritage, and provide reference for the relevant research of intangible cultural heritage.

## 1.2 Research Objectives

- 1.2.1) To Study the Characteristics of *Guangxi Wenchang* Performing Arts.
- 1.2.2) To Investigate the Problematic Elements of *Guangxi Wenchang* Performing Arts.
- 1.2.3) To Find the Ways to Conserve and Popularize of the *Guangxi Wenchang*.

## 1.3 Research Questions

- 1.3.1) What are the characteristics of *Guangxi Wenchang* performing arts?
- 1.3.2) What are the problematic elements of *Guangxi Wenchang* performing arts?
- 1.3.3) How to conserve and popularize of the *Guangxi Wenchang*?

## 1.4 Importance of Research

- 1.4.1) We learned the characteristics of *Guangxi Wenchang* performing arts.
- 1.4.2) We learned the problematic elements of *Guangxi Wenchang* performing arts.
- 1.4.3) We learned the ways to conserve and popularize of the *Guangxi Wenchang*.

The benefits of this project is that this research can change the current situation of *Guangxi Wenchang* in Guilin city of Guangxi province, China. In order to arouse the relevant government departments, relevant artists and people awareness of the transmission and development of *Guangxi Wenchang*, so that *Guangxi Wenchang* culture and art can be spread.

Through access to a large number of relevant information, understand the current situation of *Guangxi Wenchang*.

Conduct field interviews and investigations on *Guangxi Wenchang* in Guilin city, collect the audio, video and photos of *Guangxi Wenchang*.

The characteristics of *Guangxi Wenchang* performing arts, the problematic elements of *Guangxi Wenchang* performing arts and the ways to conserve and popularize of the *Guangxi Wenchang* of Guilin city were analyzed in detail.

## 1.5 Definition of Terms

- 1.5.1) *Guangxi Wenchang*

*Guangxi Wenchang* belongs to the category of "Singing Drama" in "Quyi (Chinese folk art forms)". The reason is that in the beginning, *Guangxi Wenchang* was performed by one or

several blind artists. They didn't have dramatic body performance. They mainly relied on singing and playing to show a certain story plot part in a drama. It includes vocal and instrumental repertoires.

#### 1.5.2) "Quyi (Chinese folk art forms)"

Quyi is the general name of all kinds of "Speaking and Singing Art" of the Chinese nation. It is a unique art form formed by the long-term development of folk oral literature and singing art.

#### 1.5.3) Characteristics

It refers to the sign and symbolization that can be used as the characteristics of a person or thing.

#### 1.5.4) Performing Art

It refers to such as film, music, acrobatics, drama and other arts that must be performed.

#### 1.5.5) The Characteristics of Guangxi Wenchang Performing Arts

The performance characteristic of Guangxi Wenchang is mainly "Singing", and during the performance process there is also "Speaking" parts. Everyone can play a musical instrument. Generally speaking, the actors in Guangxi Wenchang should not be too fat. In terms of clothing, actors can wear long gown and actresses can wear cheongsam. They don't need to wear gorgeous costumes like traditional Chinese opera.

#### 1.5.6) Problematic Elements of Guangxi Wenchang

It refers to the reason why Guangxi Wenchang is not popular now.

#### 1.5.7) Conserve

It refers to cause the quality, meaning, style, etc of Guangxi Wenchang to continue to exist without loss or change.

#### 1.5.8) Popularize

It refers to the spread of Guangxi Wenchang to a certain area or scope.

พหุ ประเด็น ชีว

### 1.6 Conceptual Framework

Title: The Characteristics of *Guangxi Wenchang* in Guilin City, Guangxi Province, China



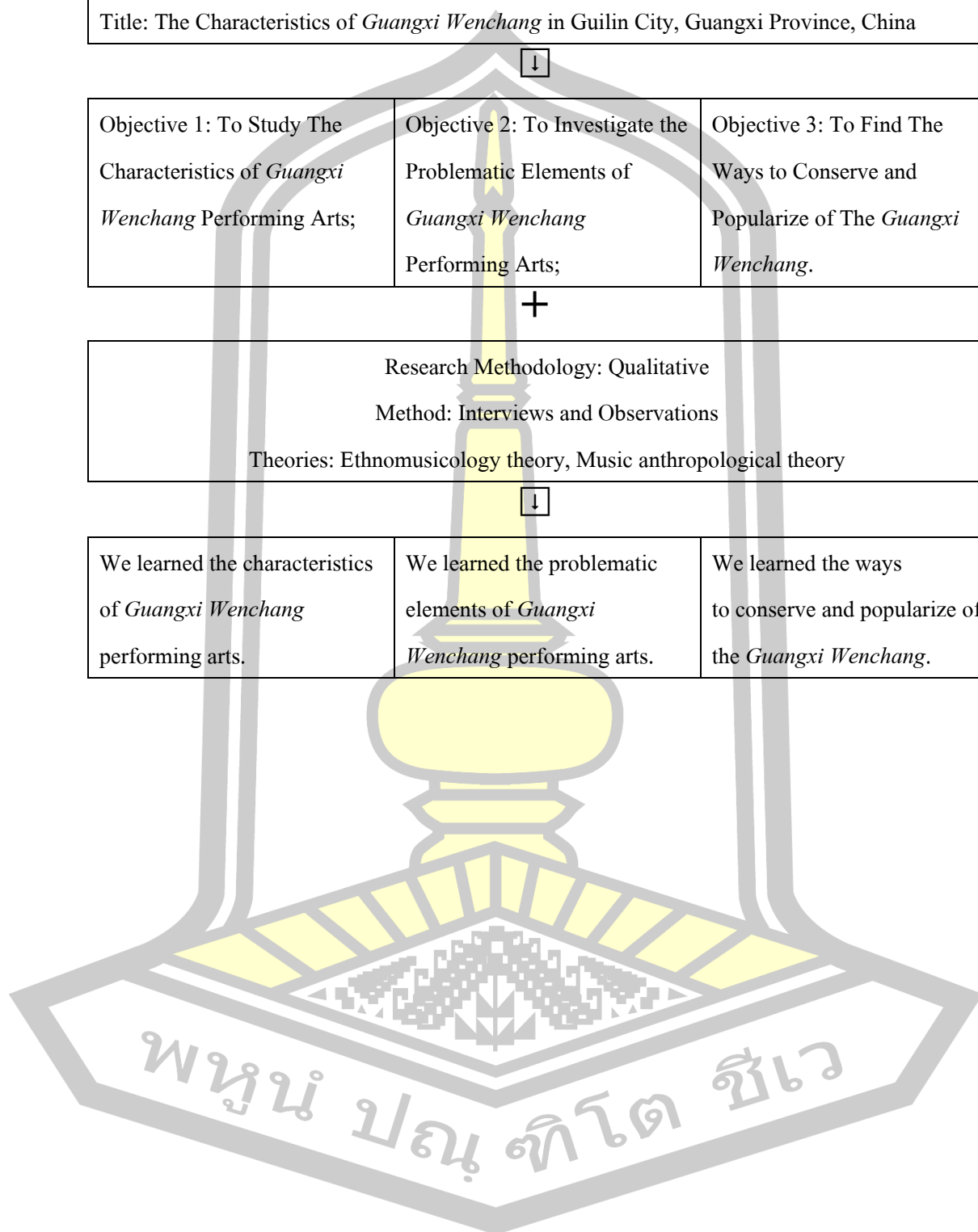
Objective 1: To Study The Characteristics of <i>Guangxi Wenchang</i> Performing Arts;	Objective 2: To Investigate the Problematic Elements of <i>Guangxi Wenchang</i> Performing Arts;	Objective 3: To Find The Ways to Conserve and Popularize of The <i>Guangxi Wenchang</i> .
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<p>Research Methodology: Qualitative Method: Interviews and Observations Theories: Ethnomusicology theory, Music anthropological theory</p>
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We learned the characteristics of <i>Guangxi Wenchang</i> performing arts.	We learned the problematic elements of <i>Guangxi Wenchang</i> performing arts.	We learned the ways to conserve and popularize of the <i>Guangxi Wenchang</i> .
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## Chapter II

### Literature Reviews

In this study the author reviewed the relevant documents to obtain the most comprehensive information available to be used in this research. The author has reviewed the following topic: the *Guangxi Wenchang*; the History of *Guangxi Wenchang*; the characteristics of *Guangxi Wenchang* performing arts; the problematic elements of *Guangxi Wenchang* performing arts; the ways to conserve and popularize of the *Guangxi Wenchang*; the Chinese traditional opera; theory.

#### 2.1 Review the *Guangxi Wenchang*

##### 2.1.1) The Origin of *Guangxi Wenchang*

He Hongyu's book "Music rhyme - *Guangxi Wenchang* Music Collection", Wang Zhe's article "On the Foundation and Basic Principles of Preservation of *Guangxi Wenchang*", and Wang Yawei's article "The Research of *Guangxi Wenchang*'s Dissemination" can provide some basis for the origin of *Guangxi Wenchang*.

He Hongyu's book "Music rhyme - *Guangxi Wenchang* Music Collection" makes a detailed collection of the melody and songs of *Guangxi Wenchang*, and introduces the general situation of *Guangxi Wenchang*. (F. G. Y. HE HONG YU, ZHANG MEI., 2003)

*Guangxi Wenchang* originated from Jiangsu province and Zhejiang province. From the content of singing, all the traditional repertoire of *Guangxi Wenchang* tells the stories of Jiangsu Province and Zhejiang Province. For example, "the one-act drama of *Guangxi Wenchang* 'Da Hua Gu (Da means beat, Hua means flower, Gu means drum, the meaning is playing flower drum)', its story is located in Suzhou City, Jiangsu Province. In the one-act drama 'Mai Zahuo (Mai means selling, Zahuo means groceries)', there is a sentence 'Libie Jiexiang Wu Liu Chun, Chang Zou Suzhou Cheng (means leave my hometown five - six years, often go to Suzhou City)'. 'Hu Ge (Hu means lake, Ge means song)' of 'Xiao Diao', its contents are located Hangzhou city of Zhejiang province." (F. G. Y. HE HONG YU, ZHANG MEI., 2003)

In terms of performance form, *Guangxi Wenchang* is similar to "Nan Ci" and "Tan Huang" of Jiangsu Province and Zhejiang Province. "Around the reign of Daoguang in the Qing Dynasty

(1821-1850), there was a kind of 'speaking and singing' form with the main content of sitting and singing 'Kunqu Opera' and spread in Suzhou, known as 'Nan Ci'. It is recorded in 'Hangzhou Yi Feng (refers to Hangzhou legacy of custom)', 'There is a performer of *Nan Ci*, who can speaking and singing ancient and modern books, and can writes seven character sentences, sits in the middle of the stage, sings melodies and plays *San Xian* (*San Xian* means three strings). On his left is the accompaniment *Yangqin*, Each play has four or five acts, who is called Mr. Shuoshu (Shuoshu means tell story).' It is also recorded that 'there are five performers in *Tan Huang*, who are divided into *Sheng*, *Dan*, *Jing* and *Chou* four kinds roles. They are accompanied by *Xianzi*, *Pipa*, *Huqin* and *Guban*. All of them sing opera texts, and they make up another seven character sentence, each play has five or six acts. The situation is the same in *Guangxi Wenchang*." (He Hongyu, Feng Guangyu, Zhang Mei, 2003)

From the perspective of performing customs, "In the past, blind artists and fans of *Guangxi Wenchang* all played huqin melodies - '*Nanlu Guojie Liu*', '*Beilu Guojie Liu*'. They go through the streets to 'sell sing' for subsistence or entertain themselves. This kind of form is called '*Pai Jie* (*Pai* means array, *Jie* means street)'. According to the records of '*Pingtan Tong Kao*': In *Yangji yuan* (a kind of welfare charity in ancient China), there were drummers and *Sanxian* players. They sang '*Nan Ci*' and foraged along the street, it was called '*Pai Mener*' (Volume 2 of '*Beiyu Zhanglu*'). Singing "*Pai Jie*" is very similar to '*Pai Mener* (*Pai* means array, *Mener* means gate or door)'." (He Hongyu, Feng Guangyu, Zhang Mei, 2003)

Wang Zhe's article "On the Foundation and Basic Principles of Preservation of *Guangxi Wenchang*" expounds that *Guangxi Wenchang*, as an intangible cultural heritage, has its unique historical origin and artistic characteristics. In view of the historical background, characteristics and existing difficulties of *Guangxi Wenchang*, we should focus on the basic principles of preservation. We should not only strive to maintain its original appearance and transmit its spirit, but also do a good job in preserving the musician and strengthening the preservation of the system. Starting from "preservation", we can innovate and develop the art of writing field on the basis of transmission. "*Guangxi Wenchang* is a form of folk music performance that existed since the Qing Dynasty. It has a history of more than 200 years." (WANG ZHE, 2009)

Wang Yawei's article "The Research of *Guangxi Wenchang*'s Dissemination" expounds that *Guangxi Wenchang*, as a national intangible cultural heritage, has attracted great attention of

the society. As an art, *Guangxi Wenchang* is quite unique in its development. From the perspective of art communication, it is of great significance for the future development of *Guangxi Wenchang* to think about its disseminators and ways of communication. "There is no doubt that *Guangxi Wenchang* originated from Jiangsu and Zhejiang province." (WANG YA WEI, 2013)

The above contents are reflected the close relationship between the origin of *Guangxi Wenchang* and Jiangsu Province and Zhejiang Province.

#### 2.1.2) The Development Course of *Guangxi Wenchang*

*Guangxi Wenchang* developed from folk melodies/ditties in Ming Dynasty and Qing Dynasty. From the beginning, *Guangxi Wenchang* was a single singing form of singing only ditty and *Yangqin* ditty. Later, it gradually developed into a performance form of singing stories according to characters and roles. The music of *Guangxi Wenchang* is closely combined with Guilin dialect, and influenced by Guilin's profound historical culture and distinctive regional cultural characteristics, it becomes more and more plump. Therefore, the music of *Guangxi Wenchang* not only has lyrical characteristics, but also has narrative function.

For the *Guangxi Wenchang*, the evolution of folk melodies/ditties from the Ming and Qing Dynasties can be roughly divided into three stages:

##### 1) Utilization Stage

The art of *Guangxi Wenchang* draws lessons from other elements of folk art in many aspects. Dong Qi's article "Research on the Artistic Characteristics of Melody and Word in *Guangxi Wenchang*", He Hongyu's book "Guangxi National Series of Intangible Cultural Heritage - *Guangxi Wenchang*", Lu Di's article "A Study on the Origin and Evolution of *Guangxi Wenchang*" provide a basis for this.

Dong Qi's article "Research on the Artistic Characteristics of Melody and Word in *Guangxi Wenchang*" based on the music and libretto of *Guangxi Wenchang*, this paper analyzes and compares *Guangxi Wenchang* with other Guangxi local operas, such as *Guiju* opera and *Caidiao* opera, and explores the artistic style of this unique form of folk art. (DONG QI, 2017)

This article mentioned that "The '*Jianjian Hua* (*Jianjian* means scissors cut, *Hua* means flower)' of *Guangxi Wenchang* '*Xiao Diao*' was originally a melody from the early Qing Dynasty. When it was sung, it had the use of the lining word "*Ai Ya*" and the treatment of repeated sentences and singing at the bottom of the board. It had strong characteristics of Jiangnan folk

songs. Later, in the process of *Guangxi Wenchang* music singing, although its main melody mode structure, melody tonic, etc. have not changed, but in the overall style of the melody, there are some changes." (Dong Qi, 2017)

This article mentioned that "*Guangxi Wenchang* originated from folk songs and ditties of Jiangsu and Zhejiang provinces at first, and retained a lot of Jiangsu and Zhejiang sounds. Later, in the development of singing, local artists continue to modify and add, gradually showing its own artistic characteristics." (Dong Qi, 2017)

He Hongyu's book "*Guangxi National Series of Intangible Cultural Heritage - Guangxi Wenchang*" mentioned in the second page of this book, the artists have gradually formed a habit of singing and accompaniment processing, thus gradually forming the style, characteristics and unique rhyme of *Guangxi Wenchang* in the continuous artistic practice. Almost all the folk ballads of Ming Dynasty and Qing Dynasty existing in *Guangxi Wenchang* have experienced this stage. "With the flow of people, folk songs and melodies of Ming and Qing Dynasties spread from Jiangsu and Zhejiang to Guilin. Influenced by it, folk musicians and artists in Guilin became associated with it, and then absorbed and innovated *Guangxi Wenchang*." (HE HONG YU, 2012)

There are still a large number of melodies / ditties popular from the Ming and Qing Dynasties in *Guangxi Wenchang* melodies / ditties. This book mentioned that "It can be said that *Guangxi Wenchang* is the result of the spread of folk ditty or melody culture in Ming and Qing Dynasties, and its predecessor is ditty. *Guangxi Wenchang* originated from the singing and speaking art in Jiangsu and Zhejiang, so there are many melodies or ditties related to Jiangsu and Zhejiang." (He Hongyu, 2012)

Lu Di's article "A Study on the Origin and Evolution of *Guangxi Wenchang*" expounds that "At the end of Ming and early Qing Dynasty, people from Guangxi brought the local folk melodies / ditties back to Guilin after they arrived in Jiangsu and Zhejiang. Although music has no national boundaries, it needs to be understood by local people and integrated with local culture. Therefore, in the primary stage of its evolution, *Guangxi Wenchang* basically retained the original features of folk ditty in Ming and Qing Dynasties, and transplanted it in to the unformed or forming *Guangxi Wenchang* in the process of transplanting, due to the organic combination of the singing rhyme of the melody and the Guilin discourse tone. "It is found that the predecessor of *Guangxi Wenchang* is not the local art of Guangxi. From its source, *Guangxi Wenchang* and the folk ditties



or melodies in Ming and Qing Dynasties, even the earlier Jin and Yuan folk ditties or melodies, come down in one continuous line. In the middle and late Qing Dynasty, folk ditties or melodies in Ming and Qing Dynasties, especially those from Jiangsu and Zhejiang province, were introduced into northern Guangxi. After a series of localization and personalized development, they gradually emerged. Finally, it became a unique local folk music in Guangxi." (LU DI, 2013)

Mr. Su Junmin (2019, Interviewed) he said that, "The popular folk song '*Jian Jian Hua* (*Jian* means cut; *Hua* means flower)' in the Ming Dynasty, which was popular in Jiangsu and Zhejiang provinces, still retained the lively folk song style in the early singing of *Guangxi Wenchang*. Now, under the influence of dialects, singing speed and rhythm changes, it has evolved into a delicate, delicate, suitable for narration and lyric style of singing and speaking music. For another example, as a variant of *Guangxi Wenchang* '*Jian Jian Hua* (*Jian* means cut; *Hua* means flower)', the melody skeleton of '*Bu Bu Jiao* (*Bu* means step; *Jiao* means charming)' still retains the style of folk ditty, but there are many changes in the singing rhyme and voice production method."

Singing rhyme, voice production method and accompaniment characteristics are the three elements of the music style and characteristics, among which the singing rhyme closely combined with language is in the primary position. The combination of music and language embodies the characteristics of *Quyí* music. *Guangxi Wenchang* is a kind of music based on Guilin Mandarin, which is the most important language in Guangxi. The local language itself is rich in musicality, which lays the foundation for the local characteristics of music. According to the standard of Guilin Mandarin, *Guangxi Wenchang* has developed into delicate and mellow phrases on the basis of natural intonation. From this point of view, the artists in *Guangxi Wenchang* when making use of folk songs in Ming and Qing Dynasty, contain creation, which is the combination of melody and dialect. This creation runs through the whole process of evolution.

The folk ditty of Ming Dynasty and Qing Dynasty, which was transplanted into *Guangxi Wenchang*, can eventually become an organic part of *Guangxi Wenchang* music, is because of the artists long-term application and continuous creation, thus transforming the original features of Ming and Qing Dynasties folk ditties, strengthening and enriching their local color. In addition to the close combination of music and language, the formation of the local color of

*Guangxi Wenchang* music is also closely related to other local folk arts in Guangxi, such as *Caidiao* opera, *Gui* opera.

Mrs. He Hongyu (2019, Interviewed) she said that, "*Caidiao* opera is a folk opera. There are many melodies that are the same as *Guangxi Wenchang* in singing melodies, such as '*Yuediao* (one of the four '*Da Diao*' in *Guangxi Wenchang*)', '*Dao Chun Lai* (*Dao* means say; *Chun* means spring; *Lai* means come)', '*Xian Hua Diao* (*Xian* means fresh; *Hua* means flower; *Diao* means melody)', '*Die Duan Qiao* (*Die* means fall; *Duan* means break; *Qiao* means bridge)' and '*Die Luo Jinqian* (*Die* and *Luo* both mean fall; *Jinqian* means money)' etc."

Mrs. He Hongyu (2019, Interviewed) she said that, "*Gui* opera and *Guangxi Wenchang* is more like a pair of twin sisters, because the performance folk custom of *Guangxi Wenchang* and *Gui* Opera has been transmitted since Daoguang year of Qing Dynasty. In the most prosperous period (1930s), there were nearly 20 blind artists' organizations hanging the '*Wenwu Wanzi* (means *Guangxi Wenchang* and *Gui* opera)' signboard in Guilin, and there were more than 20 troupes formed by professional and non-professional people. This form of singing makes two different forms of art absorb and melt each other day by day. For example, some of the singing melodies from *Gui* opera '*Nan Lu* (*Nan* means south; *Lu* means road; one of the singing melodies of *Gui* opera)' have been moved to *Guangxi Wenchang* and be linked with '*Da Diao* (one of the singing melodies of *Guangxi Wenchang*)'. For example, the traditional *Guangxi Wenchang* repertoire '*Bai She Baidou* (*Bai* means white; *She* means snake; *Baidou* means pray to the stars)' uses '*Nan Lu Bei Gong* (one of the singing melodies of *Gui* opera)', '*Yuediao* (one of the four '*Da Diao*' in *Guangxi Wenchang*)', '*Tan Huang* (one of the four '*Da Diao*' in *Guangxi Wenchang*)' - '*Si Xian* (one of the four '*Da Diao*' in *Guangxi Wenchang*)' - '*Nan Lu* (South Road)', and the prelude of '*Nan Lu* (South Road)' has been absorbed and evolved into the prelude of '*Nan Ci* (one of the four '*Da Diao*' in *Guangxi Wenchang*)'. And the prelude and starting sentence of '*Nan Lu Bei Gong*' in *Gui* opera is '*Zhejiang Hong* (means Zhejiang red)' from *Guangxi Wenchang*."

To sum up, due to the artists' long-term utilize and transform the tunes with strong local color, and linked with the folk melodies / ditties of the Ming and Qing Dynasty, they gradually changed into an organic part of *Guangxi Wenchang* music, thus forming the characteristics of *Guangxi Wenchang*.

## 2) Innovation Stage

Every kind of art has experienced innovation in the process of development, and so has *Guangxi Wenchang*. He Hongyu's book "The Melody Rhyming" provides a basis for this.

In the late 1950s, a large number of new melodies with the characteristics of the times appeared in many traditional Chinese *Quyí* and opera. In the same way, *Guangxi Wenchang* has also learned experience from the dramatic "*Ban Qiang Ti / Banshi Bianhua Ti*" music structure, so as to enrich its own music performance function. He Hongyu's book "The Melody Rhyming" mentioned that "Wang Renhe, a famous blind folk artist in Guilin, created 'Nanci Suban' which is use the '*Ban Qiang Ti / Banshi Bianhua Ti*' music structure. He use a melody in the folk ditty of Ming Dynasty and Qing Dynasty as the basic tune and then used refining techniques to organically combine some typical tones and music with the characteristics of *Guangxi Wenchang* Through the expansion and extension of speed, rhythm and melody, he evolved into a series of new melodies. Wang Renhe's creation changed and ended the original single tune structure of *Guangxi Wenchang* music, that is, '*Lianqu Ti*', and appeared a new pattern of '*Ban Qiang Ti / Banshi Bianhua Ti*' and comprehensive music structure combining '*Lianqu Ti*' and '*Ban Qiang Ti / Banshi Bianhua Ti*'." (HE HONG YU, 1995)

The innovation of artistic elements in *Guangxi Wenchang* is the inevitable result of its development, which is in line with the law of historical development. Mr. Wang Renhe has made an important contribution to the innovation and development of *Guangxi Wenchang*.

## 2.2 Review the Characteristics of *Guangxi Wenchang* Performing Arts

As a kind of Chinese folk music performing art, the important elements of *Guangxi Wenchang* are stage performance and music. *Guangxi Wenchang* has a long history. It enjoys a high reputation in the world of *Quyí* because of *Guangxi Wenchang*'s rich singing tunes, elegant music and strong melody. *Guangxi Wenchang* always put singing in the first place, highlighting the charm of singing in the combination of accompaniment and singing. The unique historical culture and natural landscape of *Guangxi* gradually formed its unique aesthetic orientation and value selection mechanism. The art of *Guangxi Wenchang*, which has been popular in northern *Guangxi* for a long time, complements and echoes the historical culture and natural landscape of *Guangxi*.

Luo Jing's article "The Singing Characteristics and Inheritance of Guangxi Wenchang", Wang Peimin's article "On the Artistry of Guangxi Wenchang and Its Isomorphism with Northern Gui Culture", Ning Hongxia's article "From Wang Renhe's 'Sixteen character formula', on the Singing Art of Guangxi Wenchang", Shen Ting's article "On the Historical Evolution and Artistic Characteristics of Guangxi Folk Quyí Wenchang", Wang Peimin's article "On the Artistry of Guangxi Wenchang and Its Isomorphism with Northern Gui Culture", He Hongyu, Feng Guangyu, Zhang Mei's book "Music rhyme — Guangxi Wenchang Music Collection", Zhao Anzhong's article "Guangxi Wenchang Music Brief Introduction ", Qi Pin's paper "Guilin Feature in Guangxi Wenchang Art" have certain reference significance for the study of the characteristics of Guangxi Wenchang.

#### 2.2.1) The Performance of Guangxi Wenchang

Luo Jing's article "The Singing Characteristics and transmission of Guangxi Wenchang" expounds that Guangxi Wenchang is a kind of performance art developed on the basis folk songs of Ming and Qing, which is mainly composed of singing. It has a long history, elegant text, beautiful melody, subtle and delicate, and enjoys the reputation of "a pearl in the treasure house of Quyí (Chinese folk art form)". (LUO JING, 2011)

Wang Peimin's article "On the Artistry of Guangxi Wenchang and Its Isomorphism with Northern Gui Culture" expounds that "Guangxi Wenchang is a kind 'Singing Opera' of Chinese folk art form, also known as 'Wenchang', 'Wen Wanzi',' (WANG PEI MIN, 2010)

The article introduces the historical background of Guangxi Wenchang, and discusses the importance of singing skills and playing instruments skill of Guangxi Wenchang. "Speaking and singing are in the main position in the Guangxi Wenchang, and accompaniment music is in the subordinate position. On the basis of complementing each other between the instruments and the singers, we can flexibly handle the music according to the needs, and fully show the artistic charm of the performer's singing." (WANG PEI MIN, 2010)

Ning Hongxia's article "From Wang Renhe's 'Sixteen character formula', on the Singing Art of Guangxi Wenchang" expounds that the singing is the soul of Guangxi Wenchang, which has unique artistic charm and very high research value. Mr. Wang Renhe, the master of Guangxi Wenchang, wrote the "Sixteen Character formula" - "Yi Xin Dai Sheng, Yi Sheng Chuan Qing, Sheng Qing Bing Mao, Zi Zheng Qiang Yuan". It means When singing, we should have emotion,

voice and emotion are mutual, and the words should be clear, which embodies the singing requirements of Guangxi Wenchang and plays a guiding role in the singing and teaching of Guangxi Wenchang. "No matter it is 'Zuo Chang (Zuo means sitting, Chang means singing)', 'Li Chang (Li means standing, Chang means singing)', 'Zou Chang (Zou means walking, Chang means singing)' or 'Wenchang Gua Yi (also called Wenchang Xi, Gua means hanging; Yi means clothing/costumes, here the meaning is wear costume to perform)', it is inseparable from 'singing'." (NING HONG XIA, 2018) From this information, we can know that singing plays an important role in the performance of Guangxi Wenchang. Singing is an important part of the performing art of Guangxi Wenchang.

Shen Ting's article "On the Historical Evolution and Artistic Characteristics of Guangxi Folk Quyi Wenchang" expounds that "the unique artistic value of Guangxi Wenchang, the most influential and representative form of singing in northern Guangxi, from the historical evolution, artistic characteristics and development of Guangxi Wenchang. "Before the 1950s, Guangxi Wenchang decided the number of singers according to the characters in the script, and each person played a role. Most of the singing forms are 'Zuo Chang (sitting singing)'." (SHEN TING, 2015)

Because there is a special form in the performance forms of Guangxi Wenchang, that is "Wenchang Xi (Wenchang Opera)". It is a kind of immature local opera created by some amateurs, and there are many elements of mainstream opera in terms of performance style. Mr. Pang Jianning (2019, Interviewed) he said that "The 'Wenchang Xi (Wenchang Opera)' is immature Chinese traditional opera.". Therefore, it is necessary to review Chinese traditional opera. Chen Ji and Liu Jie's article "On the Evolution of Chinese Opera and Its Development Prospects", Fu Jialu's article "On the Historical Origin of Ancient Chinese Opera", He Yuren's article "Historical Review of Traditional Chinese Opera in 20th Century", Wang Haowen's paper "On The Transmission and Development of Chinese Opera" has certain reference significance for the study of Guangxi Wenchang.

The above materials provide a certain basis for the performing art research of Guangxi Wenchang.

### 2.2.2) The Music of Guangxi Wenchang

He Hongyu, Feng Guangyu, Zhang Mei's book "Music rhyme — Guangxi Wenchang Music Collection" gives a detailed introduction to Guangxi Wenchang, and analyze some of the

vocal repertoires and instrumental repertoires in Guangxi Wenchang. (F. G. Y. HE HONG YU, ZHANG MEI,, 2003)

"The music of Guangxi Wenchang is the soul of Guangxi Wenchang, which is composed of two parts: singing melodies and instrumental melodies.....Singing melodies themselves can be divided into 'Da Diao' and 'Xiao Diao'." (He Hongyu, Feng Guangyu, Zhang Mei, 2003)

"Instrumental melodies is the melodies played by instruments, commonly known as Guochang music." (He Hongyu, Feng Guangyu, Zhang Mei, 2003)

Zhao Anzhong's article "Guangxi Wenchang Music Brief Introduction" discusses the music characteristics and types of Guangxi Wenchang. "Guangxi Wenchang music is a kind of speaking and singing art which is popular in northern Guangxi. Guangxi Wenchang music is divided into four parts: 'Da Diao', 'Xiao Diao', and instrumental music." (ZHAO AN ZHONG, 2004)

Qi Pin's paper "Guilin Feature in Guangxi Wenchang Art" introduces the historical background of Guangxi Wenchang, and discusses that Guangxi Wenchang has the characteristics of complementing each other in libretto and Guilin local language, which is very rhymed. Moreover, most of the new works of Guangxi Wenchang are based on the landscape of Guilin, which is rich in Guilin cultural characteristics. The creators of Guangxi Wenchang are mostly local musicians, and their musical temperament exudes Guilin culture. "Guangxi Wenchang, with its tenacious vitality, has been influencing the cultural life of Guilin people. The reason is that its music style makes people feel its charm easily Because its melody is closely linked with Guilin dialect intonation, it is the representative of Guilin's unique music style." (QI PIN, 2018)

The above materials provide a basis for the research of Guangxi Wenchang music.

### **2.3 Review the Problematic Elements of *Guangxi Wenchang* Performing Arts**

There will be some problems in the development of any folk art. He Zhengrong's article "On the Self-organization of Chinese Traditional Music A Case Study of *Wenchang* of Daxu Town in Guilin", Liang Xiaoyong's article "A Study on the Preservation and Development of *Guangxi Wenchang*", Sun Jiaqin, Tang Zhi's article "A Study of the Living Preservation of *Guangxi Wenchang* Folk Art - A case of Lipu County", Xiao Zijuan's article "Development Countermeasures of Local Opera and *Quyí* Publishing under the Background of Media Convergence - Taking

*Guangxi Wenchang* as An Example" provide a reference basis for research the problematic elements of *Guangxi Wenchang* performing art.

He Zhengrong's article "On the Self-organization of Chinese Traditional Music A Case Study of *Wenchang* of Daxu Town in Guilin" expounds that "The development of Chinese traditional music culture is restricted by the internal and external living conditions. The deterioration of cultural environment can lead to the virtual self-identity system of a culture, and the change of social and cultural fashion will make the social status of a culture change. The similarities between Chinese traditional music culture and biology lie in that their lives are also fragile. The deterioration of the living environment of traditional music culture depends on their self-healing system, which is difficult to resist the social and cultural risks, and needs the external support of the state to help them repair." (HE ZHENG RONG, 2011)

Liang Xiaoyong's article "A Study on the Preservation and Development of *Guangxi Wenchang*" expounds that as a national intangible cultural heritage, the preservation of *Guangxi Wenchang* has a long way to go. There are two aspects of work that are very important: one is to train and select excellent actors; the other is to train and select excellent actors; Second, expand and strengthen the mass base. They complement each other and are indispensable. The article mentioned that *Guangxi Wenchang* is not popular among young people. "When we interviewed on the streets of Guilin, many young people shook their heads and said that they had never heard of it. A classmate in our class, who lives in Lipu County, was asked if he had heard of *Guangxi Wenchang*. He said he didn't know what *Guangxi Wenchang* was. After showing him the video of *Guangxi Wenchang*, he suddenly realized that he had seen it when he was a child, but he didn't know it was called *Guangxi Wenchang*. Now he seldom sees it." (LIANG XIAO YONG, 2010)

Sun Jiaqin, Tang Zhi's article "A Study of the Living Preservation of *Guangxi Wenchang* Folk Art - A case of Lipu County" expounds that *Guangxi Wenchang* folk art is a pearl in the field of ballads. Although it has been in the list of representative projects of folk art project of the national intangible cultural heritage since 2008, it still faces many problems such as almost no successor. This study is based on a successful case of living preservation *Guangxi Wenchang* in Lipu county, which is the first named "Hometown of Chinese Folk Art Forms" in Guangxi and the cradle of *Guangxi Wenchang* folk art. On the basis of Lipu County, a new mixed living preservation mode is proposed, composed of companies, colleges, governments, successors and audience, in order to

provide an alternative path for the research of living preservation for *Guangxi Wenchang*. The article mentioned that the preservation mode of *Guangxi Wenchang* is too conservative. "At present, the preservation of *Guangxi Wenchang* is facing a severe test. The existing preservation measures mainly focus on the static preservation mode such as rescue and exhibition mode, especially the static preservation mode of exhibition museum. Because it ignores the 'Living' characteristics of *Guangxi Wenchang*, the preservation effect is not ideal." (SUN JIA QIN, 2016)

Xiao Zijuan's article "Development Countermeasures of Local Opera and *Quyí* Publishing under the Background of Media Convergence - Taking *Guangxi Wenchang* as An Example" expounds that in the era of media convergence, local opera is facing publishing and transmission crisis. Typical case studies may bring enlightenment. Taking *Guangxi Wenchang* as an example, this paper makes an in-depth analysis of the current situation and existing problems of the publishing of local opera and folk art, and combined with the publishing experience of excellent local opera and folk art, puts forward the development countermeasures of the publishing of local opera and folk art under the new situation of media integration. This article mentioned that *Guangxi Wenchang* can't keep up with the times in propaganda. "The dissemination and transmission of *Guangxi Wenchang* is facing great difficulties. The audio-visual materials of *Guangxi Wenchang* are scarce, and the publications of audio-visual products are also very few." (XIAO ZI JUAN, 2018)

#### **2.4 Review the Ways to Conserve and Popularize of the *Guangxi Wenchang***

Like other intangible cultural heritages, *Guangxi Wenchang* is also facing a situation that is difficult to continue to develop, and needs the support and help of all sectors of society. Chen Yinghong's article "On the Preservation of Cultural Heritage from the Perspective of Cultural Heritage Day - Taking Guangxi as an Example ", Chai Lundang's article "A Study of the Living Preservation of *Guangxi Wenchang* Folk Art", Wang Jushan's book "Introduction to Intangible Cultural Heritage", Zhang Liqun's article "Value and Measures in Preservation of *Guangxi Wenchang* Intangible Culture Heritage" provide a reference basis for the preservation and promotion of *Guangxi Wenchang*.

Chen Yinghong's article "On the Preservation of Cultural Heritage from the Perspective of Cultural Heritage Day - Taking Guangxi as an Example " expounds that the establishment of cultural heritage day has played a positive role in promoting the protection of Chinese cultural



heritage. Taking Guangxi as an example, this paper expounds the positive significance of the establishment of cultural heritage day for strengthening and improving the preservation environment of cultural heritage, enhancing the awareness of the whole nation's cultural heritage preservation, arousing the consciousness of the whole society's cultural heritage preservation, and enhancing the national self-confidence and cohesion. At the same time, the article discusses the new thinking and new way of cultural heritage preservation under the new situation, and puts forward that only by further strengthening the "five consciousness", can the sustainable development of cultural heritage preservation be realized. "Cultural heritage contains the ideological essence of Chinese civilization and lofty national spirit, and embodies the wisdom and traditional virtues of all nations. The preservation of Chinese cultural heritage is the need of transmitting the excellent traditional culture of the nation, maintaining the spiritual support of the whole nation, transmitting and carrying forward the traditional virtues and national spirit, and preserving the spiritual home of the Chinese nation." (CHEN YING HONG, 2009)

Chai Lundang's article "A Study of the Living Preservation of *Guangxi Wenchang* Folk Art" discusses that in order to fundamentally solve the current situation of *Guangxi Wenchang* in the cracks of social and cultural life, we must pay attention to the conservation and popularization of *Guangxi Wenchang* to the height of the rule of law, and have a set of operable and living preservation strategies. "Strengthen the preservation and transmission consciousness of local intangible cultural heritage;.....Rescue and preserve the artistic research achievements of the second generation of *Guangxi Wenchang* musicians, and present their digital living state;.....Develop and innovate diversified expression forms of *Guangxi Wenchang* music, and live it with a sense of the times;.....Relying on the local colleges and universities in Guilin to build the communication base of *Guangxi Wenchang*, we can transmit and spread it radiately." (CHAI LUN DANG, 2018)

Wang Jushan's book "Introduction to Intangible Cultural Heritage" introduces the concept and characteristics of intangible cultural heritage, classification and research methods, intangible cultural heritage preservation and its principles, methods, intangible cultural heritage preservation related issues, international intangible cultural heritage preservation methods and experiences, and shares relevant experience in intangible cultural heritage declaration, management and development. "The 'Living' of intangible cultural heritage means that it has been in the process of

development and change since its birth, which makes intangible cultural heritage projects present different characteristics in different historical times and situations." (WANG JU SHAN, 2012)

Zhang Liqun's article "Value and Measures in Preservation of *Guangxi Wenchang* Intangible Culture Heritage" discusses that *Guangxi Wenchang* is a representative of folk art and drama. It has a long history and tradition and profound cultural aesthetic connotation. Its elegant and popular performance characteristics and rich and colorful art content make it still exude charm and value in the difficult and tortuous development. In the face of the crisis and challenge brought by the economic and cultural transformation of modern society, we should base on "preservation" to better transmit and carry forward this valuable heritage, formulate preservation measures from the height of cultural strategic development, and provide practical system, mechanism and policy guarantee. (ZHANG LI QUN, 2010)

This article mentioned that "As a representative of traditional folk art and local opera, *Guangxi Wenchang* has historical and cultural value and significance worthy of preservation; *Guangxi Wenchang*, as a folk art and opera, has the realistic value and significance of the representative works of folk culture worthy of preservation;.....*Guangxi Wenchang* is facing the survival crisis and dilemma under various pressures and challenges, which has the value and significance of cultural heritage preservation." (Zhang Liqun, 2010)

This article mentioned that "We should strengthen the preservation of the system, mechanism and policy of *Guangxi Wenchang*, and establish a long-term mechanism of institutionalized preservation;.....We should strengthen the construction of display and demonstration venues for the preservation of *Guangxi Wenchang*, and form a symbolic materialized achievement and cultural landmark;.....Rescue excavation of *Guangxi Wenchang* resources, and further do a good job of census, research, sorting out the work.;.....Taking advantage of Guilin's tourism advantages and strengthening the preservative development of *Guangxi Wenchang*, a joint development mode of tourism and performing arts is formed;.....Strengthen the theoretical research of *Guangxi Wenchang*, so that the practical exploration and theoretical research develop simultaneously." (Zhang Liqun, 2010)

## 2.5 Review the Theories

Alan P. Merriam's book "The Anthropology of Music", Stephen Cottrell's article "Ethnomusicology and the Music Industries: An Overview", Tan Sooi Beng's article "Activism in southeast Asian ethnomusicology: empowering youths to revitalize traditions and bridge culture barriers", Timothy Rice's book "Ethnomusicology: A Very Short Introduction" provide a reference for the theoretical research direction of *Guangxi Wenchang*.

Alan P. Merriam's book "The Anthropology of Music" discusses The Study of Ethnomusicology, Theory for Ethnomusicology, Method and Technique, Concepts and Behavior, The Study of Song Texts, Uses and Functions, Music as Symbolic Behavior, Aesthetics and the Interrelationship of the Arts, Music and Culture History, Music and Cultural Dynamics. (ALAN P. MERRIAM, 1964)

"that ethnomusicology is approachable from two directions, the anthropological and the musicological." (Merriam Alan P, 1964)

"Ethnomusicology has concentrated its efforts primarily upon music sound and structure, thus emphasizing its musicological component and in great part ignoring the anthropological." (Merriam Alan P, 1964)

"understanding both of the products and processes of man's life, precisely because music is simply another element in the complexity of man's learned behavior. Without people thinking, acting, and creating, music sound cannot exist; we understand the sound much better than we understand the total organization of its production." (Merriam Alan P., 1964)

"The folklorist is as involved with the techniques of diffusion analysis as is the ethnomusicologist;...understanding why man behaves as he does, and to reach that understanding it seems evident that in the future as in the past we shall have to probe many identical problems." (Merriam Alan P., 1964)

"As in any other field of study, the work of the ethnomusicologist is divided roughly into three stages, given the prior planning and preparation of the project at hand. The first of these lies in the collection of data, and in the case of ethnomusicology this has most often meant work in the field outside Europe and America, though there have been exceptions to this general rule. The collection of field data involves the complex and multiple problems of the relation of theory to method, research design, methodology, and technique, as well as other problems existing in all

disciplines which follow patterns of research more rigorous than intuitive." (Merriam Alan P., 1964)

"Second, once the data have been collected, the ethnomusicologist normally subjects them to two kinds of analysis. The first is the collation of ethnographic and ethnologic materials into a coherent body of knowledge about music practice, behavior, and concepts in the society being studied, as these are relevant to the hypotheses and design of the research problem. The second is the technical laboratory analysis of the music sound materials collected, and this requires special techniques and sometimes special equipment for the transcription and structural analysis of music." (Merriam Alan P., 1964)

"Third, the data analyzed and the results obtained are applied to relevant problems, specifically in ethnomusicology and more broadly in the social sciences and the humanities. In this over-all procedure, ethnomusicology does not differ significantly from other disciplines. Rather, it is in the use of its special techniques, and perhaps particularly in the necessity for welding together two kinds of data—the anthropological and the musicological—that ethnomusicology is unique." (Merriam Alan P., 1964)

Bruno Nettl expounded the method of collecting data in his books:

"gathering the raw material through the work of transcription and analysis to description of musical style and the study of music in culture. " (NETTL BRUNO, 1964)

"Fieldwork is a kind of sampling." (NETTL BRUNO, 2005)

Stephen Cottrell's article "Ethnomusicology and the Music Industries: An Overview" mentioned that "Ethnomusicology has long demonstrated a close relationship with various elements of music and sound technology." (COTTRELL, 2010)

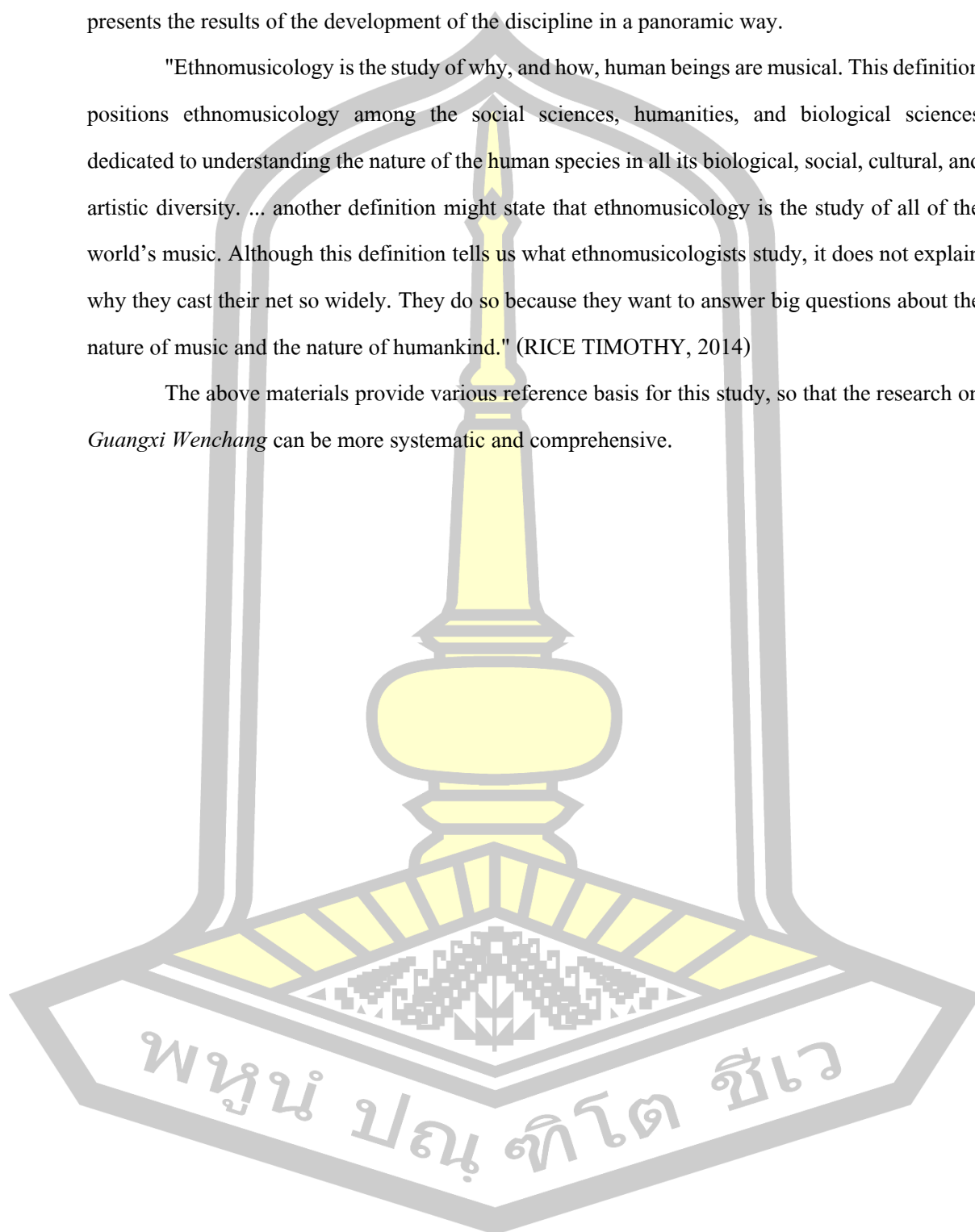
Tan Sooi Beng's article "Activism in southeast Asian ethnomusicology: empowering youths to revitalize traditions and bridge culture barriers" mentioned that "...the maintenance of cultural diversity and the promotion of tolerance among youths in multiethnic societies." (TAN SOOI BENG, 2008)

Rice Timothy's book "Ethnomusicology: A Very Short Introduction" includes the definition of ethnomusicology, explains the research scope and methods in detail, and reflects the author's personal academic thinking and discussion mode. There is no lack of open discussion on

the practical problems faced by Ethnomusicology in modern and post-modern speculation, and presents the results of the development of the discipline in a panoramic way.

"Ethnomusicology is the study of why, and how, human beings are musical. This definition positions ethnomusicology among the social sciences, humanities, and biological sciences dedicated to understanding the nature of the human species in all its biological, social, cultural, and artistic diversity. ... another definition might state that ethnomusicology is the study of all of the world's music. Although this definition tells us what ethnomusicologists study, it does not explain why they cast their net so widely. They do so because they want to answer big questions about the nature of music and the nature of humankind." (RICE TIMOTHY, 2014)

The above materials provide various reference basis for this study, so that the research on *Guangxi Wenchang* can be more systematic and comprehensive.



## Chapter III

### Research Methodology

#### 3.1 Research Scope

The scope of the interview and observation was Guilin city. The population of Guilin is about 5.4 million.

##### 3.1.1) Content

Through the study of the characteristics of Guangxi Wenchang performing arts, the problematic elements of Guangxi Wenchang performing arts, the ways to conserve and popularize of the Guangxi Wenchang, we have a comprehensive and in-depth understanding of Guangxi Wenchang.

##### 3.1.2) Research Site/Location

This research is conducted at Guilin city, Guangxi province, China. (As shown in Figure 1 and Figure 2)

##### 3.1.3) Method

The methods used to collect data in this collection of Guangxi Wenchang mainly include qualitative and methods of research, interview methods, observation and the method of literature review. And researches of this dissertation are conducted based on objective facts and qualitative analysis.

In order to collect information better, I consulted the contact information of five informants in advance through my friend's uncle, and contacted them. They were Mrs. He Hongyu, Mr. Su Junmin, Mr. Pang Jianning, Mr. Gong Yi and Mrs. Li Meimei. The scope of the interview and observation was Guilin.

Before the interview, I prepared a camera, a camcorders, a mobile phone, gifts and money for the interview to go smoothly.

Guilin city is chosen as the research site because it is an important economic and cultural tourism center of Guangxi. According to the popularity, professionalism and the respondents health status, the author chose Mrs. He Hongyu as the key informant. As Mr. Su Junmin, Mr. Pang Jianning, Mr. Gong Yi are currently taking part in more Caidiao opera performances in Guilin, the

author chose them as casual informants. Mrs. Li Meimei is a amateur of Guangxi Wenchang so the author chose her as the general informant.

#### 3.1.4) Informants

The objectives of the dissertation is: To Study the Characteristics of Guangxi Wenchang Performing Arts; To Investigate the Problematic Elements of Guangxi Wenchang Performing Arts; To Find the Ways to Conserve and Popularize of the Guangxi Wenchang. So, for the key informant, I contacted a senior, prestigious, veteran performance artist of Guangxi Wenchang, her name is He Hongyu. For the casual informants, I contacted three artists who are still performing Guangxi Wenchang, they are Mr. Su Junmin, Mr. Pang Jianning and Mr. Gong Yi. For the general informant, I contacted one amateur with some knowledge of Guangxi Wenchang, Mrs. Li Meimei.

#### 3.1.5) Time Schedule of Field Research

In March 2019, the author collected materials on the internet and in the library, prepared field survey materials and started this dissertation.

From June.2019 - Dec.2019 and Oct.2020 - Nov.2020, the author did the fieldwork and continued gathered data on the internet.

### 3.2 Research Process

#### 3.2.1) Research Tools

Interview form and observation form.

#### 3.2.2) Data Collecting

- 1) I collected data from the internet and Library.
- 2) I collected data from the fieldwork, which including questionnaire, interview, dissertation data collection and literature analysis.

#### 3.2.3) Data Management

- 1) I classify the data from the internet, library and fieldwork.
- 2) I check the internet documents and library documents from the official internet.
- 3) I check the fieldwork documents from the official internet and documents from the university.

#### 3.2.4) Data Analysis

1) I analyze the documents from the internet and library to survey the characteristics of *Guangxi Wenchang* performing arts.

2) I analyze the documents from the internet and library and fieldwork to survey the problematic elements of *Guangxi Wenchang* performing arts.

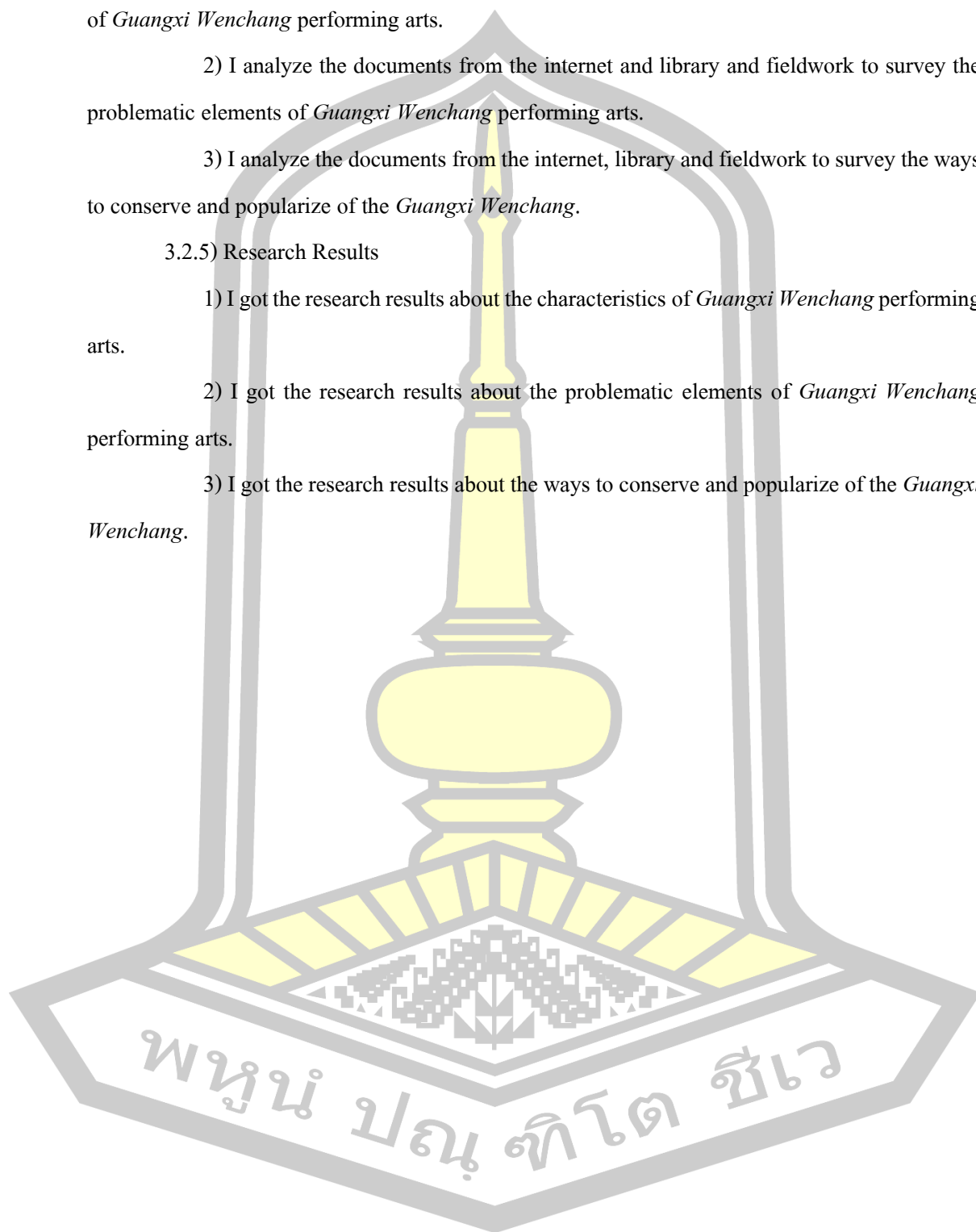
3) I analyze the documents from the internet, library and fieldwork to survey the ways to conserve and popularize of the *Guangxi Wenchang*.

#### 3.2.5) Research Results

1) I got the research results about the characteristics of *Guangxi Wenchang* performing arts.

2) I got the research results about the problematic elements of *Guangxi Wenchang* performing arts.

3) I got the research results about the ways to conserve and popularize of the *Guangxi Wenchang*.





## Chapter IV

### The Characteristics of *Guangxi Wenchang* Performing Arts

According to the information from Mrs. he Hongyu, *Guangxi Wenchang* belongs to the category of "Singing Drama" in "*Quyí* (Chinese folk art forms)". In other words, *Guangxi Wenchang* mainly uses singing to express the story plot and emotion. The reason is that in the beginning, *Guangxi Wenchang* was performed by one or several blind artists. They didn't have dramatic body performance. They mainly relied on singing and playing to show a certain story plot part in a drama. Therefore, singing is the most important performing skill in the performing arts of *Guangxi Wenchang*.

Mr. Pang Jianning (2019, Interviewed) he said that "In the past, *Guangxi Wenchang* artists had high singing skills. Some artists could even sing high C, and no matter of them were male and female." It can be seen that the performance of *Guangxi Wenchang* has high requirements for the singing skills of actors, and superb singing is also a feature of *Guangxi Wenchang*.

Mr. Pang Jianning (2019, Interviewed) he said that "Except the '*Wenchang Xi* (*Wenchang Opera*)' makeup style used was based on *Yue Opera*. The '*Zuo Chang* (Sitting Singing)', '*Li Chang* (Standing Singing)' and '*Zou Chang* (Walking Singing)' are all use ordinary makeup style." From this information, we can know that the makeup of *Guangxi Wenchang* during the performance is a light makeup style, not heavy makeup.

The performing arts of *Guangxi Wenchang* include music and performance forms. During the performance, the performers spoke and sang. The performance form of *Guangxi Wenchang* refers to its performance activities. Mainly reflected in its performance form. Its performance form is mainly "Singing", and during the performance process there is also "Speaking" parts. Generally speaking, the actors in *Guangxi Wenchang* should not be too fat. In terms of clothing, actors can wear long gown and actresses can wear cheongsam. They don't need to wear gorgeous costumes like traditional Chinese opera.

This chapter mainly introduces and analyzes the performance forms, performing roles, the sects and music of *Guangxi Wenchang*:

#### 4.1 Classification of Performing Forms

There are four performance forms of Guangxi Wenchang: "Zuo Chang (Zuo means sitting, Chang means singing)", "Li Chang (Li means standing, Chang means singing)", "Zou Chang (Zou means walking, Chang means singing)" and "Wenchang Xi (means Wenchang Opera, also called Wenchang Gua Yi)". "No matter it is 'Zuo Chang', 'Li Chang', 'Zou Chang' or 'Wenchang Gua Yi (Gua means hanging; Yi means clothing/costumes, here the meaning is wear costume to perform)', it is inseparable from 'singing'." (Ning Hongxia, 2018) Guangxi Wenchang is a kind of folk music art with high requirements for actors. It requires actors to have superb singing skills, know play at least one musical instrument, have basic physical coordination.

##### 4.1.1 "Zuo Chang (Sitting Singing)"

Previously, most of the performers in Guangxi Wenchang were blind people. Because of their physical defects, they could only "Sitting Singing", that is, sit to sing and perform. Therefore, the singing skills of the actors are particularly important. Mrs. He Hongyu (2019, Interviewed) she said that, "Each performer plays a role, each performer plays an instrument. 'Zuo Chang (Zuo means sitting; Chang means singing)' attaches great importance to performers' singing skills. For a performer, if he (she) has a high level singing skill, than he (she) even can perform a play just by himself (herself)." (As shown in Figure 1) It can be seen that "Sitting Singing" has very high requirements for the singing skills of actors.

"Sitting singing" will give the audience a feeling of quiet listening to the story. The number of actors depends on the needs of the singing plot. The actors will not have too many body movements, but each of them need play a musical instrument while singing. Therefore, the actors have to practice hard every day to make the performance perfect for the audience.

พหุบัณฑิต ชีวะ



Figure 1. "*Zuo Chang* (Sitting Singing)"

retrieved from <https://m.bilibili.com/video/av413008275?bsource=sogou&fr=seo.bilibili.com>

#### 4.1.2) "*Li Chang* (Standing Singing)"

Mrs. He Hongyu (2019, Interviewed) she said that, "The performers mainly to sing and merge simple body movements to perform, it's called '*Li Chang* (*Li* means standing; *Chang* means singing)'. One type is that several people play musical instruments and only one people singing. Another type is that several people playing musical instruments, two or three people singing. After the 1950s and 1960s, as *Guangxi Wenchang* entered the theatre to perform, the form of performance began to change. The performers performed with play '*Yun Ban* (*Yun* means cloud; *Ban* means board)' or '*Diezi* (means dish)' rhythmically and sing, and accompanied by small bands, and dancing." (As shown in Figure 2)

In fact, simply put, "standing singing" is to let the actors stand up and interact with the audience as much as possible. At this time, the scope of actors is no longer blind people, and the groups gradually have certain requirements for appearance when admiring actors.

พหุ ประถมศึกษา



Figure 2. "*Li Chang* (Standing Singing)". The picture provided by Mr. Pang Jianning of Intangible Culture Heritage Center

#### 4.1.3 "*Zou Chang* (Walking Singing)"

According to the information from Mrs. He Hongyu, the "*Zou Chang* (*Zou* means walking; *Chang* means singing)" is a form of performance in which performers wear costumes to perform, and accompany and dance while singing, i.e. "*Zou Chang* (Walking Singing)" is a combination of singing and doing (singing and moving). "*Zou Chang* (Walking Singing)" requires not only good singing skills, but also good body movements. This form greatly enriches the performance of *Guangxi Wenchang* and lays the foundation for the later "*Wenchang Xi* (*Wenchang* Opera)". (As shown in Figure 3)

It can be seen that in order to adapt to the changes of the times and people's continuous pursuit of a better life, the performance form of *Guangxi Wenchang* came into being "Walking singing" actually combines some dance elements on the basis of "standing singing", in order to bring the audience more beautiful and new audio-visual experience.



Figure 3. "*Zou Chang* (Walking Singing)"

retrieved

from [https://v.youku.com/v\\_show/id\\_XMjYxMjIwMDE0OA==.html?x&sharefrom=android&sharekey=000cb7db467031a87f7866aa32a5b7c30](https://v.youku.com/v_show/id_XMjYxMjIwMDE0OA==.html?x&sharefrom=android&sharekey=000cb7db467031a87f7866aa32a5b7c30)

#### 4.1.4 "Wenchang Xi (Wenchang Opera)"

"Wenchang Xi (Wenchang Opera)" is based on the characteristics of the characters to make up and wear costumes to perform. (As shown in Figure 6) It is also called "Wenchang Gua Yi (Gua means hanging; Yi means clothing/costumes, here the meaning is wear costume to perform)". Mr. Pang Jianning (2019, Interviewed) he said that "The 'Wenchang Xi (Wenchang Opera)' is developed on the basis of 'Zuo Chang (Sitting Singing)'. 'Wenchang Opera' is immature Chinese traditional opera. The makeup and dress of 'Wenchang Opera' is reference Yue opera to do. Previously, the accompaniment instruments of 'Wenchang Opera' did not use percussion instruments. Later, cause of imitated Gui opera, then gongs and drums percussion instruments were added. It was formed between the end of Guangxu period and Xuantong period in the Qing Dynasty (1908-1911). In 1908, Guangxi Wenchang amateurs began to put on costumes to perform, thus forming 'Wenchang Opera'. 'Wenchang Opera' is mainly performed by the well-off amateurs, who just want to entertain themselves."

Thus, "Wenchang opera" belongs to an innovative form. It combines many other traditional opera elements. Its emergence is mainly due to the innovation of some surplus amateurs. But it cannot be regarded as Guangxi Wenchang in the traditional sense.



Figure 4. "*Wenchang Xi (Wenchang Opera)*"

retrieved from <https://m.bilibili.com/video/av413008275?bsource=sogou&fr=seo.bilibili.com>

#### 4.2 Classification of Performing Roles

Mrs. He Hongyu (2019, Interviewed) she said that, "The performance of Guangxi Wenchang is mainly composed of singing and playing instrument, in which there will be a part of speaking, which is a folk 'Speaking and Singing' art. The number of performers is determined according to the characters in the song book, and each person assumes a role. The role types of Guangxi Wenchang can be divided into 'Sheng', 'Dan', 'Jing' and 'Chou'."

According to the information from Mrs. He Hongyu, the roles of Guangxi Wenchang as following:

4.2.1) "Sheng" refers to male roles, which are divided into "Lao Sheng", "Xiao Sheng", "Wu Sheng" and "Wawa Sheng".

"Lao Sheng": mainly plays the role of the emperor and the middle-aged and old people who are gentle and weak.

"Xiao Sheng": mainly plays the young and handsome male role.

"Wawa Sheng": mainly playing the role of children in the play.

4.2.2) "Dan" refers to female roles, which can be divided into "Lao Dan", "Xiao Dan", "Zheng Dan", "Hua Dan", "Wu Dan" and "Cai Dan".

"Lao Dan": mainly plays the role of elderly women.

"Xiao Dan": mainly plays the young girl.

"Zheng Dan": mainly plays the dignified and elegant woman.

"Hua Dan": mainly plays the role of innocent and lively girl or shrewd young woman.

"Cai Dan": mainly plays funny and humorous comedy characters.

4.2.3) "Jing" is mainly playing male roles with outstanding characteristics in character, quality or appearance. Mr. Pang Jianning said in an interview that "the role of 'Jing' in Guangxi Wenchang is relatively rare." (interview time: 14:30, June 6, 2019. as shown in the figure)

4.2.4) "Chou" refers to an ugly character, or the characters who are witty or insidious. Sometimes refers to smart, capable and humorous heroes.

### 4.3 The Sects of *Guangxi Wenchang*

"There are two sects in Guangxi Wenchang, one is the 'Xia Pai (Xia means blind; Pai means sect)', the other one is the 'Guang Pai (Guang means light)'." (He Hongyu, 2012, pp.109) The repertoire is the same between the two sects, but their singing styles are also different. The difference between the two is shown as:

"Xia Pai (blind sect)":

Actors/Actress Status: The poor person or the poor blind person.

The Purpose of Performance: In order to survive, they as position professional performers to perform Guangxi Wenchang.

Performance Form: "Zuo Chang (Sitting Singing)" (the main form of performance for blind performers), "Li Chang (Standing Singing)" and "Zou Chang (Walking Singing)". Professional performers can sing and play musical instruments.

Singing Characteristics: The male performer 's timbre is thick and the whole timbre is relatively uniform. The female performer's timbre is delicate, bright and high-pitched. The singing skills are difficult.

Accompaniment Instrument: Yangqin (dulcimer, the main instrument of Guangxi Wenchang), Pipa (lute), San Xian (San means 'three'. Xian means 'string'), Erhu (erhu) and bamboo flute and so on.

"Guang Pai (light sect)":

Actors/Actress Status: People with affluent families, noble children with certain cultural accomplishments, officials with certain social status.

The Purpose of Performance: Out of their interests, hobbies and entertainment, they formed a team to perform Guangxi Wenchang.

Performance Form: Most of them perform in the form of "Wenchang Xi (Wenchang Opera)".

Singing Characteristics: The performer's timbre is soft and their singing skills are not very difficult.

Accompaniment Instrument: Instruments are very all in readiness and good, even more complete and meticulous than professional teams. For example, "Pipa" has never been used in the accompaniment instruments of blind performers.

#### 4.4 The Music Characteristics of *Guangxi Wenchang*

*Guangxi Wenchang* belongs to "*Lian Qu Ti*". Most of the singing and playing music in traditional Chinese opera belongs to the "*Lian Qu Ti*". The so-called "*Lian Qu Ti* (*Lian* refers to connect, *Qu* means melody, refers to form)" is to connect all kinds of individual pieces of melodies and songs selectively and skillfully, and to filling the text, and then to sing and perform.

The mode composition of *Guangxi Wenchang* belongs to the pentatonic mode of traditional Chinese music. Pentatonic mode, or pentatonic scale, is the scale of Chinese music. The five notes are named as: "*Gong*", "*Shang*", "*Jue*", "*Zhi*", "*Yu*". They are roughly equivalent to the roll-calls of Western music: "do", "re", "mi", "sol", "la".

Move the five notes into an octave in high and low order, and the names of the five notes are as follows:

do re mi sol la

The pitch interval between them: between "*Gong*" and "*Shang*" is major second; between "*Shang*" and "*Jue*" is major second; between "*Jue*" and "*Zhi*" is minor third; between "*Zhi*" and "*Yu*" is major second; between "*Yu*" and "*Gong*" is minor third.

"*Gong*" is a national mode with "*Gong*" pitch as the main tone. The structure of pentatonic mode is as Figure 5:

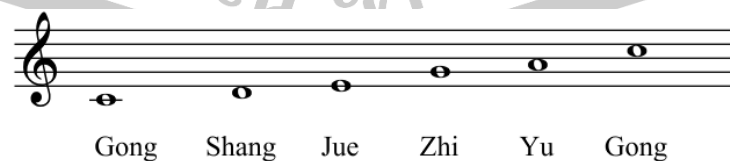


Figure 5. This pentatonic scale was edited by the author.



"Shang" is a national mode with "Shang" pitch as the main tone. The structure of pentatonic mode is as Figure 6:

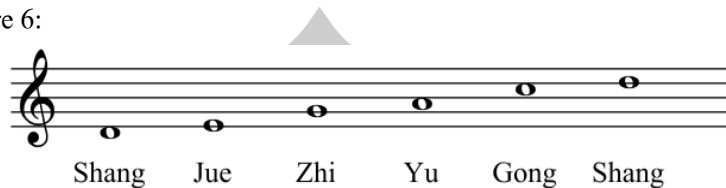


Figure 6. This pentatonic scale was edited by the author.

"Jue" is a national mode with "Jue" pitch as the main tone. The structure of pentatonic mode is as Figure 7:

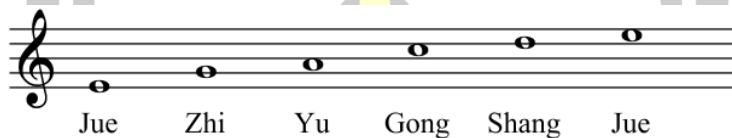


Figure 7. This pentatonic scale was edited by the author.

"Zhi" is a national mode with "Zhi" pitch as the main tone. The structure of pentatonic mode is as Figure 8:

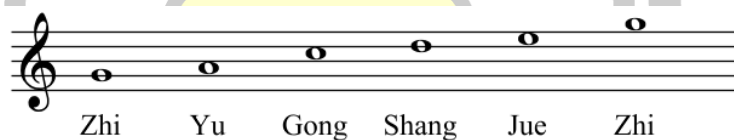


Figure 8. This pentatonic scale was edited by the author.

"Yu" is a national mode with "Yu" pitch as the main tone. The structure of pentatonic mode is as Figure 9:

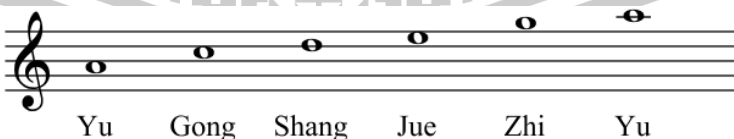


Figure 9. This pentatonic scale was edited by the author.

On the basis of pentatonic scale, the fourth and seventh level notes similar to western music major scale occasionally appear in music, which are generally in an unimportant position or belong to passing notes.

The music types of *Guangxi Wenchang* consists of singing melody and instrumental melody. The singing melody of *Guangxi Wenchang* can be divided into two categories: "*Da Diao* (*Da* means big, *Diao* means melody)" and "*Xiao Diao* (*Xiao* means little/small, *Diao* means melody)". There are more than 20 instrumental music melodies of *Guangxi Wenchang*, which can be used as stage music, quiet music, prelude, character appearance music, interlude, dance music, solo music, accompaniment music, performance music, etc.

#### 4.4.1) The Singing Melody of Guangxi Wenchang - The Types and Characteristics of "Da Diao"

In the traditional Guangxi Wenchang music, there is a sharp contrast between the tonality of the four "Da Diao". "The tonal relationship of the four 'Da Diao' is as follows: 'Yue Diao' as the keynote, do = A. 'Si Xian' as the upper fifth tone base on 'Yue Diao', do = E. 'Tan Huang' and 'Nan Ci' as the upper fourth tone base on 'Yue Diao', do = D. Therefore, only 'Tan Huang' and 'Nan Ci' can be linked and converted to use, while other major tunes generally can not. By the end of Qing Dynasty and the beginning of the Republic of China (1900-1920), with the prosperity of Guangxi Wenchang performance activities, especially the performance of "Wenchang Opera", in order to play conveniently, the "Tan Huang", "Si Xian" and "Nan Ci" becomes the same tonality of upper four degrees, except "Yue Diao". And it's continued to this day." (He Hongyu, 1995)

Mr. Pang Jianning (2019, Interviewed) he said in an interview that "There are many high notes in Guangxi Wenchang, but due to the technical limitations of the singers, some pitch of tunes became down now. Such as 'Yue Diao' and 'Si Xian'"

In the four "Da Diao", except "Nan Ci", the other three "Da Diao" have their own derived tunes, which are called "Duozi (refers to superimposed word)". For example, "Yue Diao Duozi (Yue Diao superimposed word)", "Tan Huang Duozi (Tan Huang superimposed word)" and "Si Xian Duozi (Si Xian superimposed word)". "Duozi (superimposed word)" is often used when the text or singing melody is too long and too much, and the mood needs to change. When used, it can be inserted in the middle of the original melody or used alone until finish the lyrics. Each "Duozi (superimposed word)" has its own melody. Generally, their singing melodies are not very melodic,

but flexible used. Their rhythm is clear, they all 2/4, and their speed are faster a little. Except "Nan Ci" can use "Duozi (superimposed word)" from "Si Xian" and "Tan Huang", the others use their own "Duozi (superimposed word)". "In the 1960s, the famous blind artist Wang Renhe created 'Nan Ci Suban', which is a kind new tune of Guangxi Wenchang with 'Banshi Bianhua (Banshi refers to the form of beat and rhythm in traditional Chinese opera music; Bianhua means change)' as the center. Shen Shanwen of Liuzhou city created the 'Nan Ci Diaoban'. They fill in the blank of didn't have derivative melody and auxiliary melody of 'Nan Ci'." (He Hongyu, 1995)

1) One of the Four "Da Diao" of Guangxi Wenchang - "Yue Diao"

"Yinzi (prelude)" and "Weizi (end)": "Yue Diao" has its own "Yinzi (prelude)" and "Weizi (end)". As shown in Figure 12, from the first to fifth bar is the prelude to "Yue Diao". And from the 32 to the 33 bar is the ending of "Yue Diao". As shown in Figure 23, the first to the fourth bar is another prelude of "Yue Diao". The 143 to the 144 bar is another end of "Yue Diao". The ending pitch is "宮 (Gong)".

The characteristics of melodies: "Yue Diao" is the most commonly used, typical and representative melody in Guangxi Wenchang, and the artists call it "The Basic Melody of Guangxi Wenchang". "Yue Diao" is usual set in F major, G major and A major. The melody is tactful and fluent, beautiful. The rhythm is smooth and steady, and the melody is simple and clear with strong narration. When singing "Yue Diao" at a slow speed, you can express your missing, sighing and melancholy feelings. The singing melody of "Yue Diao" is composed of up and down sentences. The ending of the upper sentence falls on the sound of "sol" or "la", and the ending of the lower sentence falls on the sound of "re". But at the end, the last ending falls on the "do" sound. The number of words in each sentence is the same.

The beat: "Yue Diao" is 4/4 beats.

Example: "Zhui Zhou (also called 'Chen Gu Zhui Zhou', it refers to Chen Miaochang Chasing the ship)" (As shown in Figure 10)

### From "Zhui Zhou" of traditional opera script "Yu Zan Ji"

Recorded by He Hongyu  
Notated by Jiang Baolong

The musical score is written in 4/4 time and consists of 20 numbered measures. The lyrics are as follows:

1  
2  
3  
4  
5  
6  
7  
8 Chen Miao Chang Zuo Shan Tang  
9  
10  
11 Zi Si Xiang Si Xiang Qi  
12  
13 Xiao Pan Lang Zhu Lei Bu Gan  
14  
15  
16  
17  
18  
19 Shou Fu Zhe Yang Liu Shu  
20

Figure 10 -1. Music score example "Yue Diao" - "Zhui Zhou (also called 'Chen Gu Zhui Zhou', it refers to Chen Miaochang Chasing the ship)" (He Hongyu, "The Melody Rhyming", 1995)

The image shows a musical score for a piece titled "Yue Diao" - "Zhui Zhou". The score is written on a single staff in treble clef. It consists of five lines of music, numbered 21 through 33. The lyrics are written below the notes. The lyrics are: GaoSheng, Jiao, Huan, Jiao Yi, Sheng, Lao Shao Zi, Kuai Long, An, Bian. The score includes various musical notations such as notes, rests, and a fermata over the final note.

Figure 10-2. Music score example "Yue Diao" - "Zhui Zhou (also called 'Chen Gu Zhui Zhou', it refers to Chen Miaochang Chasing the ship)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

Supporting the willow tree, she called out, calling for the old boatman to close to the shore.

Variant form:

"Duozi (superimposed word)": Although "Yue Diao" is a kind of music with strong adaptability in expressing emotion, if it is used to express a tortuous and complete story, it will be monotonous and flat if it is sung too much. Therefore, "Yue Diao" need to use the means of rhythm change to organically combine lyric and narrative, so as to show the rich story content of *Guangxi Wenchang* works. In order to enrich the story of the script, the rhythm of the script was changed on the basis of the original "Yue Diao", and then three melodies were derived: "Yue Diao Duozi (Yue Diao superimposed word)", "Shuang Qiang Yue Diao (Shuang Qiang refers to double-sound)" and "Hua Yue Diao (Hua means flower)". As follows:

"Yue Diao Duozi (Yue Diao superimposed word)":

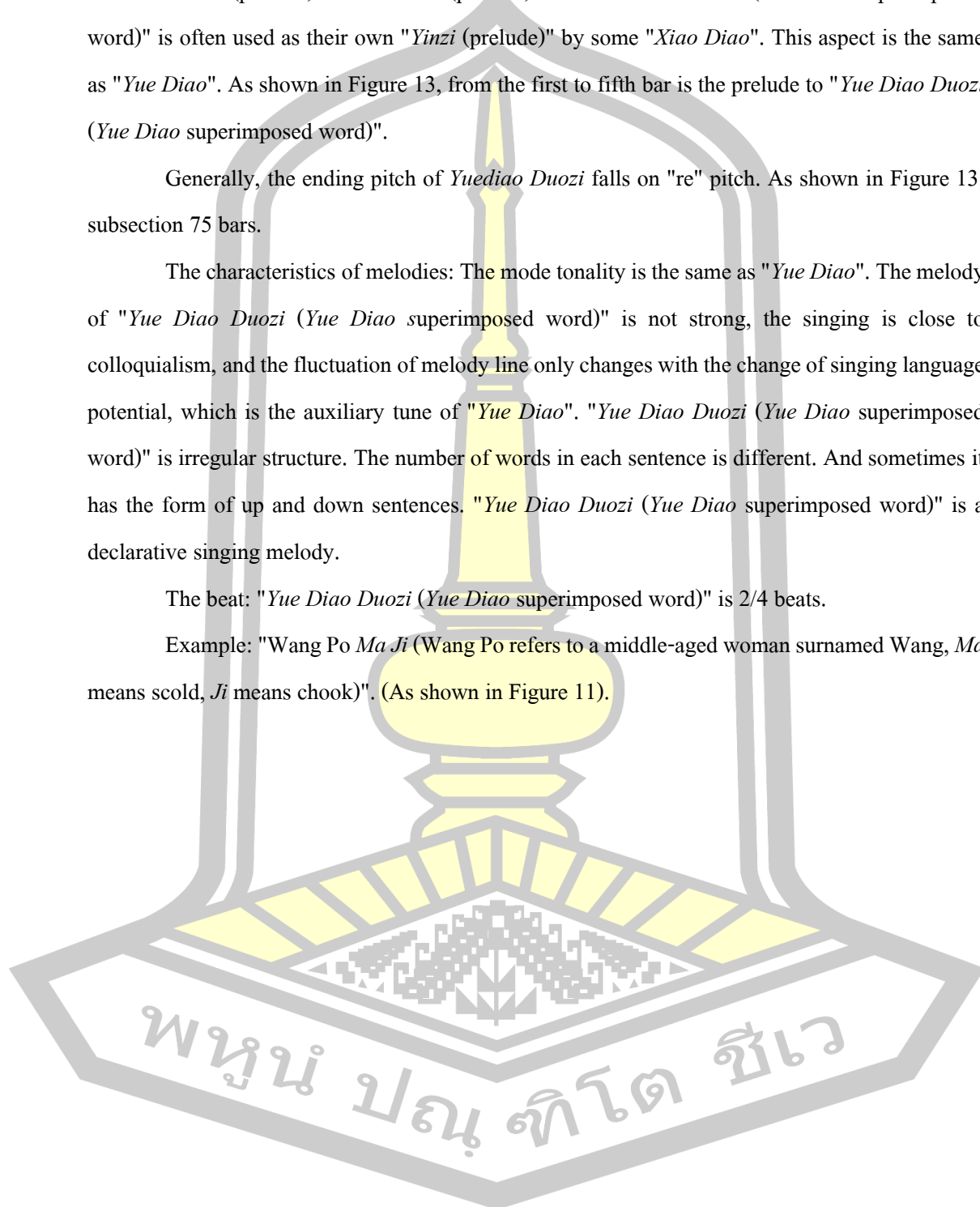
"Yinzi (prelude)" and "Weizi (end)": "*Yue Diao Duozi (Yue Diao superimposed word)*" has its own "Yinzi (prelude)". The "Yinzi (prelude)" of "*Yue Diao Duozi (Yue Diao superimposed word)*" is often used as their own "Yinzi (prelude)" by some "*Xiao Diao*". This aspect is the same as "*Yue Diao*". As shown in Figure 13, from the first to fifth bar is the prelude to "*Yue Diao Duozi (Yue Diao superimposed word)*".

Generally, the ending pitch of *Yuediao Duozi* falls on "re" pitch. As shown in Figure 13, subsection 75 bars.

The characteristics of melodies: The mode tonality is the same as "*Yue Diao*". The melody of "*Yue Diao Duozi (Yue Diao superimposed word)*" is not strong, the singing is close to colloquialism, and the fluctuation of melody line only changes with the change of singing language potential, which is the auxiliary tune of "*Yue Diao*". "*Yue Diao Duozi (Yue Diao superimposed word)*" is irregular structure. The number of words in each sentence is different. And sometimes it has the form of up and down sentences. "*Yue Diao Duozi (Yue Diao superimposed word)*" is a declarative singing melody.

The beat: "*Yue Diao Duozi (Yue Diao superimposed word)*" is 2/4 beats.

Example: "*Wang Po Ma Ji (Wang Po refers to a middle-aged woman surnamed Wang, Ma means scold, Ji means chook)*". (As shown in Figure 11).



## From one-act play "Wang Po Ma Ji"

Recorded by He Hongyu  
Notated by Jiang Baolong

1 2 3 4 5

6 7 8 9 10

LaoNiang A Chi Jiu ZhuanHui Jia Li Zou Dao Fang Li

11 12 13 14

Tuo Le Lao Niang Zhe Jian Mei Mei Yi Qu Dao Mi Gang

15 16 17 18 19

Zha Le Yi Ba Mi Zou Dao Yuan Li Qu Wei Ya Ji Wo

20 21 22 23 24

Jiang Mi Sa Zai Chen Ai Ya Di Ya Da Han San Sheng

25 26 27 28 29

Ni Jiu Lai Chi Ya Mi

30 31 32 33 34

Lao Niang Jin Tian Qian Lai Shu Ya Yi Shu Ji Yi Ya Er

Figure 11-1. Music score example "Yue Diao Duozi (Yue Diao superimposed word)" - "Wang Po Ma Ji (Wang Po refers to a middle-aged woman surnamed Wang, Ma means scold, Ji means chook)" (He Hongyu, "The Melody Rhyming", 1995)

35  
San San Er Yi Yi Er San Si Wu Liu Qi

41  
Qi Liu Wu Si San Er Yi Liu Wu Si San Er Yi Wu Si

46  
San Er Yi Si San Er Yi San Er Yi Er Yi

52  
Lao Niang De Ji Er Shi Ya Shuang De Yuan He Dan Le

57  
Lao Niang Yi Zhi Ji Shi Le Lao Niang Bie De Ji Er Bu Yao

62  
Jin Dan Dan Shi Le Lao Niang Yi Zhi Jiang Xi Mai Lai Zhong Guan

68  
Rong Mao Lv Er Bao Xiao Wu Rou Wu Zhua Ku Jiao De Ji

Figure 11-2. Music score example "Yue Diao Duozi (Yue Diao superimposed word)" - "Wang Po Ma Ji (Wang Po refers to a middle-aged woman surnamed Wang, Ma means scold, Ji means chook)" (He Hongyu, "The Melody Rhyming", 1995)



The meaning of the text:

I came home from the banquet, went to my room and took off this beautiful dress. I catch a handful of rice and went to the yard to feed the chickens. I scattered the rice and yelled three times, Goo Goo Goo Goo Goo Goo, come and eat the rice. I come to count the chickens today, one two three, three two one, one two three four five six seven, seven six five four three two one, six five four three two one, five four three two one, four three two one, three two one, two one. My chickens are even number. Why is one less chicken? It doesn't matter to lose other chickens, but I bought a chicken with heavy crown, fluffy hair, green ears, black meat and five claw trouser legs from Jiangxi.

"Shuang Qiang Yue Diao (double-sound Yue Diao)":

"Yinzi (prelude)" and "Weizi (end)": The "Yinzi (prelude)" of "Shuang Qiang Yue Diao (double-sound Yue Diao)" is the "Yinzi (prelude)" of "Yue Diao". As shown in Figure 14, from the first to fifth bar is the prelude to "Shuang Qiang Yue Diao (double-sound Yue Diao)".

The "Weizi (end)" ends with "do" pitch, "sol" pitch or "re" pitch. As shown in Figure 14, from the 42 to 43 bar is the end to "Shuang Qiang Yue Diao (double-sound Yue Diao)".

The characteristics of melodies: The mode tonality is the same as "Yue Diao". The melody of "Shuang Qiang Yue Diao (double-sound Yue Diao)" is delicate and light. "Shuang Qiang Yue Diao (double-sound Yue Diao)" is composed of up and down sentences. The number of words in each sentence is different.

The beat: "Shuang Qiang Yue Diao (double-sound Yue Diao)" is that the first sentence is 4/4 beats and the second sentence is 2/4 beats. Using this rhythm change in singing can better show the character's inner state of anxiety.

Example: "Shuang Xia Shan (also called 'Nigu Xia shan', Shuang means double or pair or two, Xia Shan refers to going downhill)". (As shown in Figure 12)

## From one-act play "Shuang Xia Shan"

Recorded by He Hongyu  
Notated by Jiang Baolong

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19

Er Nei Li You Ting De  
Mu Yu Sheng Sheng Xiang Wa  
Yuan Yuan Lai Le Yi Wei  
Xiao Sha Seng An He Shang  
Shang Qian Lai Mang Ba Ji Shou

Figure 12-1. Music score example "Shuang Qiang Yue Diao (double-sound Yue Diao)" -  
"Shuang Xia Shan (also called 'Nigu Xia shan', Shuang means double or pair or two, Xia Shan  
refers to going downhill)" (He Hongyu, "The Melody Rhyming", 1995)

20  
Da Nan Wu A Mi

21 22 23 24

25  
Nv Pu Sa Nan Wu A Mi Tuo

26 27 28 29 30

31  
Fo Nan Wu A Mi Tuo Fo

32 33 34 35 36

37  
Nan Wu A Mi Tuo Fo

38 39 40 41 42 43

Figure 12-2. Music score example "*Shuang Qiang Yue Diao* (double-sound *Yue Diao*)" - "*Shuang Xia Shan* (also called '*Nigu Xia shan*', *Shuang* means double or pair or two, *Xia Shan* refers to going downhill)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

The Buddhist nun sang: I heard someone knocking on the wooden fish again, and a little monk came from a distance. The monk sings: I'll go and say hello to her, Namwu Amitabha Buddha female Bodhisattva. Chorus: Namwu Amitabha Buddha, Namwu Amitabha Buddha.

"Hua Yue Diao (flower Yue Diao)":

"Yinzi (prelude)" and "Weizi (end)": The "Yinzi (prelude)" of "Hua Yue Diao (flower Yue Diao)" is the "Yinzi (prelude)" of "Yue Diao". As shown in Figure 15, from the first to fifth bar is the prelude to "Hua Yue Diao (flower Yue Diao)". The "Weizi (end)" ends with "do" pitch, "sol" pitch or "re" pitch. As shown in Figure 15, the last pitch of 38 bar is the end pitch to "Hua Yue Diao (flower Yue Diao)".

The characteristics of melodies: The mode tonality is the same as "Yue Diao". The melody of "Hua Yue Diao (flower Yue Diao)" is quiet and implicit. It is usually sung after the characters finish the rhymed sentences. "Hua Yue Diao (flower Yue Diao)" is a new tune formed by combining

the tones of some "Xiao Diao". Its melody color is richer than "Yue Diao", and its speed is more soothing. "Hua Yue Diao (flower Yue Diao)" are more suitable for deep emotions. If used in front of "Yue Diao", it can set off the narrative function of "Yue Diao". "Hua Yue Diao (flower Yue Diao)" is composed of up and down sentences. The number of words in each sentence is different.

The beat: "Hua Yue Diao (flower Yue Diao)" is the same as the "Yue Diao", also 4/4 beats. The difference between them is that the melody of "Hua Yue Diao (flower Yue Diao)" is more colourful.

Example: "Shuang Xia Shan (also called 'Nigu Xia shan', Shuang means double or pair or two, Xia Shan refers to going downhill)". (As shown in Figure 13).



### From one-act play "Shuang Xia Shan"

Recorded by He Hongyu  
Notated by Jiang Baolong

1 2 3

4 5

6 7 8

Xiao Ni Seng

9 10 11

Zi You Er Shen Ru Zai Kong

12 13 14

Men Gen Sui Le Nu De

15 16

Shi Fu Nian Shen Mo Jing

17 18

Wen Hen Zhi Hen

19 20

Suan Ming Zi Liang Xin Tai

Figure 13-1. Music score example "Hua Yue Diao (flower Yue Diao)" - "Shuang Xia Shan (also called 'Nigu Xia shan', Shuang means double or pair or two, Xia Shan refers to going downhill)"

(He Hongyu, "The Melody Rhyiming", 1995)

21 Hen Ping Bai De

23 Yu Nu Jia Suan Shen Mo Nian

25 Geng

28

31 Zhong Gu Lou Shou Jin Le

33 Qi Liang Zhi Ku

35 Chan Fang De Nan Guo Zhe

37 Gu Zhen Han Qin

38

Figure 13-2. Music score example "*Hua Yue Diao* (flower *Yue Diao*)" - "*Shuang Xia Shan* (also called '*Nigu Xia shan*', *Shuang* means double or pair or two, *Xia Shan* refers to going downhill)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

I have been a Buddhist nun since I was a child. Read Buddhist scriptures with my nun master. The bell and Drum Tower suffered from desolation. The meditation room was sad.

"Yue Diao Duozi (Yue Diao Superimposed Word)", "Shuang Qiang Yue Diao (double-sound Yue Diao)", "Hua Yue Diao (flower Yue Diao)" maintain the basic characteristics of the original tune (i.e. "Yue Diao"), supplement, expand (or contract), change and develop on the basis of the original tune, so as to enrich the different functions of the original tune in the performance content. It can be seen that "Yue Diao" is one kind tune with a wide range of uses and great plasticity.

## 2) One of The Four "Da Diao" of Guangxi Wenchang - "Tan Huang"

"Yinzi (prelude)" and "Weizi (end)": "Tan Huang" has its own "Yinzi (prelude)" and "Weizi (end)". As shown in Figure 16, from the first to seventh bar is the prelude to "Tan Huang". From the 43 to the 44 bar is the ending of "Tan Huang". And as shown in Figure 18, from the first to seventh bar is another prelude to "Tan Huang". From the 72 to 73 bar is another end to "Tan Huang". The ending pitch is "Zhi".

The characteristics of melodies: The melody "Tan Huang" is gorgeous and elegant, pleasant to the ear. "Tan Huang" is usual set in C major or D major. Its melodic lines fluctuate greatly, so its melody is more expressive. It can not only express the comparative emotions of happiness and sadness, but also express different emotions such as anger and resentment. The singing melody of "Tan Huang" is extremely irregular and flexible. The singing tune of the up phrase is full of openness and instability and there is no too much change in the down singing tune. Its singing tune is composed of two irregular phrases. The up phrase falls on the "sol" pitch or "la" pitch, the down phrase falls on the "mi" pitch, and at the end, the last word falls on the sound of "sol" pitch. Its singing melody is composed of two irregular phrases.

The beat: "Tan Huang" is 4/4 beat.

Example: "Guifei Zuijiu (also called 'Gong Yuan', Guifei refers to highest-ranking imperial concubine, Zuijiu means drunk)" (As shown in Figure 14)

### From one-act play "Guifei Zuijiu"

Recorded by He Hongyu  
Notated by Jiang Baolong

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20

Xi Gong Ye Jing  
Bai Hua Xiang  
Na  
Zhong Gu Lou  
Qian Ke Lou Chang

Figure 14-1. Music score example "Tan Huang" - "Guifei Zuijiu (also called 'Gong Yuan', *Guifei* refers to highest-ranking imperial concubine, *Zuijiu* means drunk)" (He Hongyu, "The Melody Rhyming", 1995)



The image shows a musical score for a piece titled "Tan Huang" - "Guifei Zuijiu". The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The music consists of a series of eighth and sixteenth notes, often beamed together. The score is divided into measures, with measure numbers 21 through 44 indicated above the notes. Below the staff, the lyrics are written in Chinese characters, with some characters placed directly under the notes they correspond to. The lyrics are: Du Zuo Shen Gong Shui Wei Ban Zi Wei Hua Dui Zi Wei Lang. The score ends with a double bar line at measure 44.

Figure 14-2. Music score example "Tan Huang" - "Guifei Zuijiu (also called 'Gong Yuan', *Guifei* refers to highest-ranking imperial concubine, *Zuijiu* means drunk)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

The night in the West Palace is quiet and the flowers in the garden are fragrant. It's a long night. Who is my companion in the palace? Crape myrtle is my companion.

Variant form:

"Duozi (superimposed word)": "Tan Huang" has two derived melodies, namely "Tan Huang Duozi (Duozi refers to superimposed word)" and "Hua Qiang Tan Huang (Hua means flower, Qiang refers to tune)". As follows:

"Tan Huang Duozi (Duozi superimposed word)":

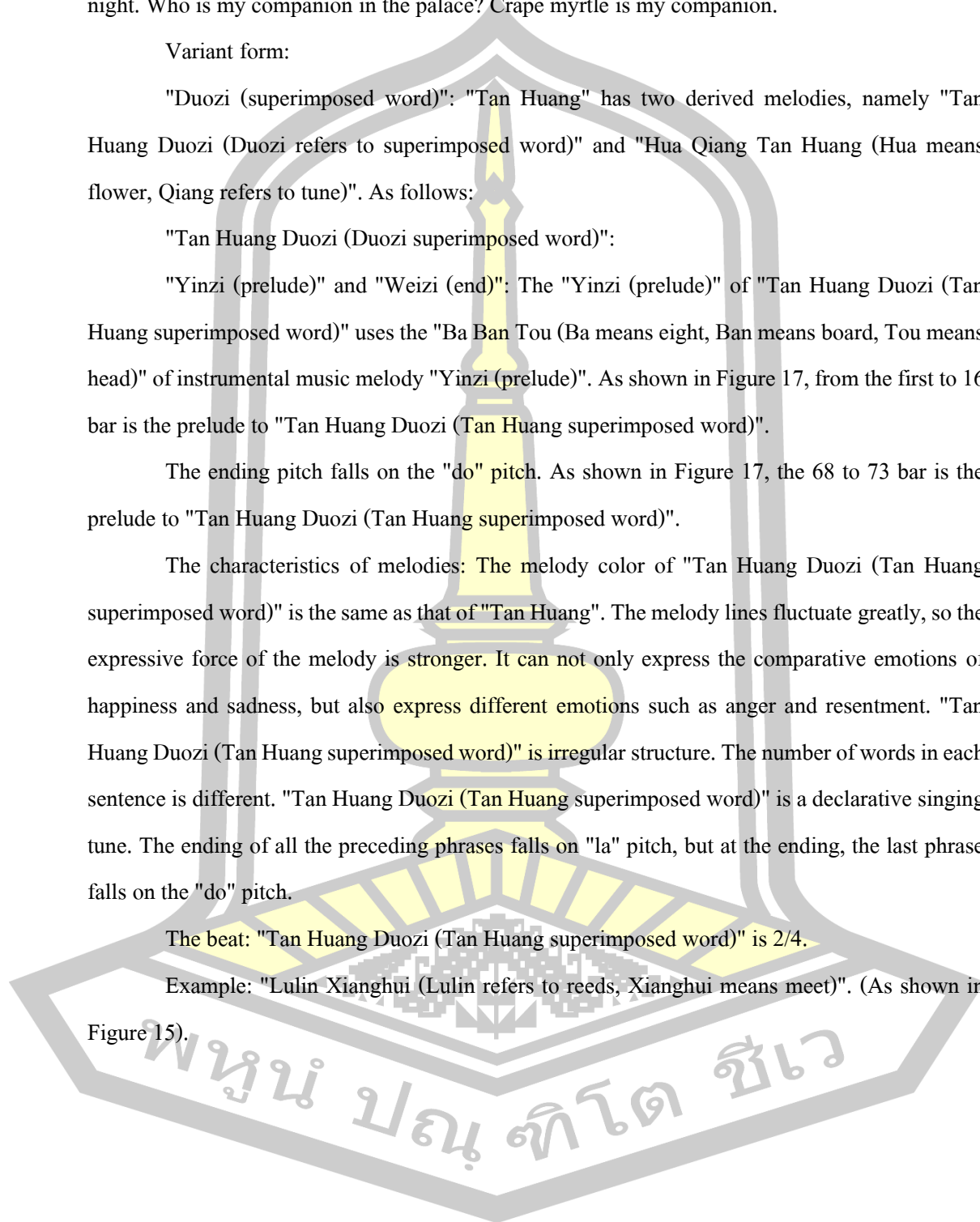
"Yinzi (prelude)" and "Weizi (end)": The "Yinzi (prelude)" of "Tan Huang Duozi (Tan Huang superimposed word)" uses the "Ba Ban Tou (Ba means eight, Ban means board, Tou means head)" of instrumental music melody "Yinzi (prelude)". As shown in Figure 17, from the first to 16 bar is the prelude to "Tan Huang Duozi (Tan Huang superimposed word)".

The ending pitch falls on the "do" pitch. As shown in Figure 17, the 68 to 73 bar is the prelude to "Tan Huang Duozi (Tan Huang superimposed word)".

The characteristics of melodies: The melody color of "Tan Huang Duozi (Tan Huang superimposed word)" is the same as that of "Tan Huang". The melody lines fluctuate greatly, so the expressive force of the melody is stronger. It can not only express the comparative emotions of happiness and sadness, but also express different emotions such as anger and resentment. "Tan Huang Duozi (Tan Huang superimposed word)" is irregular structure. The number of words in each sentence is different. "Tan Huang Duozi (Tan Huang superimposed word)" is a declarative singing tune. The ending of all the preceding phrases falls on "la" pitch, but at the ending, the last phrase falls on the "do" pitch.

The beat: "Tan Huang Duozi (Tan Huang superimposed word)" is 2/4.

Example: "Lulin Xianghui (Lulin refers to reeds, Xianghui means meet)". (As shown in Figure 15).



### From "Lu Lin Xianghui" of traditional opera script "Jiang Jia Diao"

Recorded by He Hongyu  
Notated by Jiang Baolong

The musical score is written in a 2/4 time signature on a single treble clef staff. It consists of 53 numbered measures. The melody is primarily composed of eighth and sixteenth notes, with some quarter notes and rests. There are several fermatas (half-moon symbols) placed over measures 1, 16, 17, 18, 21, 22, and 20. The lyrics are written in Chinese characters below the staff, with some characters in English transliteration above the staff. The lyrics are: 1. Wei Mu, 2. Qiu Shen, 3. Qu Qiu, 4. Yi Yao, 5. Qiu Ming, 6. Yi Wang, 7. Zhe Li, 8. Shuai Bu, 9. Er Xing, 10. Guo Shan, 11. Po Xia, 12. Yue Guo, 13. Xiao Xi, 14. Jiang Shen, 15. Er Lai, 16. Zhi Zai, 17. Lu Lin, 18. Li Yuan, 19. Yuan Guan, 20. Jian Yi, 21. Fu Ren, 22. Zai Jian, 23. Chai Zhi, 24. Jian Qi, 25. Zhe Yi, 26. Zhi Shi, 27. Diao Na, 28. Yi Zhi, 29. Wo Guan, 30. Ta Dai, 31. Shui Tuo, 32. Ni.

Figure 15-1. Music score example "Tan Huang Duozi (Tan Huang superimposed word)" - "Lulin Xianghui (Lulin refers to reeds, Xianghui means meet)" (He Hongyu, "The Melody Rhyming", 1995)

54 55 56 57 58 59

60 Tuo Ni Dai Shui Hao Bu Can Qi Qian Mian Rong Yan Wei De

61 62 63 64 65 66

67 Jian Hou Mian Hao Xiang Na Bu Xiao Wo Mu De Pang Shi

68 69 70 71 72 73

Qi

Figure 15-2. Music score example "*Tan Huang Duozi* (*Tan Huang* superimposed word)" - "*Lulin Xianghui* (Lulin refers to reeds, *Xianghui* means meet)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

My mother was dying, and I asked Buddha and doctor for my mother. I asked famous doctors to come here. Over mountains, over bridges and streams. In the reed forest, I saw a woman collecting firewood from a distance. Pick up this one, lose that one, I see her indecisive, slow action, seems a little sad. I can't see her face. Her back looks like my wife Pang Shi.

"Hua Qiang Tan Huang (flower melody Tan Huang)":

"Yinzi (prelude)" and "Weizi (end)": The "Yinzi (prelude)" and "Weizi (end)" of "Hua Qiang Tan Huang (flower tune Tan Huang)" use "Tan Huang". As shown in Figure 18, from the first to seventh bar is the prelude to "Hua Qiang Tan Huang (flower melody Tan Huang)". As shown in Figure 18, from the 72 to 73 bar is the end to "Hua Qiang Tan Huang (flower melody Tan Huang)".

The characteristics of melodies: On the basis of "Tan Huang" melody, some flowery sounds is added, which mainly appears in the first phrase. "Hua Qiang Tan Huang (flower tune Tan Huang)" is irregular structure. The number of words in each sentence is different.

The beat: 4/4.

Example: "Cui Shi Bi Xiu (Cui Shi is the name of the heroine in the script, Bi means coerce, Xiu refers to a man asked a woman for a divorce)". (As shown in Figure 16).

From "Cui Shi Bi Xiu" of traditional opera script "Lan Ke Shan"

Recorded by He Hongyu  
Notated by Jiang Baolong

The image shows a musical score in 4/4 time, consisting of nine staves of music. The notes are written on a treble clef staff. The lyrics are written below the notes, corresponding to the melody. The lyrics are: Wu Yun Can Can, Tian Bu Ming, Na Dong De Wo, Zhu Mai.

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11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21

Wu Yun Can Can

Tian Bu Ming

Na Dong De Wo

Zhu Mai

Figure 16-1. Music score example "*Hua Qiang Tan Huang* (flower melody *Tan Huang*)" - "Cui Shi Bi Xiu (Cui Shi is the name of the heroine in the script, *Bi* means coerce, *Xiu* refers to a man asked a woman for a divorce)" (He Hongyu, "The Melody Rhyming", 1995)

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23

24

25 Chen Cun Bu Nan

26

27

28 Xing Mei Ri Li

29

30

31 Shang Shan

32

33

34 Ba Qiao Kan

35

36

37

38

39 Na

40

41

42 Bu Zhi He Ri

43

44

45 Cai Tiao Long Men

46

47

Shuai Kai Le

Figure 16-2. Music score example "*Hua Qiang Tan Huang* (flower melody *Tan Huang*)" - "*Cui Shi Bi Xiu* (*Cui Shi* is the name of the heroine in the script, *Bi* means coerce, *Xiu* refers to a man asked a woman for a divorce)" (He Hongyu, "The Melody Rhyming", 1995)

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56

57

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69

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71

72

73

Da Bu Wang Qian

Jin

Bu Jue Lai Dao Le

Zi Ji Men Ting

Yong Shou Er

Qiao Dong Men Huan

Xiang Jiao Yi

Sheng Xian Niang

Kuai Kuai Kai Men

Figure 16-3. Music score example "*Hua Qiang Tan Huang* (flower melody *Tan Huang*)" - "*Cui Shi Bi Xiu* (*Cui Shi* is the name of the heroine in the script, *Bi* means coerce, *Xiu* refers to a man asked a woman for a divorce)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

It's overcast and so cold, I can't walk. I don't know when I'll get rich if I go up the mountain to chop firewood every day. I strode forward and unconsciously came to my home. I knocked on the door, and told my wife to open the door quickly.

"Tan Huang Duozi (Tan Huang Superimposed Word)", "Hua Qiang Tan Huang (flower melody Tan Huang)" maintain the basic characteristics of the original tune (i.e. "Tan Huang"), change and develop on the basis of the original melody, so as to enrich the different functions of the original tune in the performance content. It can be seen that the function of "Tan Huang" also has strong plasticity.

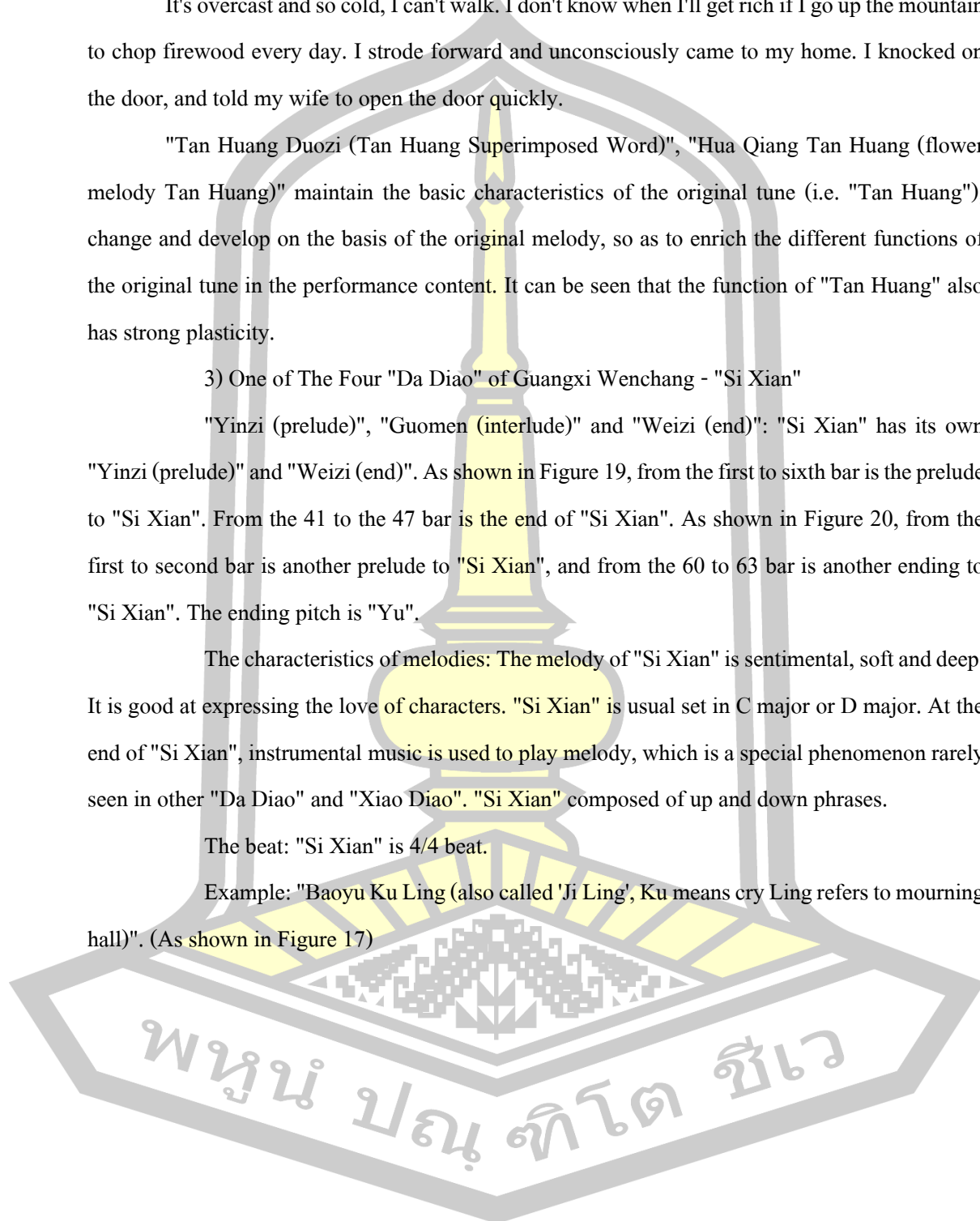
### 3) One of The Four "Da Diao" of Guangxi Wenchang - "Si Xian"

"Yinzi (prelude)", "Guomen (interlude)" and "Weizi (end)": "Si Xian" has its own "Yinzi (prelude)" and "Weizi (end)". As shown in Figure 19, from the first to sixth bar is the prelude to "Si Xian". From the 41 to the 47 bar is the end of "Si Xian". As shown in Figure 20, from the first to second bar is another prelude to "Si Xian", and from the 60 to 63 bar is another ending to "Si Xian". The ending pitch is "Yu".

The characteristics of melodies: The melody of "Si Xian" is sentimental, soft and deep. It is good at expressing the love of characters. "Si Xian" is usual set in C major or D major. At the end of "Si Xian", instrumental music is used to play melody, which is a special phenomenon rarely seen in other "Da Diao" and "Xiao Diao". "Si Xian" composed of up and down phrases.

The beat: "Si Xian" is 4/4 beat.

Example: "Baoyu Ku Ling (also called 'Ji Ling', Ku means cry Ling refers to mourning hall)". (As shown in Figure 17)





From "Baoyu Ku Ling" of traditional opera script "A Dream in Red Mansions"

Recorded by He Hongyu  
Notated by Jiang Baolong

The image shows a musical score for a piece titled "Si Xian" from the traditional opera script "Baoyu Ku Ling". The score is written in a Western staff notation with a treble clef and a 4/4 time signature. It consists of 22 numbered measures. The lyrics are written below the notes in Chinese characters. The score is presented in a clean, black-and-white format with a large, light gray watermark in the background that reads "音乐符号" (Musical Symbols).

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9 Jin Yuan Lai You Zhi Jian  
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11 Qiu Se Ru  
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13 Mian Wu Tong Lao  
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16 Tai Hen Wei  
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18 Man Ting Huang Hua  
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Figure 17-1. Music score example "Si Xian" - "Baoyu Ku Ling (also called 'Ji Ling', *Ku* means cry *Ling* refers to mourning hall)" (He Hongyu, "The Melody Rhythming", 1995)

The image shows a musical score for a piece titled "Si Xian" - "Baoyu Ku Ling". The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and meter are not explicitly stated. The score consists of 11 lines of music, each starting with a measure number. The lyrics are written below the notes. The lyrics are: "Bei Ying Wu Shuo De Wo Wu Yan Da Na Hua Feng Xi Xi Xiang Yi Ren Xin Luan Ru Ma".

23  
Bei Ying Wu Shuo De Wo

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Wu Yan Da Na

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Hua

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35  
Feng Xi Xi Xiang

38  
Yi Ren Xin Luan Ru

41  
Ma

44

Figure 17-2. Music score example "Si Xian" - "Baoyu Ku Ling (also called 'Ji Ling', *Ku* means cry *Ling* refers to mourning hall)" (He Hongyu, "The Melody Rhythming", 1995)

The meaning of the text:

When I entered the courtyard, I saw the autumn scenery as picturesque, and the leaves of Wutong fell to the path just like yellow flowers. Parrot learn to speak, I have nothing to say, the wind blowing, now I feel confused.

Variant form:

"Duozi (superimposed word)":

"Si Xian" has one derived melodies, namely "Si Xian Duozi (Si Xian superimposed word)". As follows:

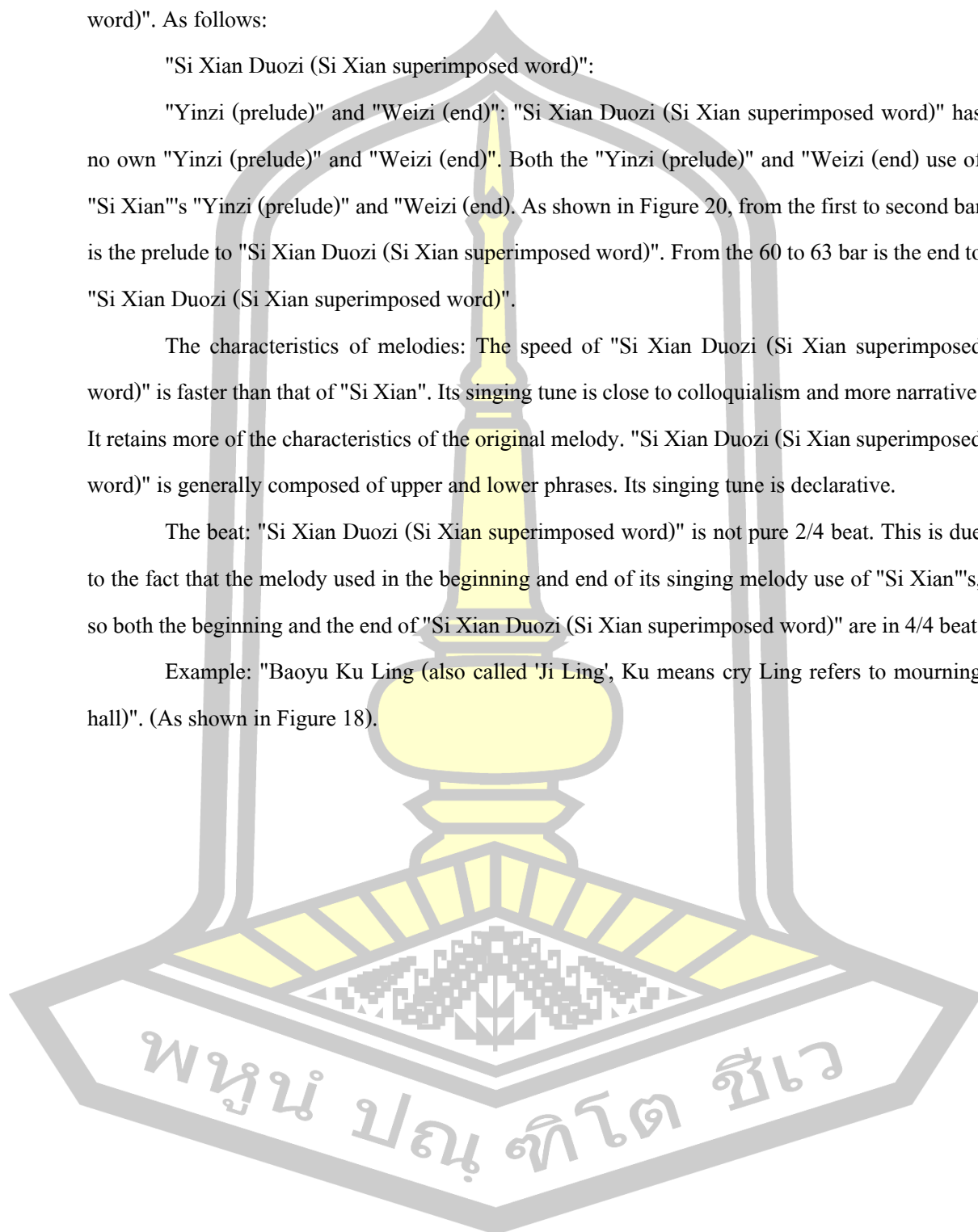
"Si Xian Duozi (Si Xian superimposed word)":

"Yinzi (prelude)" and "Weizi (end)": "Si Xian Duozi (Si Xian superimposed word)" has no own "Yinzi (prelude)" and "Weizi (end)". Both the "Yinzi (prelude)" and "Weizi (end)" use of "Si Xian"'s "Yinzi (prelude)" and "Weizi (end)". As shown in Figure 20, from the first to second bar is the prelude to "Si Xian Duozi (Si Xian superimposed word)". From the 60 to 63 bar is the end to "Si Xian Duozi (Si Xian superimposed word)".

The characteristics of melodies: The speed of "Si Xian Duozi (Si Xian superimposed word)" is faster than that of "Si Xian". Its singing tune is close to colloquialism and more narrative. It retains more of the characteristics of the original melody. "Si Xian Duozi (Si Xian superimposed word)" is generally composed of upper and lower phrases. Its singing tune is declarative.

The beat: "Si Xian Duozi (Si Xian superimposed word)" is not pure 2/4 beat. This is due to the fact that the melody used in the beginning and end of its singing melody use of "Si Xian"'s, so both the beginning and the end of "Si Xian Duozi (Si Xian superimposed word)" are in 4/4 beat.

Example: "Baoyu Ku Ling (also called 'Ji Ling', Ku means cry Ling refers to mourning hall)". (As shown in Figure 18).



From "Baoyu Ku Ling" of traditional opera script "A Dream in Red Mansions"

Recorded by He Hongyu  
Notated by Jiang Baolong

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Jin Xiao Tang Wo Zhe Li  
Shuang Xi Gui  
Xia Ku Yi Sheng Xian Biao Mei Xi Ting Gen Ya  
Yi Ai Ni Bing Xing Er Cong Ming Wen Na Ya Er Ai Ni  
Mao Duan Zhuang Mei Yu Wu Xia San Ai Ni Huan Men Hou  
Qian Jin Gui Jia Si Ai Ni Yin Shi Ju Sui Kou Ying  
Da Wu Ai Ni Ti Yang Hao You Ru Zou Ma Liu Ai Ni

Figure 18-1. Music score example "Si Xian Duozi (Si Xian superimposed word)" - "Baoyu Ku Ling (also called 'Ji Ling', Ku means cry Ling refers to mourning hall)" (He Hongyu, "The Melody Rhyming", 1995)

34 DanShu Zhuang Bu Ran She Hua Qi Ai Ni Xiao Jin Liao Qin Qi Shu

40 Hua Ba Ai Ni Qian Qian Shou Ci Xiu Miao Hua Jiu Ai Ni Dui

46 Mei Mei Men Wen Rou Gong Ya Shi Ai Ni Qing Si Fa Sai Guo Wu Ya

53 Jia Bao Yu Zhi Ku De Kou Gan Hou Ya Xian Biao Mei Ni Wei He

59 Yi Yan Ba Wa Fa

62

63

Figure 18-2. Music score example "Si Xian Duozi (Si Xian superimposed word)" - "Baoyu Ku Ling (also called 'Ji Ling', Ku means cry Ling refers to mourning hall)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

As soon as I entered the filial piety hall, I fell on my knees and cried. You are intelligent and elegant, you are dignified and flawless, you are a noble lady, you sing poems and answer them casually, you write well in calligraphy, you don't dye luxury in light dressing, you know all about guqin, chess, calligraphy and painting, you embroider and draw flowers, you are gentle and polite to your sisters, your hair is beautiful. I cry so much that my mouth is dry and my throat is hoarse. Why are you silent, my nice girl.

"Si Xian Duozi (Si Xian superimposed word)" not only maintains the melody characteristics of "Si Xian", but also enriches the emotional expression of the characters and makes the characters more full. It can be seen that the importance of "Si Xian".

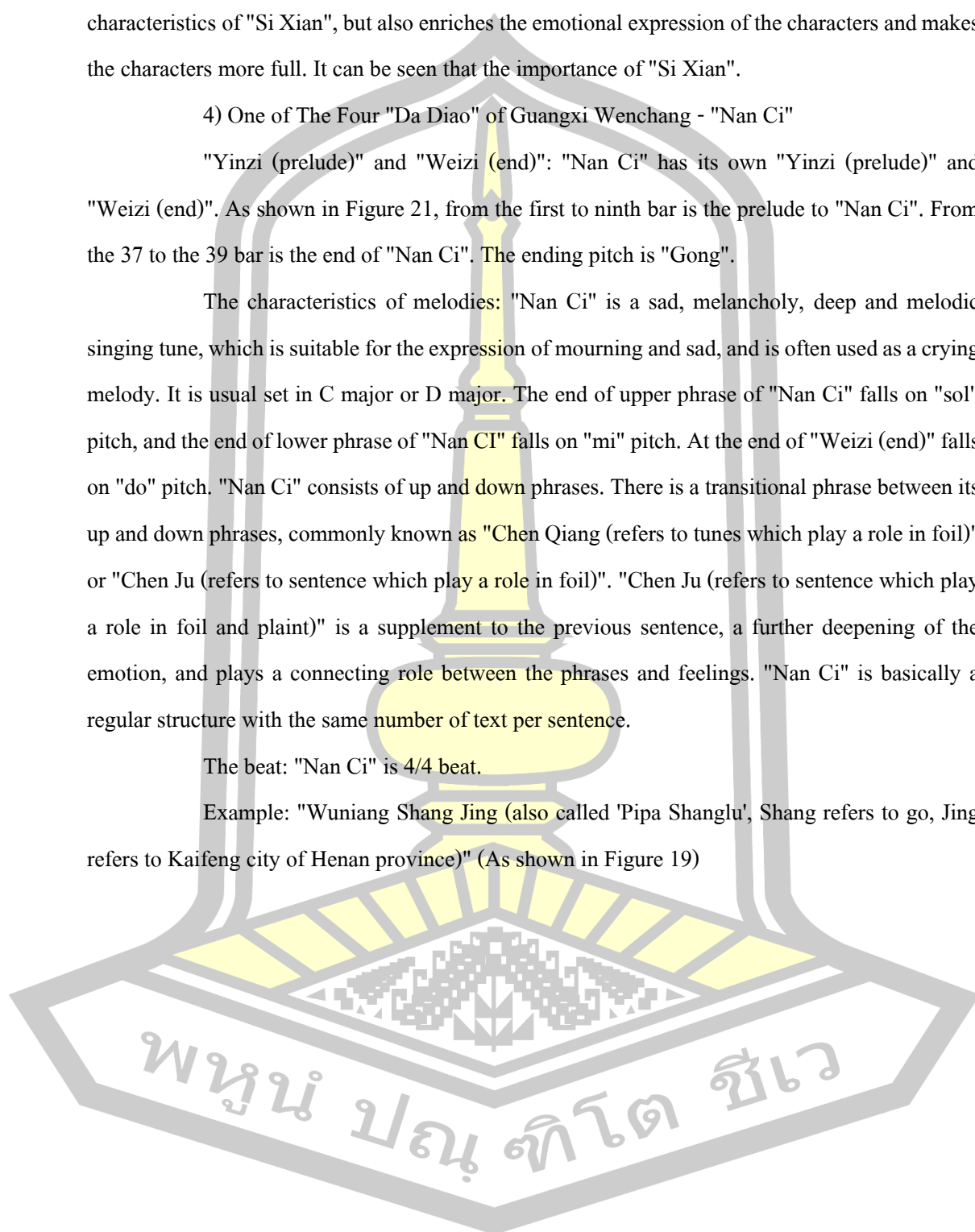
#### 4) One of The Four "Da Diao" of Guangxi Wenchang - "Nan Ci"

"Yinzi (prelude)" and "Weizi (end)": "Nan Ci" has its own "Yinzi (prelude)" and "Weizi (end)". As shown in Figure 21, from the first to ninth bar is the prelude to "Nan Ci". From the 37 to the 39 bar is the end of "Nan Ci". The ending pitch is "Gong".

The characteristics of melodies: "Nan Ci" is a sad, melancholy, deep and melodic singing tune, which is suitable for the expression of mourning and sad, and is often used as a crying melody. It is usual set in C major or D major. The end of upper phrase of "Nan Ci" falls on "sol" pitch, and the end of lower phrase of "Nan Ci" falls on "mi" pitch. At the end of "Weizi (end)" falls on "do" pitch. "Nan Ci" consists of up and down phrases. There is a transitional phrase between its up and down phrases, commonly known as "Chen Qiang (refers to tunes which play a role in foil)" or "Chen Ju (refers to sentence which play a role in foil)". "Chen Ju (refers to sentence which play a role in foil and plaint)" is a supplement to the previous sentence, a further deepening of the emotion, and plays a connecting role between the phrases and feelings. "Nan Ci" is basically a regular structure with the same number of text per sentence.

The beat: "Nan Ci" is 4/4 beat.

Example: "Wuniang Shang Jing (also called 'Pipa Shanglu', Shang refers to go, Jing refers to Kaifeng city of Henan province)" (As shown in Figure 19)



### From "Wu Niang Shang Jing" of traditional opera script "Pipa Ji"

Recorded by He Hongyu  
Notated by Jiang Baolong

The musical score is written in 4/4 time and consists of 22 measures across seven staves. The notes are as follows:

- Staff 1: Measures 1-2
- Staff 2: Measures 3-4
- Staff 3: Measures 5-6
- Staff 4: Measures 7-9
- Staff 5: Measures 10-12
- Staff 6: Measures 13-15. Lyrics: Zhang Guang Cai (13), Jian Zhen Rong (14), Yong (15)
- Staff 7: Measures 16-19. Lyrics: Lei Ru Quan (16), Cai Da Ge Na (17-18), Fen Men Tian (19)
- Staff 8: Measures 20-22. Lyrics: Xiang Qi Le (20), Cai Bo Jie (21)

Figure 19-1. Music score example "Nan Ci" - "Wuniang Shang Jing (also called 'Pipa Shanglu', *Shang* refers to go, *Jing* refers to Kaifeng city of Henan province)" (He Hongyu, "The Melody Rhyming", 1995)

Figure 19-2 shows a musical score in staff notation. The score consists of five lines of music, each with a treble clef and a key signature of one flat. The lyrics are written below the notes. The lyrics are: Xiong, Shi Zhi Wang, Yu Qin Sheng, Xi Qian Shi, Feng, Na, Tan Er Lao, Wang Xin Ji, Han Hen Gui, Zhong.

Figure 19-2. Music score example "*Nan Ci*" - "*Wuniang Shang Jing* (also called '*Pipa Shanglu*', *Shang* refers to go, *Jing* refers to Kaifeng city of Henan province)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

When Zhang Guangcai saw me, he burst into tears. Brother Cai! Thinking of Cai Bojie, he filled his chest with anger. I really hope that you could take care of your parents, and I sigh that your parents died so sad.

Variant form:

"*Duozi* (superimposed word)":

There is no "*Duozi* (superimposed word)" tune in "*Nan Ci*", but it often borrows "*Si Xian Duozi* (*Si Xian* superimposed word)" or "*Tan Huang Duozi* (*Tan Huang* superimposed word)".



To sum up, it can be seen that the four "*Da Diao*" have their own characteristics, forming the unique music style of *Guangxi Wenchang*. It is because the music of *Guangxi Wenchang* not only has the characteristics of lyricism, but also has the function of narration, therefore, it can gradually evolve from the singing art of "singing ditty" to the performance form of singing stories according to characters and roles.

#### 4.4.2) Characteristics of "*Xiao Diao*"

"Most of the '*Xiao Diao* (*Xiao* means little, *Diao* means melody)' in *Guangxi Wenchang* are folk melodies in Ming and Qing Dynasties, which have the nicknames of '*Xiaoqu* (means ditty)' and '*Za Diao* (*Za* means varied, *Diao* means melody)'." (Zhao Anzhong 赵安中, 2004, pp.36) The lyrics of "*Xiao Diao*" are mostly filled in according to the music, and the structure is the combination of long and short sentences. Most of the tunes sung in "*Xiao Diao*" are short and lyric passages describing a scene, a person, an event and a thing. However, there are also a lot of "*Za Ju* (*Za* means varied, *Ju* means opera or drama)" and some longer Lyric operas, which use to connect some "*Xiao Diao*". Sometimes mix "*Xiao Diao*" with "*Yue Diao*" to use.

Mrs. He Hongyu (2019, Interviewed) she said that, "Apart from '*Yi Ban* (refers to *Yi* board)' and '*Duikou Diao* (*Duikou* refers to question and answer mode, *Diao* means melody)', most of '*Xiao Diao*' have no '*Yinzi* (prelude)' of their own, and generally use the '*Yinzi* (prelude)' from '*Yue Diao*'. But, sometimes instrumental music melody '*Ba Ban Tou* (eight board head)' can also be used as '*Yinzi* (prelude)'."

The rhythm of "*Xiao Diao*" is 4/4 and 2/4 beat. In some 4/4 beat tunes, the "*Duozi* (superimposed word)" is often used. When "*Xiao Diao*" has "*Duozi* (superimposed word)", then the melody is basically 2/4 beat. In principle, the composition and usage of "*Duozi* (superimposed word)" are the same as "*Da Diao*".

"*Xiao Diao*" is generally set in G major and A major. It is said that there were more than 100 of "*Xiao Diao*" but now there are only more than 70. (He Hongyu, 2012)

The melody types of "*Xiao Diao*" of *Guangxi Wenchang*:

"*Matou Diao* (*Matou* means wharf, *Diao* means melody)".

"*Dasao Jie* (*Dasao* means sweep or clean, *Jie* means street)".

"*Ma Yu Lang* (*Ma* means scold or grumble, *Lang* refers to husband)".

"*Jisheng Cao* (*Jisheng* means parasitic, *Cao* means grass)".

"Zhejiang *Man Jiang Hong* (Zhejiang refers to Zhejiang Province, *Man* refers to full or whole, *Jiang* means river, *Hong* means red)".

"Yangzhou *Man Jiang Hong* (Yangzhou refers to Yangzhou city of Jiangsu Province, *Man* refers to full or whole, *Jiang* means river, *Hong* means red)".

"*Yin Niusi* (*Yin* means silver, *Niusi* refers to silk)".

"*Jianjian Hua* (*Jianjian* means scissors cut, *Hua* means flower)".

"*Bubu Jiao* (*Bubu* refers to at every step, *Jiao* refers to frail or charming)".

"*Die Duan Qiao* (also called '*Bao Xin Diao*', *Die* means stack, *Duan* means break, *Qiao* means bridge)".

"*Die Luo Jin Qian* (*Die* means stack, *Luo* means fall, *Jin* means golden, *Qian* means money)".

"*Dao Ban Jiang* (a kind name of rhythm in Chinese traditional opera)".

"*Dao Ban Jiang Su Ban* (a kind name of rhythm in Chinese traditional opera)".

"*Shaozi Ke* (refers to rudder tune)".

"*Yuanyang Ci* (*Yuanyang* means mandarin duck, *Ci* means words)".

"*Yi Ban* (refers to *Yi* board)".

"*Anqing Diao* (*Anqing* refers to Anqing city of Anhui Province, *Diao* refers to melody)".

"*Yi Ban Tou Anqing Diao* (*Yi Ban* refers to *Yi* board, *Tou* refers to beginning, *Anqing* melody)".

"*Yu Mei Ren* (refers to a type of herb)".

"*Tiao Fen Qiang* (*Tiao* means jump, *Fen* means pink, *Qiang* means wall)".

"*Yipi Chou* (refers to a piece of silk)".

"*Yimei Zhen* (refers to a needle)".

"*Da Si Jing* (*Da* means big, *Si* means four, *Jing* refers to scenery)".

"*Xiao Si Jing* (*Xiao* means little or small, *Si* means four, *Jing* refers to scenery)".

"*Si Xiao Jing* (*Si* means four, *Xiao* means little or small, *Jing* refers to scenery)".

"*Guazi Ren* (refers to shelled melon seed)".

"*Si Ping Diao* (*Si* means four, *Ping* refers to gentle and moderate, *Diao* refers to melody)".

"*Xia He Diao* (*Xia* means down, *He* means river, *Diao* refers to melody)".

"*Xian Hua Diao* (*Xian* means fresh, *Hua* means flower, *Diao* refers to melody)".

"*Kuakua Diao* (*Kuakua* exaggerated behavior means exaggerated behavior, *Diao* refers to melody)".

"*Shen Yao Diao* (*Shen* refers to body, *Yao* means waist, *Diao* refers to melody)".

"*Jiu Lianhuan* (*Jiu* means nine, *Lianhuan* refers to connecting ring)".

"*Shi Yue Huaitai* (*Shi* means ten, *Yue* means month, *Huaitai* refers to fetation and pregnancy)".

"*Shi Li Dun* (refers to a town of Wuwei city, Anhui Province)".

"*Shi Li Deng* (*Shi* means ten, *Li* refers to mile, *Deng* refers to lantern or light)".

"*Ku Wugeng* (*Ku* means cry, *Wugeng* refers to the fifth time part of night in ancient China)".

"*Fan Wugeng* (*Fan* refers to contrary or reverse, *Wugeng* refers to the fifth time part of night in ancient China)".

"*Mai Zahuo* (*Mai* means sell, *Zahuo* means sundry goods or general cargo)".

"*Dao Chun Lai* (*Dao* refers to talk or tell, *Chun* means spring, *Lai* means come)".

"*Si Chun* (*Si* means think or missing, *Chun* means spring but here refers to love)".

"*Qia Caitai* (*Qia* means pinch, *Caitai* refers to vegetable core)".

"*Pipa Yu* (*Pipa* means *Pipa* instrument, *Yu* means jade)".

"*Xiu Hebao* (*Xiu* means embroider, *Hebao* refers to pouch)".

"*Bi Yu Xiao* (*Bi* refers to bluish green, *Yu* means jade, *Xiao* refers to a kind of vertical bamboo flute)".

"*Cai Hehua* (*Cai* means picking, *Hehua* means lotus)".

"*Ao Qiu Shuang* (*Ao* refers to pride, *Qiu* means autumn, *Shuang* refers to frost)".

"*Wu Da Tao* (*Wu* means five, *Da* means big, *Tao* refers to kit)".

"*Da Huang Quan* (*Da* refers to hit, *Huang* means yellow, *Quan* means dog)".

"*Yao Ban Yin* (*Yao* refers to rocking, *Ban* means board, *Yin* refers to chant or sing)".

"*Shi Ge* (*Shi* means poem, *Ge* means song)".

"*Hu Ge* (*Hu* means lake, *Ge* means song)".

"*Fengyang Ge* (*Fengyang* refers to Fengyang county, Chuzhou city, Anhui Province, *Ge* means song)".

"*Da Ba Ban* (*Da* refers to big, *Ba* means eight, *Ban* means board)".

"*Xiao Ba Ban* (*Xiao* refers to little or small or short, *Ba* means eight, *Ban* means board)".

"*Qin Qiang* (*Qin* refers to Zhou dynasty, *Qiang* refers to tune or sound)".

"*Fenghuang Lou* (*Fenghuang* means phenix, *Lou* means building).

"*Dao Qing* (*Dao* refers to statement, *Qing* refers to emotion)".

"*Yu Lianhuan* (*Yu* means Jade, *Lianhuan* refers to connecting ring, the whole meaning is the jade rings connected together)".

"*Bi Yun Cao* (*Bi* refers to bluish green, *Yun* means cloud, *Cao* means grass)".

"*Yuan Lang* (*Yuan* refers to grumble, *Lang* refers to husband)".

"*Yue Diao* (*Yue* refers to moon, *Diao* refers to melody)".

"*Ye Shenchen* (*Ye* means night, *Shenchen* refers to deep and dark)".

"*Che Jiasha* (*Che* refers to tear off, *Jiasha* refers to cassock or kasaya a patchwork outer vestment worn by a Buddhist monk)".

"*Gun Ban* (*Gun* refers to rolling, *Ban* means board)".

"*Taoyao Ge* (*Taoyao* refers to praise the marriage of men and women, the happy family, *Ge* means song)".

"*Lu Qiang* (*Lu* means road, *Qiang* refers to melody)".

"*Yao Ban Gun Hua* (*Yao* means rocking, *Ban* means board, *Gun* refers to rolling, *Hua* means flower)".

"*Bingdi Ge* (*Bingdi* refers to the stems of plants get together, *Ge* means song)".

"*Shu Pusa* (*Shu* means count, *Pusa* means buddha)".

"*Duikou Diao* (*Duikou* refers to question and answer mode, *Diao* means melody)".

"*Heqi Ge* (*Heqi* means gentle, *Ge* means song)".

The following are the representative tunes of "*Xiao Diao*" in *Guangxi Wenchang*:

1) "*Ma Yu Lang* (*Ma* means scold or grumble, *Lang* refers to husband)"

"*Yinzi* (prelude)" and "*Weizi* (end)": The "*Yinzi* (prelude)" of "*Ma Yu Lang*" use the "*Yinzi* (prelude)" of "*Yue Diao*". As shown in Figure 22, from the first to fifth bar is the prelude to "*Ma Yu Lang*". And from the 65 to the 66 bar is the end of "*Ma Yu Lang*". The ending pitch is "*Gong*".

The characteristics of melodies: The melody of "*Ma Yu Lang*" is good at expressing emotion by borrowing scenery and objects. Most situation, its melodies are used alone, but they

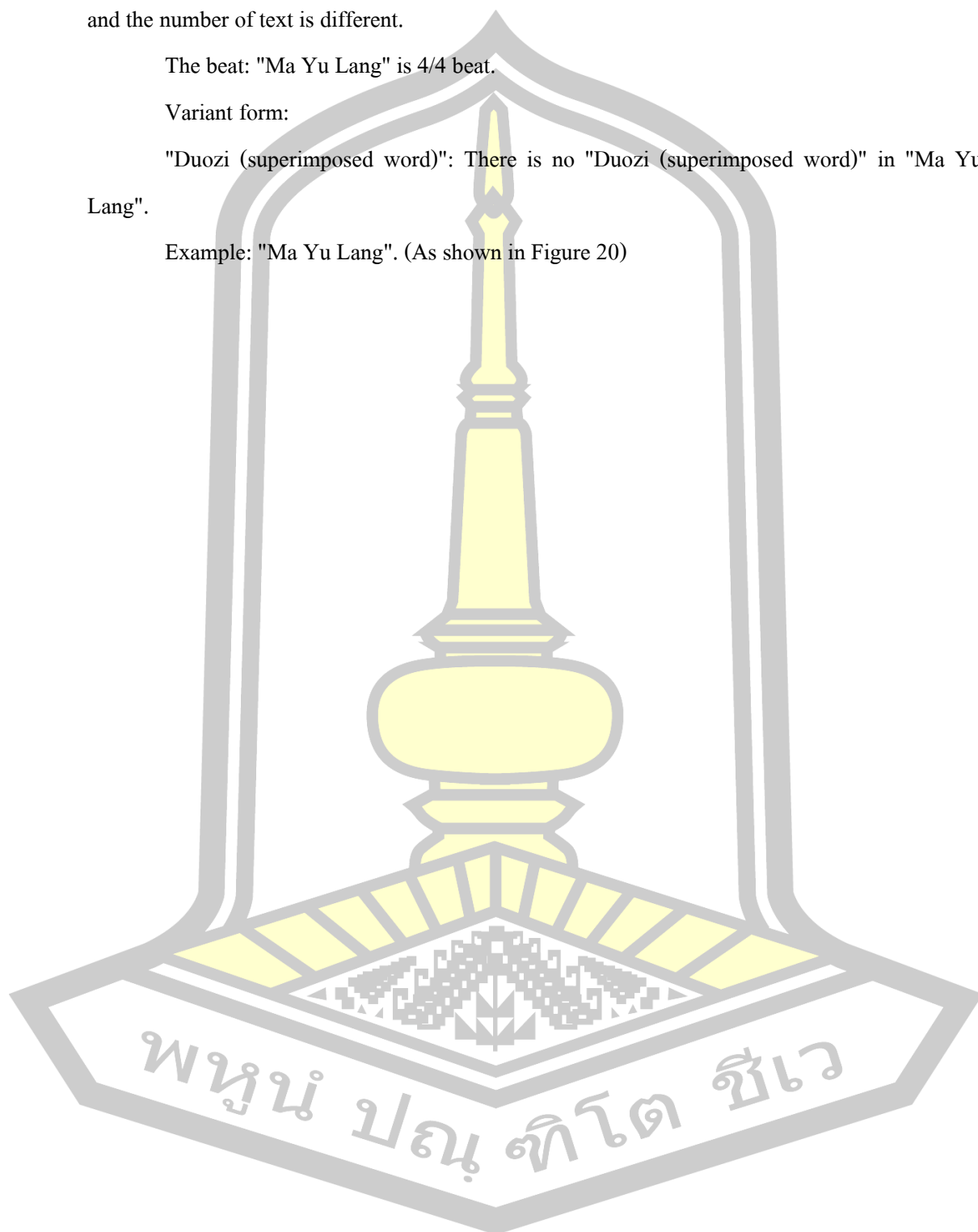
can also be used together with other "Xiao Diao". "Ma Yu Lang" consists of up and down phrases, and the number of text is different.

The beat: "Ma Yu Lang" is 4/4 beat.

Variant form:

"Duozi (superimposed word)": There is no "Duozi (superimposed word)" in "Ma Yu Lang".

Example: "Ma Yu Lang". (As shown in Figure 20)



## "Ma Yu Lang"

Recorded by He Hongyu  
Notated by Jiang Baolong

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Huang  
Hun Xie Que Can Zhuang  
Ba  
Chuang Wai Xi Feng  
Leng Tou Sha  
Ting  
Jiao

Figure 20-1. Music score example "Ma Yu Lang" (He Hongyu, "The Melody Rhythming", 1995)

24 Sheng

27 Yi Zhen Yi Zhen Xi Yu

30 Xia

33 He Chu Yu Yu

36 Xian Ke Ya

39 Wang Chuan Le Qiu

42 Shui Bu Jian Huan

45 Jia Shan Shan

48 Lei Si Ma

Figure 20-2. Music score example "Ma Yu Lang" (He Hongyu, "The Melody Rhyming", 1995)

51 You Shi Xiang Ta

54 You Shi

56 Hen Ta

59 Shou Na Zhe Hong Xiu Xie

62 Er Zhan Gui

65 Gua

Figure 20-3. Music score example "*Ma Yu Lang*" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

At dusk, I took off my make-up, the west wind outside the window was very cold, and the banana leaves were blowing noisily. Under the drizzle, where to chat with people? Looking through the autumn water, not home, tears like hemp. Miss about him and also hated him. Holding red embroidered shoes for divination.

2) "Man Jiang Hong (Man refers to full or whole, Jiang means river, Hong means red)"

According to the information from Mrs. Lai Dandan, The "Man Jiang Hong" of "Xiao Diao" in Guangxi Wenchang is the general name of "Zhejiang Man Jiang Hong (Zhejiang refers to Zhejiang Province, Man refers to full or whole, Jiang means river, Hong means red)" and "Yangzhou Man Jiang Hong (Yangzhou refers to Yangzhou city of Jiangsu Province, Man refers to full or whole, Jiang means river, Hong means red)".



"Yinzi (prelude)" and "Weizi (end)": The "Yinzi (prelude)" of "Man Jiang Hong" use the "Yinzi (prelude)" of "Yue Diao".

The characteristics of melodies: "Man Jiang Hong" can be used alone to sing some songs by borrowing scenery and objects. Its melody is composed of several parts, the beginning and ending parts are fixed, and the middle part has the basic singing melody that can be sung repeatedly. The last pitch of each part of the melody is on the "re" pitch, but at the end of the whole melody, it is on the "do" pitch which to form a complete sense of termination. Its melody is implicit, soft and graceful. It is good at narrating and conveying emotions. It is suitable for question and answer duet. "Man Jiang Hong" consists of up and down phrases, and the number of text is different.

The beat: "Man Jiang Hong (whole river red)" is 4/4 and 2/4 beat.

Variant form:

"Duozi (superimposed word)": "Man Jiang Hong" has two situations: has "Duozi (superimposed word)", and doesn't have "Duozi (superimposed word)". The comparison between "Zhejiang Man Jiang Hong" and "Yangzhou Man Jiang Hong" is as follows:

"Yangzhou Man Jiang Hong":

"Yinzi (prelude)" and "Weizi (end)": Its "Yinzi (prelude)" and "Weizi (end)" use the "Yinzi (prelude)" and "Weizi (end)" of "Yue Diao". As shown in Figure 23, from the first to fourth bar is the prelude to "Yangzhou Man Jiang Hong". And from the 143 to the 144 bar is the end of "Yangzhou Man Jiang Hong". The ending pitch is "Gong".

The characteristics of melodies: "Yangzhou Man Jiang Hong" melody line upward, more twists and melodies, so as to show a higher emotional, lively. "Zhejiang Man Jiang Hong" melody line down, more stable, so as to show the emotion is low and sad, especially the use of the "Na", but also increased its sad elements. It consists of up and down phrases, and the number of text is different.

The beat: 4/4 and 2/4 beat.

"Duozi (superimposed word)": It has two situations: has "Duozi (superimposed word)", and doesn't have "Duozi (superimposed word)".

Example: "Yangzhou Man Jiang Hong" has "Duozi (superimposed word)": "San Xi Bai Mudan (San refers to third, Xi refers to molest, Bai Mudan refers to the name of the heroine in the script)". (As shown in Figure 21).



## From one-act play "San Xi Bai Mudan"

Recorded by He Hongyu  
Notated by Jiang Baolong

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8 Lv Dong Bin Zuo Pu Tuan Lan Ba Dao

9

10 Can

11 Meng Ran Jian

12

13 Xiang Qi Le Bai Shi Mu

14

15

16

17 Dan

18

19 Ta Ben Shi Yao Chi Xian Nv Ba

Figure 21-1. Music score example "Yangzhou *Man Jiang Hong*"- "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molest, *Bai Mudan* refers to the name of the heroine in the script)" (He Hongyu, "The Melody Rhyming", 1995)

The image displays a musical score for a piece titled "Yangzhou *Man Jiang Hong*" - "*San Xi Bai Mudan*". The score is written in a single melodic line on a treble clef staff, with lyrics in Chinese characters positioned below the notes. The lyrics are: Shen Zhuan Wu Bai Nian Wei Pin Dao Zhe Bian Xia Fan Yi Dang Nian Zui Gui Shan Que Bei Na ZhongWei Shi Xiong QianLai Xiao An Shuo An Shi Wa Yi Ge Feng Liu Han Xun Hua Wen Liu Hao Jiu Tan Wan. The score is divided into measures, with measure numbers 20 through 46 indicated above the notes. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A large, stylized watermark of a traditional Chinese architectural structure is visible in the background of the score.

20 Shen Zhuan Wu Bai Nian

23 Wei Pin Dao Zhe Bian Xia

25 Fan

27 Yi Dang Nian

30 Zui Gui Shan

33 Que Bei Na ZhongWei Shi Xiong

37 QianLai Xiao An Shuo An Shi Wa Yi Ge Feng

42 Liu Han Xun Hua Wen Liu

45 Hao Jiu Tan Wan

Figure 21-2. Music score example "Yangzhou *Man Jiang Hong*"- "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molest, *Bai Mudan* refers to the name of the heroine in the script)" (He Hongyu, "The Melody Rhyming", 1995)

The image displays a musical score for a piece titled "Yangzhou *Man Jiang Hong*" - "*San Xi Bai Mudan*". The score is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo and meter are not explicitly stated, but the notation includes various rhythmic values and rests. The lyrics are written in Chinese characters below the notes, with some characters in italics. The score is divided into measures, with measure numbers 47 through 76 indicated. The lyrics are: Zhong Wa Li Shi, Quan An Zao Ba Nie Zhai Huan, Wo Zhi De ShenBei Hu Lu YaoCha, Bao Jian Jiao Ta Mang Xie Fei Bu Shang, Yun Duan Zai Kong Zhong, Guan Bu Jin Wan Shui Qian Shan, Dan Yuan, De Zao Xiu Cheng Yi Ge.

47

48

49

50

51

Zhong Wa Li Shi

52

53

54

Quan An Zao Ba Nie Zhai Huan

55

56

57

58

59

Wo Zhi De ShenBei Hu Lu YaoCha

60

61

62

63

64

Bao Jian Jiao Ta Mang Xie Fei Bu Shang

65

66

67

Yun Duan Zai Kong Zhong

68

69

70

Guan Bu Jin Wan Shui Qian Shan

71

72

73

Dan Yuan

74

75

76

De Zao Xiu Cheng Yi Ge

Figure 21-3. Music score example "Yangzhou *Man Jiang Hong*"- "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molest, *Bai Mudan* refers to the name of the heroine in the script)" (He Hongyu, "The Melody Rhyming", 1995)

The image displays a musical score for a piece titled "Yangzhou *Man Jiang Hong*" - "*San Xi Bai Mudan*". The score is written in a single system on a grand staff (treble clef). The lyrics are in Chinese characters, and the music is in a traditional style. The score is divided into measures, with measure numbers 77 through 105 indicated. The lyrics are as follows:

77 Bu Lao Dan  
 80 Na Shi Jie Ding Shang San Hua Suo Zhu  
 84 Xin Yuan Lei Zhu Yi Ma Zai Bu Ba Feng  
 89 Liu Fan Ba Hui Jian  
 92 Zhan Nie Gen Liang Xia Wu Guan  
 95 Shuo Hua Jian  
 97 Bu Jue Lai Ci Shi Huai An  
 100 An Yun Tou Wang Xia

Figure 21-4. Music score example "Yangzhou *Man Jiang Hong*"- "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molest, *Bai Mudan* refers to the name of the heroine in the script)" (He Hongyu, "The Melody Rhyming", 1995)

The image displays a musical score for the piece "Yangzhou *Man Jiang Hong*" - "*San Xi Bai Mudan*". The score is written in a single melodic line on a treble clef staff, with lyrics in Chinese characters and Pinyin below the notes. The score is divided into measures, with measure numbers 106 through 133 indicated above the staff. The lyrics are: Guan, Mang Ba Zhen Rong Lai Gai Huan, HuaYi Ge Qing Mu Xiu, Mei Shao Nian, Ci Yi, Fan Hui Mu, Dan Jiu Bie Xiang Feng, Chun Meng Nuan Xiang Wang, Nv Liang He Huan. The score is presented on a page with a decorative background element at the top center, resembling a stylized archway or doorway.

106  
Guan

107 108

109  
Mang Ba Zhen Rong Lai Gai Huan

110 111

112  
HuaYi Ge Qing Mu Xiu

113 114

115  
Mei Shao Nian

116

117  
Ci Yi

118 119

120  
Fan Hui Mu

121 122

123  
Dan Jiu Bie Xiang Feng

124 125

126  
Chun Meng Nuan Xiang Wang

127 128 129

130  
Nv Liang He Huan

131 132 133

Figure 21-5. Music score example "Yangzhou *Man Jiang Hong*"- "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molested, *Bai Mudan* refers to the name of the heroine in the script)" (He Hongyu, "The Melody Rhyming", 1995)

134  
Guan Jiao Ta

135 136

137  
Feng Liu Mei Man

138 139

140  
Bu Wang Wo San Xi Bai Mu

141 142

143  
Dan

144

Figure 21-6. Music score example "Yangzhou *Man Jiang Hong*"- "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molested, *Bai Mudan* refers to the name of the heroine in the script)" (He Hongyu, "The Melody Rhyming", 1995)

The meaning of the text:

I suddenly think of Bai Mudan, who was originally a fairy in Yaochi and was relegated to the world for five hundred years because of me. I remember that when I got drunk and went back to the mountain, I was laughed by many elder martial brothers, saying that I was a romantic man, seeking flowers and willows, drinking and playing. Master Zhongli advised me to pay back my evil debt early. I had to carry a gourd on my back, put a sword in my waist, and fly up to the clouds to watch thousands of rivers and mountains in the air. I wish I could become an immortal as soon as possible. At that time, Ben decided not to miss love any more. I came to Huai'an and looked down. Immediately become another appearance, become a beautiful young man. This time I met Mudan after a long goodbye, and I couldn't say enough sweet words. I'm so happy, I've helped Bai Mudan three times.

### 3) "Yi Ban (refers to Yi board)"

"Yinzi (prelude)" and "Weizi (end)": "Yi Ban" has its own "Yinzi (prelude)". As shown in Figure 24, from the first to fifth bar is the prelude to "Yi Ban". The ending pitch is "Gong". And sometimes "Yi Ban" uses the "Yinzi (prelude)" of "Yue Diao".

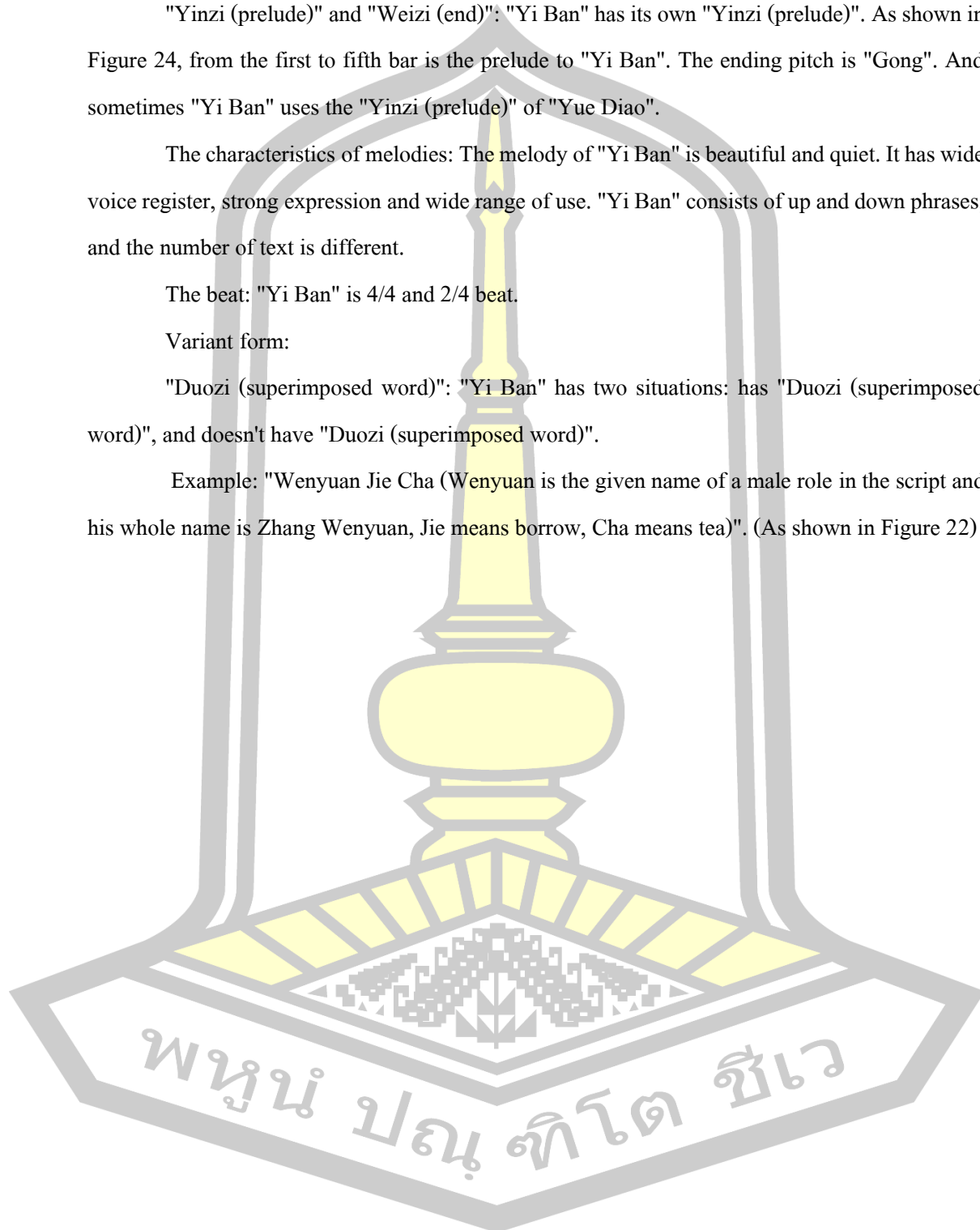
The characteristics of melodies: The melody of "Yi Ban" is beautiful and quiet. It has wide voice register, strong expression and wide range of use. "Yi Ban" consists of up and down phrases, and the number of text is different.

The beat: "Yi Ban" is 4/4 and 2/4 beat.

Variant form:

"Duozi (superimposed word)": "Yi Ban" has two situations: has "Duozi (superimposed word)", and doesn't have "Duozi (superimposed word)".

Example: "Wenyuan Jie Cha (Wenyuan is the given name of a male role in the script and his whole name is Zhang Wenyuan, Jie means borrow, Cha means tea)". (As shown in Figure 22)





## From "Wenyuan Jie Cha" of traditional opera script "Water Margin"

Recorded by He Hongyu  
Notated by Jiang Baolong

1 2 3 4

5 6 7 8

9 10 11 12

13 14 15 16

17 18 19 20 21

22 23 24 25 26

27 28 29 30

31 32 33 34

Quan Shi Mu

Xiu Yao Ba Na Xian Chang Yan Yu Gua

Xin Tou An Wen Yuan

Bu Shi Na Wang En Fu Yi

Fu Yi Wang En Shi Mu Wu Dan You

Wo Ruo Shi Hou

Lai Hui Le Kou Si Zai Na

Figure 22-1. Music score example "Wenyuan *Jie Cha* (Wenyuan is the given name of a male role in the script and his whole name is Zhang Wenyuan, *Jie* means borrow, *Cha* means tea)" (He Hongyu, "Music Rhyme", 2003)

The image shows a musical score in two staves. The first staff contains measures 35, 36, and 37. Measure 35 has the lyrics 'Qian' below it. Measure 36 has a whole rest. Measure 37 has the lyrics 'Dao' and 'Wan Gua' below it. The second staff contains measures 38, 39, and 40. Measure 38 has the lyrics 'Huo' below it. Measure 39 has the lyrics 'Lin' and 'Tou' below it. Measure 40 has a whole rest. The music is written in a treble clef with a key signature of one sharp (F#).

Figure 23-2. Music score example "Wenyuan *Jie Cha* (Wenyuan is the given name of a male role in the script and his whole name is Zhang Wenyuan, *Jie* means borrow, *Cha* means tea)" (He Hongyu, "Music Rhyme", 2003)

The meaning of the text:

I advise master's wife not to care about other people's gossip. I'm not ungrateful. Don't worry. If I break my promise later, I will curse my death.

To sum up, the number of "*Xiao Diao*" is relatively large, the music color is rich, and each melody has its own artistic characteristics and performance function. Therefore, in a sense, the use of "*Xiao Diao*" is more extensive and flexible than "*Da Diao*", and it is also easier to be accepted and sung by the audience. In addition, there are a lot of "*Chenci*" (it refers to modal particles, or serve as a foil to words, lining words", "*Chenqiang*" (it refers to the melodies of the '*Chenci*',) in "*Xiao Diao*". This not only expands the capacity of "*Xiao Diao*" singing melody, but also plays the role of rendering, contrast and coherence melody, which makes the color of "*Xiao Diao*" more bright and gorgeous than "*Da Diao*", and the form more vivid and lively.

#### 4.4.3) The Instrumental Melodies of *Guangxi Wenchang*

Mr. Su Junmin (2019, Interviewed) he said that, "The accompaniment instruments of *Guangxi Wenchang* are *Yangqin* (dulcimer, the main instrument of *Guangxi Wenchang*), *Pipa* (Lute), *San Xian* (*San* means three, *Xian* means string), *Erhu* (urheen) and bamboo flute, which are called '*Wu Jian Tou* (refers to five instruments)'. Later, *Gaohu* (high pitched *Erhu*) and Cello were added, and then *Zhongruan* was used instead of *Yueqin* and *Qinqin*. The percussion rhythm instruments include drum, *Ban* (board), *Diezi* (dish) and *Jiu Zhong* (wine cup)."

The instrumental melodies of *Guangxi Wenchang* are full of melody. The melody is euphemistic, touching, exquisite, and has strong artistic appeal.

There are 28 kinds of instrumental melodies in *Guangxi Wenchang* (He Hongyu, 2003):

"*Yi Zhi Hua* (refers to a flower)"、

"*Da Ba Ban* (*Da* means big, *Ba* means eight, *Ban* means board)"、

"*Ba Ban Tou* (*Ba* means eight, *Ban* means board, *Tou* means head)"、

"*Jie Jie Gao* (refers to people's expectation of a better life)"、

"*Liu Qing Niang* (refers to a geisha's name in the Tang Dynasty.)"、

"*Lan Shu Zhuang* (*Lan* means lazy, *Shu Zhuang* means dress and make up)"、

"*Yang Qi Ling* (refers to wave a flag to signal an order)"、

"*Ye Xing Chuan* (*Ye* refers to night, *Xing* refers to boating, *Chuan* means boat)"、

"*Lang Tao Sha* (refers to a phenomenon about waves beat the beach, and the sand roll ashore, and then the sand swept away by wave again.)"、

"*Shui Long Yin* (*Shui* refers to water, *Long* means dragon, *Yin* refers to Chant)"、

"*Wang Zhuang Tai* (refers to a dresser or the place where a woman lives)"、

"*Qiluo Xiang* (*Qiluo* refers to exquisite silk fabrics or garments, *Xiang* refers to sweet or fragrant)"、

"*Huan Huan Le* (refers to happy)"、

"*Lianhuan Tao* (refers to rings are interwoven and inseparable, metaphors are connected with each other)"、

"*Chuan Zhulian* (*Chuan* refers to string, *Zhulian* refers to beads)"、

"*Yu Rener* (*Yu* refers to jade, *Rener* refers to people)"、

"*Gao Shan Diao* (*Gao* refers to high, *Shan* refers to mountain, *Diao* refers to melody)"、

"*Liushui Qu* (*Liushui* refers to water, *Qu* refers to tune or music)"、

"*Man Tang Chun* (*Man* refers to full, *Tang* refers to hall, *Chun* means spring)"、

"*San Ju Ban* (*San* means three, *Ju* means sentence, *Ban* means half)"、

"*Nanjing Gong* (refers to a temple in Nanjing county, Zhangzhou city, Fujian Province)"

"*Shui Lvyin* (*Shui* refers to water, *Lvyin* refers to shade)"、

"*Lianhua Lao* (*Lianhua* refers to lotus, *Lao* refers to fall)"、

"*Xiao Yangchun* (refers to the tenth month of the lunar calendar)"、

"*Yin Feng Nong Yue* (*Yin* and *Nong* refers to chant, *Feng* refers to wind, *Yue* refers to moon.、

"*Ye Shenchen* (*Ye* means night, *Shenchen* refers to deep and dark)"、

"*Xiao Taohong* (*Xiao* means little or small, *Taohong* refers to pink)"、

"*Zui Ba Xian* (*Zui* refers to drunk, *Ba* means eight, *Xian* refers to immortal)"。

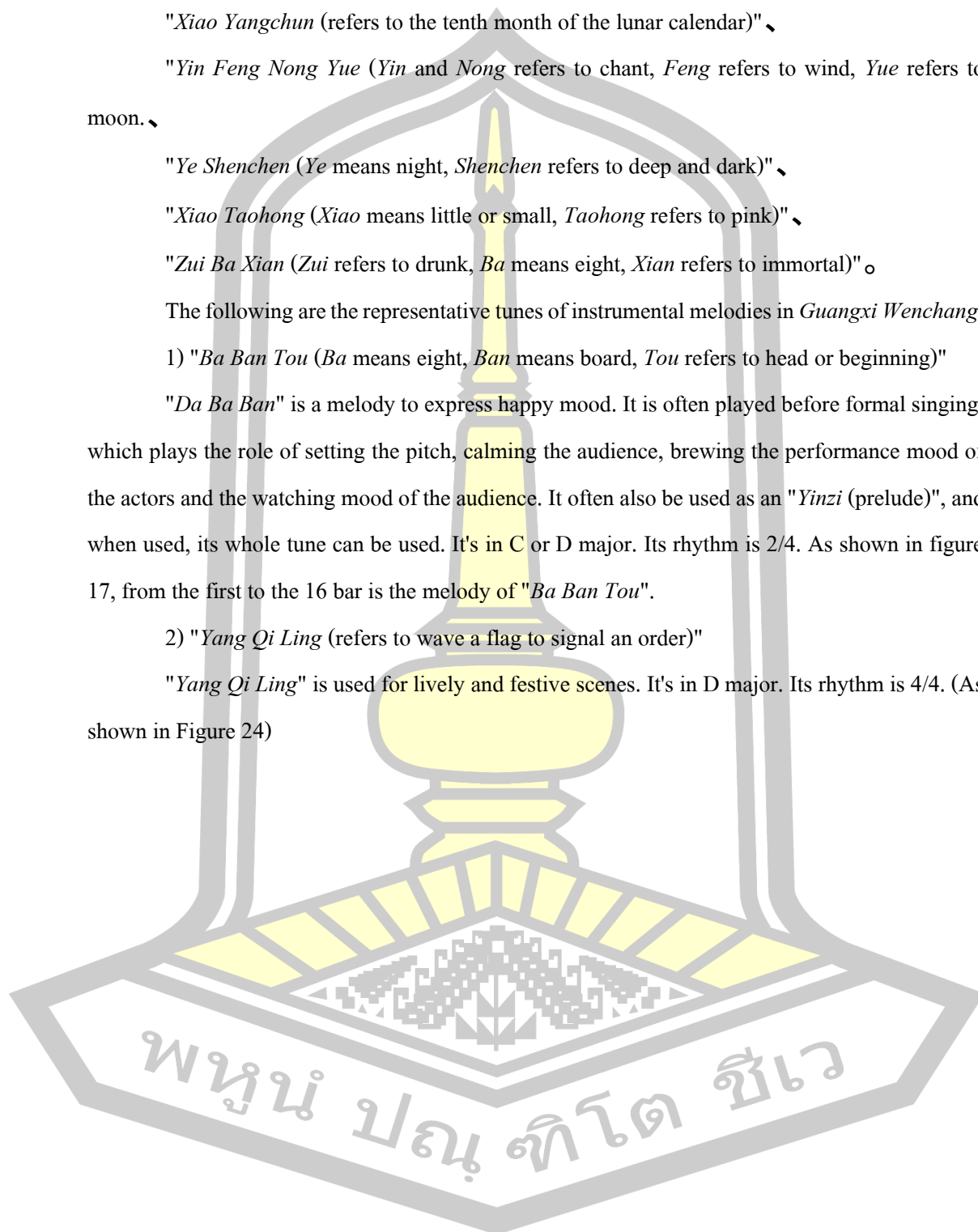
The following are the representative tunes of instrumental melodies in *Guangxi Wenchang*:

1) "*Ba Ban Tou* (*Ba* means eight, *Ban* means board, *Tou* refers to head or beginning)"

"*Da Ba Ban*" is a melody to express happy mood. It is often played before formal singing, which plays the role of setting the pitch, calming the audience, brewing the performance mood of the actors and the watching mood of the audience. It often also be used as an "*Yinzi* (prelude)", and when used, its whole tune can be used. It's in C or D major. Its rhythm is 2/4. As shown in figure 17, from the first to the 16 bar is the melody of "*Ba Ban Tou*".

2) "*Yang Qi Ling* (refers to wave a flag to signal an order)"

"*Yang Qi Ling*" is used for lively and festive scenes. It's in D major. Its rhythm is 4/4. (As shown in Figure 24)



"Yang Qi Ling (refers to wave a flag to signal an order)"

Recorded by He Hongyu  
Notated by Jiang Baolong

The musical score for "Yang Qi Ling" is written in 4/4 time and consists of 25 numbered measures. The notation is as follows:

- Measure 1: Quarter note G4, quarter note A4, quarter note B4, quarter note C5.
- Measure 2: Quarter note D5, quarter note E5, quarter note F5, quarter note G5.
- Measure 3: Quarter note A5, quarter note B5, quarter note C6, quarter note D6.
- Measure 4: Quarter note E6, quarter note F6, quarter note G6, quarter note A6.
- Measure 5: Quarter note B6, quarter note C7, quarter note D7, quarter note E7.
- Measure 6: Quarter note F7, quarter note G7, quarter note A7, quarter note B7.
- Measure 7: Quarter note C8, quarter note D8, quarter note E8, quarter note F8.
- Measure 8: Quarter note G8, quarter note A8, quarter note B8, quarter note C9.
- Measure 9: Quarter note D9, quarter note E9, quarter note F9, quarter note G9.
- Measure 10: Quarter note A9, quarter note B9, quarter note C10, quarter note D10.
- Measure 11: Quarter note E10, quarter note F10, quarter note G10, quarter note A10.
- Measure 12: Quarter note B10, quarter note C11, quarter note D11, quarter note E11.
- Measure 13: Quarter note F11, quarter note G11, quarter note A11, quarter note B11.
- Measure 14: Quarter note C12, quarter note D12, quarter note E12, quarter note F12.
- Measure 15: Quarter note G12, quarter note A12, quarter note B12, quarter note C13.
- Measure 16: Quarter note D13, quarter note E13, quarter note F13, quarter note G13.
- Measure 17: Quarter note A13, quarter note B13, quarter note C14, quarter note D14.
- Measure 18: Quarter note E14, quarter note F14, quarter note G14, quarter note A14.
- Measure 19: Quarter note B14, quarter note C15, quarter note D15, quarter note E15.
- Measure 20: Quarter note F15, quarter note G15, quarter note A15, quarter note B15.
- Measure 21: Quarter note C16, quarter note D16, quarter note E16, quarter note F16.
- Measure 22: Quarter note G16, quarter note A16, quarter note B16, quarter note C17.
- Measure 23: Quarter note D17, quarter note E17, quarter note F17, quarter note G17.
- Measure 24: Quarter note A17, quarter note B17, quarter note C18, quarter note D18.
- Measure 25: Quarter note E18, quarter note F18, quarter note G18, quarter note A18.

Figure 24. Music score example "Yang Qi Ling" (He Hongyu, "The Melody Rhyming", 1995)

3) "Jie Jie Gao (refers to people's expectation of a better life)"

The speed of "Jie Jie Gao" is mostly medium or fast. It is mostly used to show the situation of peeping, eavesdropping, drawing and writing. Its rhythm is 3/4. The melody also used in other traditional opera in Guilin, such as *Gui* opera and *Caidiao* opera. (As shown in Figure 25)

## "Jie Jie Gao (refers to people's expectation of a better life)"

Recorded by He Hongyu  
Notated by Jiang Baolong



Figure 25. Music score example "*Jie Jie Gao*" (He Hongyu, "The Melody Rhyming", 1995)

The instrumental melody of *Guangxi Wenchang* has distinct characteristics and is widely used. These characteristics make it an indispensable part of *Guangxi Wenchang* music, so as to enhance the expressive function of *Guangxi Wenchang* music.

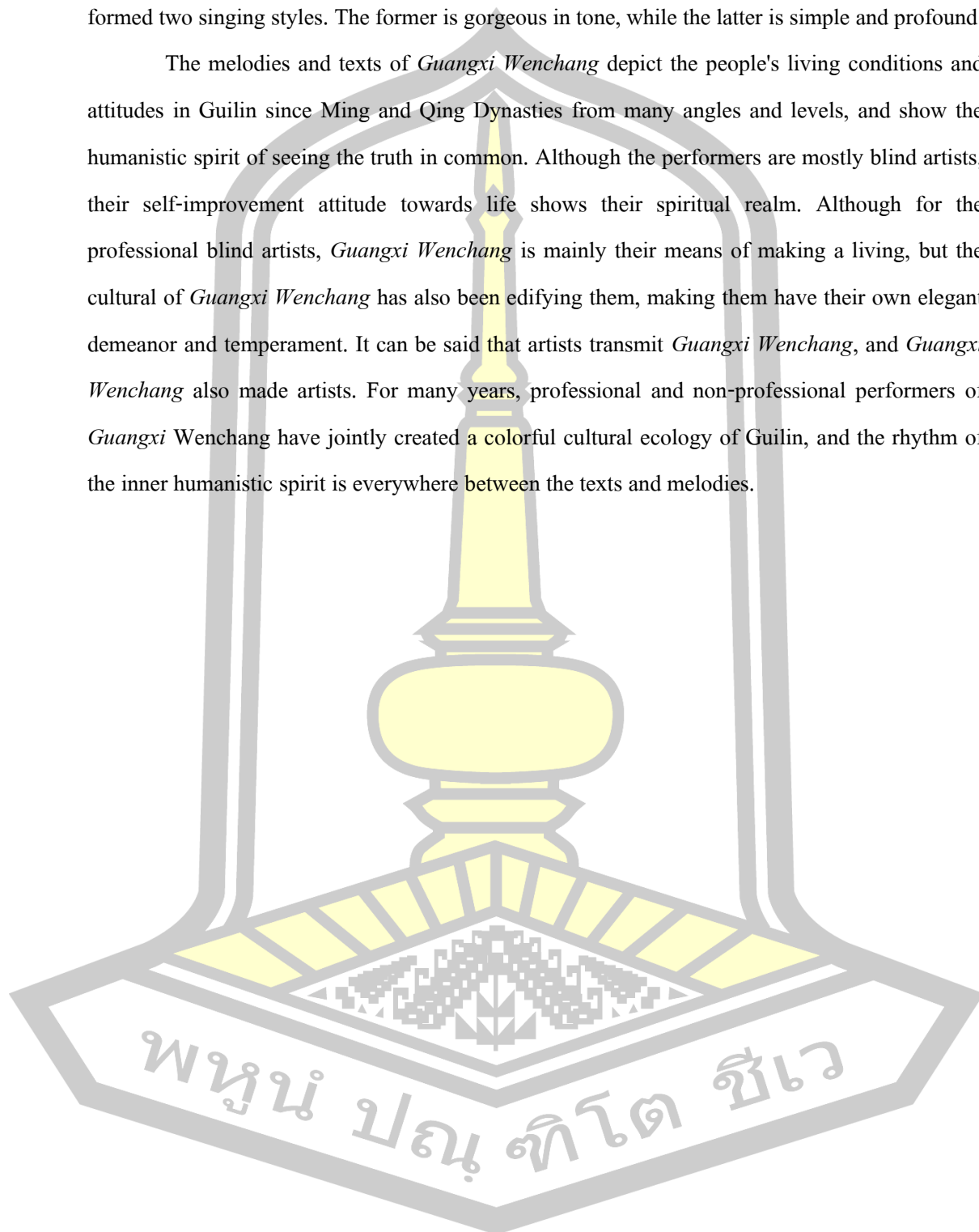
The music of *Guangxi Wenchang* includes lyric and exquisite "*Da Diao*", gorgeous "*Xiao Diao*", colorful and flexible instrumental music playing tunes, plus lyric and rhyme text of *Guangxi Wenchang*. These elements show the charm of *Guangxi Wenchang* with delicate and beautiful characteristics.

### 4.5 Summary

All in all, the biggest characteristic of *Guangxi Wenchang* is that the actors wear long gown and the actresses wear cheongsam. Everyone held an instrument, and they sang as they played. The musical characteristics of *Guangxi Wenchang* : 1) The text is neat. Some of the text are excellent works of poetry. They are catchy, easy to remember and sing. They are good at expressing delicate and lyrical stories. 2) The development of *Guangxi Wenchang* has absorbed rich materials of folk music and local opera, such as Ming and Qing songs, Jiangsu and Zhejiang folk songs. It combines with Guilin's local dialect and music, with unique aesthetic value and rich characteristics of repertoire. 3) There are many big jump intervals in music. In singing, the true and false voice are

used together. 4) For a long time, Professional and amateur singers of *Guangxi Wenchang* have formed two singing styles. The former is gorgeous in tone, while the latter is simple and profound.

The melodies and texts of *Guangxi Wenchang* depict the people's living conditions and attitudes in Guilin since Ming and Qing Dynasties from many angles and levels, and show the humanistic spirit of seeing the truth in common. Although the performers are mostly blind artists, their self-improvement attitude towards life shows their spiritual realm. Although for the professional blind artists, *Guangxi Wenchang* is mainly their means of making a living, but the cultural of *Guangxi Wenchang* has also been edifying them, making them have their own elegant demeanor and temperament. It can be said that artists transmit *Guangxi Wenchang*, and *Guangxi Wenchang* also made artists. For many years, professional and non-professional performers of *Guangxi Wenchang* have jointly created a colorful cultural ecology of Guilin, and the rhythm of the inner humanistic spirit is everywhere between the texts and melodies.



## Chapter V

### The Problematic Elements of *Guangxi Wenchang* Performing Arts

Nowadays, human society has entered a new stage of cultural development. With the rapid development of information technology, our cultural life has become more and more diversified. Movies, television and the Internet have attracted more and more people's audio-visual activities. People's amateur cultural life has become increasingly rich. *Guangxi Wenchang* has long been no longer the main media for people to relax and entertainment. In this era, our emotions become more and more diverse and complex. Just as words are the symbols of language, music is the symbol of human emotions. The music symbol of an era is just marking the human emotion of an era. The human emotion of an era is also reflected by the music of that era.

"Symbolic thinking and symbolic behavior are the most representative characteristics in human life, and the whole development of human culture depends on these conditions, which is indisputable." (CASSIRER ERNST, 1985) As is known to all, the life style of contemporary people is quite different from that of people in agricultural society. The emotional form of contemporary people must be different from that of people in agricultural society. The traditional *Guangxi Wenchang* music is difficult to express the complex and diverse emotions of contemporary people, and it is difficult to get the recognition of contemporary people."

"At present, the preservation of *Guangxi Wenchang* is facing a severe test. The existing preservation measures mainly focus on the static preservation mode such as rescue and exhibition mode, especially the static preservation mode of exhibition museum. Because it ignores the 'Living' characteristics of *Guangxi Wenchang*, the preservation effect is not ideal." "The 'Living' of intangible cultural heritage means that it has been in the process of development and change since its birth, which makes intangible cultural heritage projects present different characteristics in different historical times and situations." (WANG JU SHAN, 2012) According to this view, the preservation of *Guangxi Wenchang* should also conform to the trend of The Times, not only to preserve its traditional nature, but also to explore and innovate, continue to develop, so that it can enter the circle of contemporary people's life.



The unique cultural ecology of *Guangxi Wenchang* has undergone great changes in the collision of multi cultures. At this time, researchers, workers and lovers of *Guangxi Wenchang* tenaciously stick to their positions and seek new solutions for the worrying living situation of *Guangxi Wenchang*. *Guangxi Wenchang* now ushered in a good opportunity for development, but also faces huge challenges, not optimistic about the status quo is worth our attention. This chapter introduces and analyzes these six aspects: only few troupes in *Guangxi Wenchang*; performers lack new force; no fixed place for performing and rehearsal; the number of performances is decreasing; propaganda can't keep up with the times; shortage of funds.

### **5.1 Only Few Troupes in *Guangxi Wenchang***

In the past, there were hundreds of groups in *Guangxi Wenchang*, and the beautiful melody and singing of the accompaniment instruments of *Guangxi Wenchang* could be heard everywhere. The performance skills of the band and singers are very good. They have a tacit understanding and cooperation. They can sing nearly 100 tunes and have strong professional ability. But now the common situation is that the performers only know a few melodies, and they can only rely on the older generation of *Guangxi Wenchang* amateurs to spread and lead the new people. Some of these amateurs not only teach the performing skills of *Guangxi Wenchang*, but also provide rehearsal venues and all the conveniences of logistics. The purpose is to make those who are willing to learn *Guangxi Wenchang* stick with them to transmit *Guangxi Wenchang*. Even so, there are still fewer and fewer people who performing *Guangxi Wenchang*.

"The leader of the literature and art team in Huangjin Town, Luocheng County, Hechi City, Guangxi Province said: 'if this is still the case, I'm afraid no one will be able to sing *Guangxi Wenchang* in the future.' " (HE HONG YU, 2012) From this sentence, it can be seen that *Guangxi Wenchang* is not very prosperous in recent years, and it needs more people to join it to have the hope of continuing to survive.

### **5.2 Performers Lack New Force**

According to the survey data, there are few young actors of *Guangxi Wenchang*. The performers of *Guangxi Wenchang* with excellent singing skills are older. They sometimes review the skills that their teachers taught them decades ago. In the process of skills review, they teach

them to the amateurs of *Guangxi Wenchang* by the way. They can't talk about basic training, let alone the improvement of art, to meet the requirements of self entertainment. Naturally, students don't have any pressure. The amateurs's skills level usually not so good. It's hard for them to persevere in life The transmission of *Guangxi Wenchang*. Due to the constraints of music quality, education level and other factors, the innovation ability of amateurs is also affected, so it is difficult to achieve continuous innovation to meet the needs of society, just to entertain themselves. Most of the professional old artists in *Guangxi Wenchang* have died one after another, and only a few of them are still alive. The following are the musicians of *Guangxi Wenchang* (He Hongyu, 2012):

**Name:** Wang Renhe.

**Gender:** Male.

**Dates of Birth and Death:** 1913~1968

**Native Place:** Guilin city.

**Start Learning *Guangxi Wenchang* Time:** 1922.

**Teacher:** Yang Shunguan.

**Resume:** He had smallpox when he was more than one year old. He was left unattended and blind. Later, he sojourned in his uncle's house, and because he couldn't bear beating and scolding, he left that house and went to beg. In 1922, he was sent to Guilin by his neighbor to study *Guangxi Wenchang* with Yang Shunguan. When he was 12 years old, he made a living on performing. He can not only play flute, *Suona*, *Yangqin*, *Erhu*, but also master the singing every role. His voice is loud, generous, and he was one of the best artists in *Guangxi Wenchang* at that time. He is the first generations musician.

**Name:** Liu Yuying.

**Gender:** Female.

**Dates of Birth and Death:** 1921~2009.

**Native Place:** Guilin city.

**Start Learning *Guangxi Wenchang* Time:** 1937.

**Teacher:** Huang Peiqing.

**Resume:** As a child, she was blind because of illness and lived on begging. When she was 16 years old, she learned to sing *Guangxi Wenchang* from Huang Peiqing. Later, she married Huang Peiqing. They have been living by performing, mainly in Guilin and nearby areas to perform. After her husband died, she remarried to Jiang Shunfang. Liu Yuying's voice was crisp and sweet. Her singing was delicate and emotional. She is good at singing sad traditional opera. She is the first generation musician.

**Name:** He Hongyu (Her pseudonym is Xiao Yinguo).

**Gender:** Female.

**Dates of Birth and Death:** 1941-

**Native Place:** Lipu county, Guilin city.

**Start Learning *Guangxi Wenchang* Time:** 1959.

**Teacher:** Wang Renhe (1913-1968), Liu Yuying (1921-2009).

**Resume:** He Hongyu has been engaged in "*Guangxi Wenchang*" for more than 40 years. In addition to being an performer, she was also engaged in the guidance, director and music design of "*Quyí*". Nearly 30 of her works have been produced, all of which have been performed on China Central People's radio. Her works that won the first level national awards in China (*Wenhua* award, Peony award and Stars Award) She wrote, recorded and lectured 10 lectures on *Guangxi Wenchang* music in Guangxi People's radio station. And She with her husband Mr. Su Zhaobin together wrote all the entries and explanations for "*Zhongguo Da Baike Quanshu·Xiqu Quyí* (Chinese encyclopedia, Opera and *Quyí*)", "*Zhongguo Xiqu Zhi·Guangxi Juan* (Records of Chinese opera · Guangxi volume)". She published dozen of articles in various books and magazines. Since the 1970s, he Hongyu has traveled to more than 40 counties and cities in Guangxi to conduct in-depth investigation and Research on the history, schools, circulation areas, famous figures, works versions, scripts, etc. of "*Guangxi Wenchang*", collect a large number of physical and audio-visual materials, and sort them out. On this basis, she has published eight books. She is the deputy editor in chief of "*Zhongguo Quyí Zhi·Guangxi Juan* (records of Chinese *Quyí*-Guangxi volume)" and "*Zhongguo Quyí Yinyue Jicheng·Guangxi Juan* (Chinese *Quyí* music integration · Guangxi volume)". He Hongyu once won the titles of the first and second batch of professional and technical "Top Talent", "Literature and Art Expert of the Thirteen Year Achievement Exhibition of Guangxi

Literature and Artists", "Advanced Individual of Old Cadres in the Whole Province", and enjoyed special government allowance. He Hongyu was the director of China *Quyí* music society and China quyí Artists Association, vice chairman and honorary chairman of Guangxi Zhuang Autonomous Region Quxie Association, member of the Federation of literary and art circles, and chairman of Guilin quyí Artists Association. She once attended the 4th and 5th National Cultural Congress with the qualification of Guangxi's only representative of "*Quyí*". Her achievements are recorded in "Chinese artist dictionary", "Chinese woman celebrity dictionary", "Chinese contemporary culture and art celebrity dictionary" and "Chinese *Quyí* music integration · Guangxi volume". After the founding of the people's Republic of China, she was the first generation of *Guangxi Wenchang* artists trained by the state. She is the second generations musician.

**Name:** Chen Xiufen.

**Gender:** Female.

**Dates of Birth and Death:** 1944-.

**Native Place:** Guilin city.

**Start Learning *Guangxi Wenchang* Time:** 1958.

**Teacher:** Wang Renhe (1913-1968), Liu Yuying (1921-2009).

**Resume:** She is national second class actress. In 1962, he graduated from *Guangxi Wenchang* class of Guilin opera school with excellent results. On the basis of inheriting the traditional essence, she constantly explored and dares to practice and formed her own artistic style. Her performance was vivid, her voice was sweet, her singing was clear, and her charm was mellow. She is the second generations musician.

**Name:** Li Weiqun.

**Gender:** Female.

**Dates of Birth and Death:** 1953-.

**Native Place:** Guilin city.

**Start Learning *Guangxi Wenchang* Time:** 1969.

**Teacher:** She has followed Liu Yuying, he Hongyu, Chen Xiufen to learn.

**Resume:** She is national first class actress, director of China *quyi* Association, chairman of Guangxi *quyi* Association, chairman of Guilin *quyi* Association, member of Guangxi Federation of literary and art circles and Guilin Municipal Federation of literary and art circles. At the age of 18, he was admitted to a professional troupe and engaged in *quyi* performance, specializing in *Guangxi Wenchang*. She is the third generations musician.

It can be seen from the above data that some of the most representative musicians in *Guangxi Wenchang* have died. They used to be representative figures of the Performing Arts in *Guangxi Wenchang*. The artists who are still alive of *Guangxi Wenchang* are not young.

"When we interviewed on the streets of Guilin, many young people shook their heads and said that they had never heard of it. A classmate in our class, who lives in Lipu County, was asked if he had heard of *Guangxi Wenchang*. He said he didn't know what *Guangxi Wenchang* was. After showing him the video of *Guangxi Wenchang*, he suddenly realized that he had seen it when he was a child, but he didn't know it was called *Guangxi Wenchang*. Now he seldom sees it." (Liang Xiaoyong, 2010) In the history, most of the transmission ways of *Guangxi Wenchang* were handed down by word of mouth. Nowadays, in the folk, the old artists and the representative musicians of the first generation have died one after another of *Guangxi Wenchang*. The number of musicians of the second generation who get their true biography is small, but they are all over 60 years old, and their physical condition, memory and singing ability have declined. In this case, *Guangxi Wenchang* is in great need of new forces.

"The lack of innovation and the current situation of no one relay impact on the resources and basis of the new development of *Guangxi Wenchang* in the new period, and the transmission of *Guangxi Wenchang* music also lacks internal motivation." (CHEN JUN, 2012) Even though *Guangxi Wenchang* has beautiful singing, strong local charm, and enjoys the reputation of "the Pearl in the treasure house of national art", but its current problem is that the audience is limited. The reasons for this phenomenon include the differences between the characteristics of *Guangxi Wenchang* music and the aesthetic taste of modern people, as well as the inadequacy of *Guangxi Wenchang* music publicity and innovation transmission mechanism.

On the morning of November 29, 2020, at 9:30 am, "Guilin Intangible Cultural Heritage Preservation and Transmission Center" and "Guilin *Xinyun* Cultural Communication Company" jointly undertook a "Traditional Opera Concert of Guilin". I was honored to be invited by Mrs. He

Hongyu. It was not so much a concert as a gathering of Guilin's traditional opera lovers. This performance was not for sale tickets, but was a public welfare activity jointly organized by government agencies, non-governmental enterprises and several amateur art groups. Its main purpose was to popularize and promote the traditional opera in Guilin. During the process, I found that most of the performers were elderly. Most of the accompaniment bands were members of the "Xinyun Wenchang Art Troupe". There were also staff from the intangible cultural heritage research center in the band, such as Mr. Pang Jianning (Mr. Pang often teaches playing skills in various amateur groups for free).

The programs of this concert activity was: *Guangxi Wenchang "Zhao Hua Tai"* performed by "Xinyun Wenchang Art Troupe" (As shown in Figure 27);

Mrs. Luo Guixia, inheritor of China's national intangible cultural heritage, performs *Gui* opera "*Guifei Zuijiu* (means drunken imperial concubine)" (As shown in Figure 28);

"*Gui Zhong Lao Sanjie Xiaoyou* Art Troupe" performed a new created *Guangxi Wenchang "Nangua Qing* (means pumpkin emotion)" (As shown in Figure 29);

"*Yayue Wenchang Club*" performed the segment of *Guangxi Wenchang "Kao Hong* (Kao means torture; *Hong* means red)" (As shown in Figure 30);

"*Yayue Wenchang Club*" performed *Guangxi Wenchang "Jisheng Cao* (means parasitic grass)" (As shown in Figure 31);

"*Yayue Wenchang Club*" performed *Guangxi Wenchang "Yu Yuanyang* (*Yu* means jade, *Yuanyang* means mandarin duck)" (As shown in Figure 32);

Mrs. Gu Qing, a student of Mrs. He Hongyu, performed *Guangxi Wenchang "Ma Yulang* (means scolding her lover)" (As shown in Figure 33);

"*Gui Zhong Lao Sanjie Xiaoyou* Art Troupe" performed the dance "*Cai Cha* (means picking tea)" (As shown in Figure 34);

Mrs. Luo Guixia and Mr. Qiu Guangchu performed *Gui* opera "*Nv Zhan Zi*" (As shown in Figure 35);

Mrs. Liu Chunxiu, an excellent actress of *Caidiao* opera performed the role of matchmaker in *Caidiao* opera (a performance of matchmaker in "*Liu Sanjie*") (As shown in Figure 36);

"On Water Pipa Art Troupe" performed *Guangxi Wenchang "Chun Laile* (means spring is coming)" (As shown in Figure 37);

The "Lipu *Guiju* culture center" performed *Gui* opera (As shown in Figure 38).



Figure 26. *Guangxi Wenchang "Zhao Hua Tai"*. Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.



Figure 27. *Gui* opera "*Guifei Zuijiu* (means drunken imperial concubine)". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.

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Figure 28. *Guangxi Wenchang* "Nangua Qing (means pumpkin emotion)". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing District, Guilin City.



Figure 29. *Guangxi Wenchang* "Kao Hong (Kao means torture; Hong means red)". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing District, Guilin City.

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Figure 30. *Guangxi Wenchang* "Jisheng Cao (means parasitic grass)". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.



Figure 31. *Guangxi Wenchang* "Yu Yuanyang (Yu means jade, Yuanyang means mandarin duck)". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.

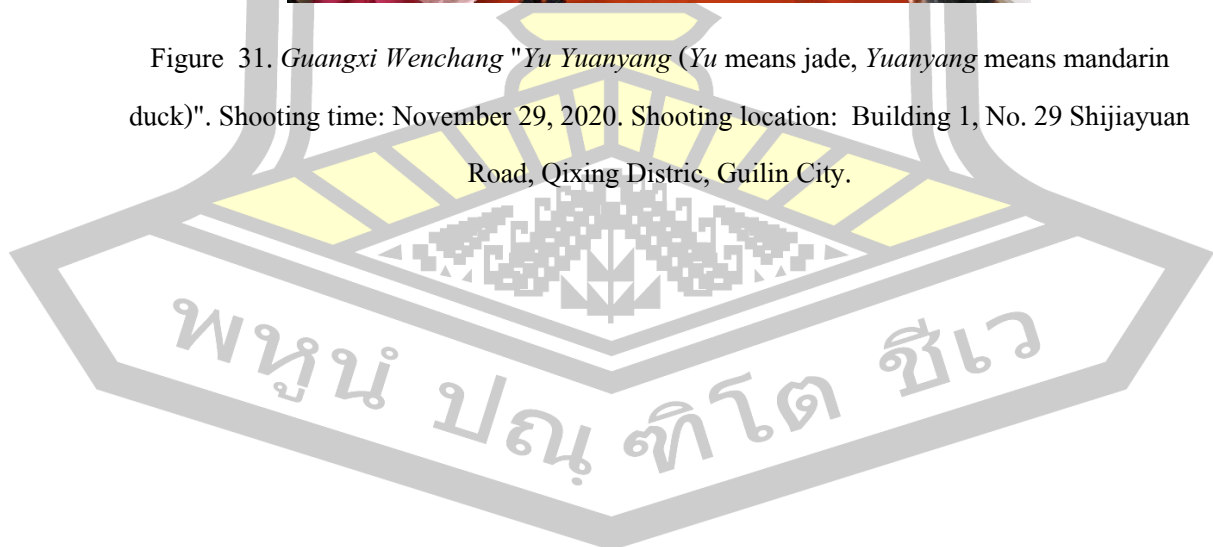




Figure 32. *Guangxi Wenchang "Ma Yulang (means scolding her lover)"* Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.



Figure 33. Dance "*Cai Cha (means picking tea)*". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.

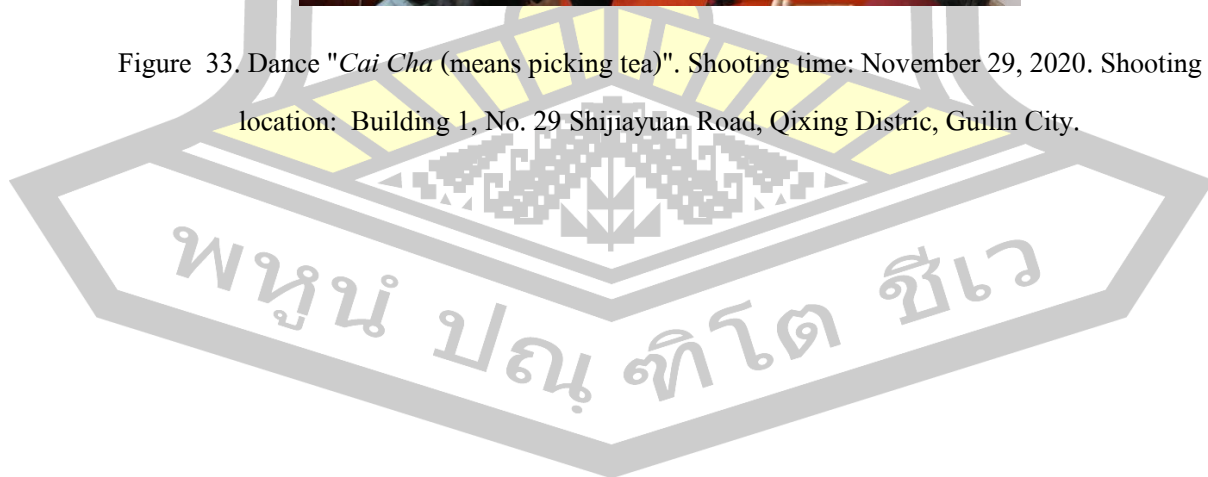




Figure 34. *Gui* opera "*Nv Zhan Zi*". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.



Figure 35. *Caidiao* opera "*Liu Sanjie*". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing Distric, Guilin City.

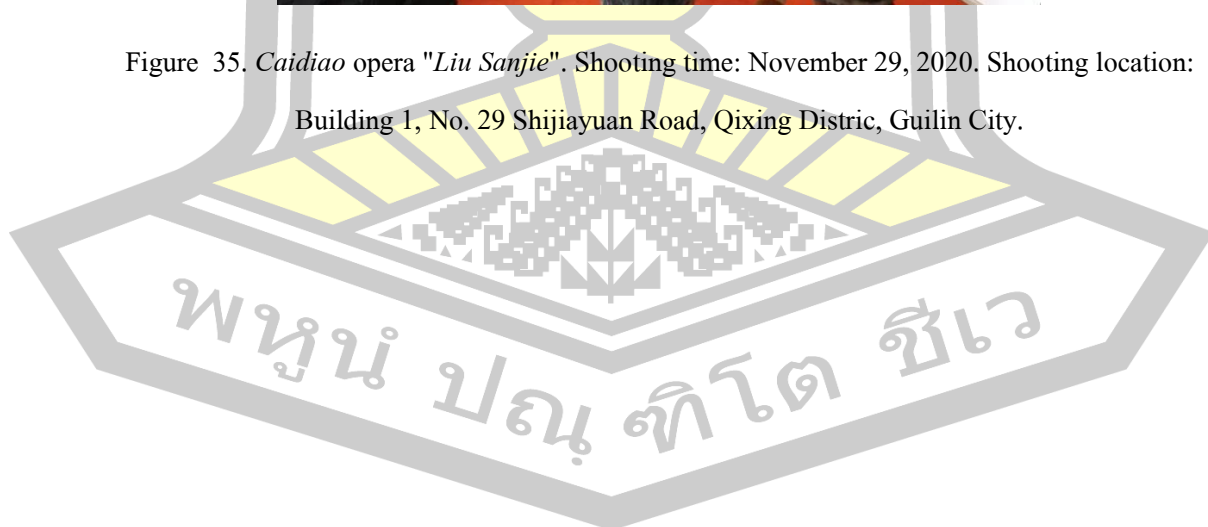




Figure 36. *Guangxi Wenchang* "Chun Laile (means spring is coming)". Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing District, Guilin City.



Figure 37. *Gui* opera solo. Shooting time: November 29, 2020. Shooting location: Building 1, No. 29 Shijiayuan Road, Qixing District, Guilin City.

There were 12 programs in this performance. It included seven programs from *Guangxi Wenchang*. It can be seen that the organizers attach great importance to the spread of *Guangxi Wenchang*. Although the whole performance is not a formal large-scale performance, it is full of enthusiasm of Guilin traditional opera fans.

It can be seen from the pictures that most of the audience and performers are middle-aged and old people. Although there are still a few young people who like *Guangxi Wenchang* or other *Guangxi* traditional operas, the situation is still not optimistic.

### 5.3 No Fixed Place for Performing And Rehearsal

Mr. Pang Jianning (2019, Interviewed) he said that "Now most of the activity areas of amateurs are parks, riverside and other quiet places, sometimes in their own homes. In the past, there were more works to sing. Now when the performers go out to perform, the employers will propose to increase the programs of *Caidiao* opera. The implication is to sing less the *Guangxi Wenchang*. The performance of *Guangxi Wenchang* is restricted by the market. " From this information, we can know that due to the reduced demand of *Guangxi Wenchang*, the actors are in a very embarrassing situation. They don't even have a place for formal rehearsal.

In the past, villages had ancestral houses (refers to the pass from generation to generation house, and the place where the young people of the family miss the old people), ancestral temples (refers to a place for people to sacrifice their ancestors, hold weddings, hold funerals, celebrate birthdays for the elderly, and discuss important affairs with big families) and guildhalls (refers to during the Ming and Qing Dynasties in China, a feudal group composed of fellow townsmen or peers in the city) for public activities. During festivals and temple fairs, people would sing traditional operas in these places, forming a cultural space of the village. Now this kind of cultural space does not exist, the rehearsal or performing place becomes not fixed.

### 5.4 The Number of Performances is Decreasing

At present, the number of performances of many troupes of *Guangxi Wenchang* is less and less. Mrs. He Hongyu (2019, Interviewed) she said that, "Because the performers are older and the singing form is too monotonous, sometimes *Guangxi Wenchang* will encounter the embarrassing situation that the old people can't listen clear, the young people can't understand and the organizers are not satisfied. As time goes on, it will be difficult to cheer up. In addition, there has been no innovation, so it is more and more difficult for *Guangxi Wenchang* to develop. Some performers said that now some people think that *Guangxi Wenchang* is only performing at funerals. In the past, the blind artists of *Guangxi Wenchang* in Guilin were often invited to sing at home, and the general income of such performances was good. But now there are fewer and fewer people who like to hear them sing, let alone artists who go to their employers' homes to sing. There are fewer and fewer performers and audiences of *Guangxi Wenchang*." It can be seen that due to various reasons,

*Guangxi Wenchang* is gradually losing the interest of the audience, and the performance rate is decreasing significantly.

If *Guangxi Wenchang* wants to continue to develop, it must maintain the capital to attract the audience, which will involve actors, funds, venues and other issues, which needs to be realized by all groups combined with all forces.

### **5.5 Propaganda can't Keep up with the Times**

*Guangxi Wenchang* can't keep up with the times in propaganda. "The dissemination and transmission of *Guangxi Wenchang* is facing great difficulties. The audio-visual materials of *Guangxi Wenchang* are scarce, and the publications of audio-visual products are also very few." (XIAO ZI JUAN, 2018) Today's society is in the era of coexistence of science and technology and material. People's life has long been inseparable from new scientific and technological products such as TV, computer and mobile phone. Because all people's information resources are obtained from these new scientific and technological products. However, it is a pity that various groups or governments in *Guangxi Wenchang* do not make good use of this.

For a long time, few CDs about *Guangxi Wenchang* have been sold in the market. Most people know about *Guangxi Wenchang* by watching live performances. However, with the development of the times, multimedia technology has become an indispensable part of people's life and work, so *Guangxi Wenchang* should also adapt to the trend of the times and use science and technology to carry out self propaganda.

### **5.6 Shortage of Funds**

Good art needs a lot of economic investment, and the groups in *Guangxi Wenchang* are facing the problems of lack of funds and income. The economic status of Guangxi Province is relatively backward in China, so the government's economic support is very limited. In general situation, this limited support can only be limited to a very small number of professional *Guangxi Wenchang* groups or government agencies in the cultivation of professional performers.

In the process of investigation in 2019, the author found that Mr. Pang Jianning, the third level actor of *Guangxi Wenchang* of Intangible Cultural Heritage Research Center, is paid about 60000 yuan wages by the government every year. In the face of rising prices and the pressure of

his children's tuition, Mr. Pang Jianning has to pick up some commercial performances at the weekend to increase his income. His income from performing one program is 80-200 yuan (the income depends on the employer's wishes). The income of this kind of commercial performance is already good, and this kind of commercial performance is not available every week. For this kind of performance, it is difficult for performers to get artistic respect most of the time.

On June 8, 2019, Mr. Pang Jianning invited the author to the "LiJiang Waterfall Hotel" to watch his live performance. That was a commercial performance held by the "LiJiang Waterfall Hotel" for dinner visitors. At that time, I felt the scene was very noisy. On the stage, Mr. Pang Jianning was very serious in performing *Guangxi Wenchang* (as shown in Figure 38), but in fact, the visitors did not show much interest in the performance on the stage, they were more eating and chatting. This makes the author feel that *Guangxi Wenchang* has no foundation in the hearts of modern people.



Figure 38. Mr. Pang Jianning was performing *Guangxi Wenchang*. Shooting time: June 8, 2019. Shooting location: "LiJiang Waterfall Hotel", Shanhu North Road No.1, Xiufeng District, Guilin City.

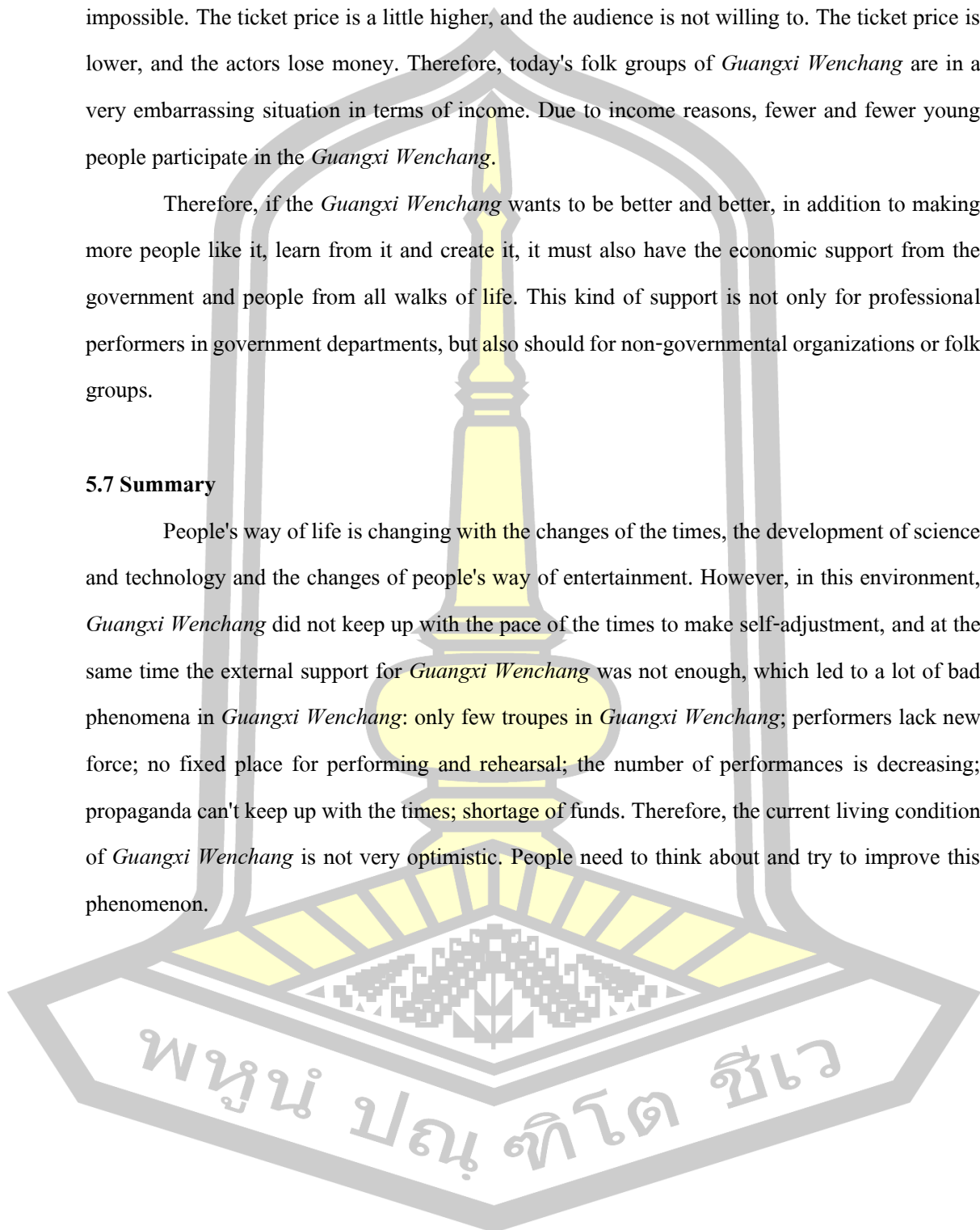
This is the case for professional performers, not to mention non-professional performers. Their income from a commercial performance is 50-70% of that of professional performers. Most of the non-professional performers are retirees engaged in other occupations. They have a lot of leisure time and have a retirement salary, so they basically do not rely on performing *Guangxi Wenchang* to live. For the performance of *Guangxi Wenchang*, non-professional actors are purely

interested in self entertainment. If they want to increase income by selling tickets, it's even more impossible. The ticket price is a little higher, and the audience is not willing to. The ticket price is lower, and the actors lose money. Therefore, today's folk groups of *Guangxi Wenchang* are in a very embarrassing situation in terms of income. Due to income reasons, fewer and fewer young people participate in the *Guangxi Wenchang*.

Therefore, if the *Guangxi Wenchang* wants to be better and better, in addition to making more people like it, learn from it and create it, it must also have the economic support from the government and people from all walks of life. This kind of support is not only for professional performers in government departments, but also should for non-governmental organizations or folk groups.

### 5.7 Summary

People's way of life is changing with the changes of the times, the development of science and technology and the changes of people's way of entertainment. However, in this environment, *Guangxi Wenchang* did not keep up with the pace of the times to make self-adjustment, and at the same time the external support for *Guangxi Wenchang* was not enough, which led to a lot of bad phenomena in *Guangxi Wenchang*: only few troupes in *Guangxi Wenchang*; performers lack new force; no fixed place for performing and rehearsal; the number of performances is decreasing; propaganda can't keep up with the times; shortage of funds. Therefore, the current living condition of *Guangxi Wenchang* is not very optimistic. People need to think about and try to improve this phenomenon.





## Chapter VI

### The Ways to Conserve and Popularize of the *Guangxi Wenchang*

Today, the tide of rapid economic growth is irresistible, China is carrying out a strong and very careful preservation of intangible cultural heritage. Guilin puts forward the development strategy of "building a city with culture", which timely adds rich cultural connotation to the scientific development of Guilin. Guilin city further increases the pace of cultural construction, constructs the public cultural service system, and preserves the intangible cultural heritage. In the aspect of *Guangxi Wenchang*, Mrs. He Hongyu (2019, Interviewed) she said, "We should establish the preservation base of *Guangxi Wenchang* with the preservation unit of *Guangxi Wenchang* as the main body; take the opportunity of naming the hometown of *Guangxi Wenchang* to build the ecological preservation area of *Guangxi Wenchang*; take the village level service center as the platform to carry out the training of *Guangxi Wenchang*; take organizing the exhibition activities of *Guangxi Wenchang* as the carrier to further promote the mutual exchange of *Guangxi Wenchang* team, so as to improve the quality of *Guangxi Wenchang* The performance level of the show." Mrs. He Hongyu's opinions are of great help to safeguard the vital interests of actors in *Guangxi Wenchang*, publicize *Guangxi Wenchang* and attract more people to engage in the cause of *Guangxi Wenchang*.

It should be noted that in the practice of rescuing and preserving *Guangxi Wenchang*, it is necessary to adhere to the correct preservation principles and ideas. In order to make the preservation work effective, we must take reasonable and effective preservation methods and measures through the mode of government leading and social participation. The preservation of *Guangxi Wenchang* is not only the realization of the rights and interests of specific groups and individuals, but also an important embodiment of the government's function of public cultural services, and an important part of social public cultural undertakings. In order to do this work well, we should not only play the role of different preservation subjects such as international organizations, national governments, preservation institutions and community people, but also have scientific and reasonable preservation methods and measures.

According to the previous experience of cultural heritage preservation and the reality of China's intangible cultural heritage preservation. This chapter mainly introduces and analyzes the three aspects: establish relevant laws to preserve *Guangxi Wenchang*; reconstructing the good cultural ecological environment of *Guangxi Wenchang*; specific measures for preservation and popularization of *Guangxi Wenchang*.

### **6.1 Establish Relevant Laws to Preserve *Guangxi Wenchang***

*Guangxi Wenchang* is a precious cultural resource. Before people's awareness of cultural preservation has been fully established, legislation is particularly important. Moreover, the preservation of *Guangxi Wenchang* is not a short-term behavior, but a long-term and arduous systematic project, which needs to be done from generation to generation. In order to carry out this project well, it is far from enough to only take emergency measures. There must be solid regulations and guarantees of laws and policies. It can be said that the legal preservation of *Guangxi Wenchang* is the premise and foundation of rescuing, preserving and developing *Guangxi Wenchang*. The legislation of intangible cultural heritage preservation in China starts from the local government.

"In the 1990s, Ningxia and Jiangsu formulated local or government regulations to preserve folk music and folk art. In 1997, the State Council also promulgated regulations on the preservation of traditional arts and crafts. Since 2000, Yunnan, Guizhou, Fujian and Guangxi Zhuang autonomous regions have successively promulgated provincial regulations on the preservation of national and folk traditional culture." (Li Rongqi, 2006) These beneficial explorations on the legislation of traditional culture preservation have provided certain experience and foundation for the national legislation.

Guilin government can learn from these experiences and formulate relevant preservation measures for *Guangxi Wenchang*. For example, the government can give some rights to the musicians or representative transmitting departments of *Guangxi Wenchang*.

First, the musicians or representative transmitting departments of *Guangxi Wenchang* have the right to carry out activities such as art transmission activities, lectures, artistic creation and academic research, and at the same time the government should give certain rewards to encourage them;

Second, the musicians or representative transmitting departments of *Guangxi Wenchang* have the right to provide other people with the relevant knowledge of *Guangxi Wenchang*, skills, as well as the relevant original materials, objects, places, etc. for a fee;

Third, organizations with difficulties in carrying out the transmission activities of *Guangxi Wenchang* can apply for local government funding.

At the same time, the government can also stipulate the musicians or representative transmitting departments of *Guangxi Wenchang* to perform the following obligations:

First, the musicians or representative transmitting departments of *Guangxi Wenchang* must choose and cultivate new musicians of *Guangxi Wenchang* according to the form of apprenticeship or other ways.

Second, the musicians or representative transmitting departments of *Guangxi Wenchang* must keep their knowledge, skills and relevant original materials, objects, buildings, places, etc. In this work, we must use words, sound recording, video recording, digital multimedia and other means to make a real, comprehensive and systematic record of the preserved objects, and actively collect the relevant physical data. It is necessary to select the relevant institutions to properly preserve and make rational use of them; the government, together with the folk artists of *Guangxi Wenchang*, should jointly collect all kinds of materials and build a number of exhibition venues for *Guangxi Wenchang*. Through the establishment of *Guangxi Wenchang* exhibition place, *Guangxi Wenchang*, which has important historical, scientific and cultural value and is in an endangered state, can be effectively preserved. This cause needs the cooperation of the government and folk artists to better complete. In terms of form, it is carried out from the aspects of words, audio-visual materials, musical instruments, costumes, props, plaques, banners, awards, etc.; in terms of content, it is mainly carried out from the aspects of libretto, aria, music score, classic repertoire, major events and important figures, chronology of activities, brief history, etc.; in terms of method, it is carried out by means of collection, discussion, interview, etc.

Third, the musicians or representative transmitting departments of *Guangxi Wenchang* should regularly carry out the exhibition or performance activities of *Guangxi Wenchang*.

The advantages of establishing relevant laws for the preservation of *Guangxi Wenchang* lie in: it can promote the rescue, preservation and transmission of *Guangxi Wenchang*; it can strengthen the local cultural consciousness and cultural identity of the Chinese nation, improve

people's understanding of the integrity and historical continuity of Chinese local traditional culture; it respects and highlights the contribution of relevant communities, groups and individuals to Chinese local traditional culture, and shows the Chinese local traditional culture. It can encourage Guilin citizens, enterprises and institutions, cultural and educational research institutions, and other social organizations to actively participate in the preservation of *Guangxi Wenchang*.

## 6.2 Reconstructing The Good Cultural Ecological Environment of *Guangxi Wenchang*

From the perspective of ecology, there are three living environments for human beings: natural environment, social environment and normative environment. "The folk life form determines the existence of the cultural significance of folk art, which is based on people's life, even the people's life itself. Folk culture is like an ecological environment, in which different trees and fruits of folk culture have been propagated and grown. Folk art is also the product of this ecological environment. The 'Cultural Ecology' we are concerned about is not only the literary and artistic works with the theme of preserving the environment or the relationship between these works and nature, or the description of a cultural phenomenon, but also the relationship between natural ecology and human beings, the relationship between culture and human beings, to focus on those human civilizations that have been or are being discarded by society, those that are harmonious with nature and human beings It also focuses on the handicraft culture and folk art." (PAN JIA TAO, 2007) In other words, no matter what kind of art, its survival is related to people. Art comes from life, so its living environment is people's social living environment. Therefore, *Guangxi Wenchang* needs its living space in people's life circle.

In the past, the cultural ecology of *Guangxi Wenchang* was composed of villages, communities and performing places for blind artists. During this period, the social environment is familiar to people, and the performance environment of *Guangxi Wenchang* is relatively standardized. Amateurs and professional blind artists form a series, and strive to create a good development space for the prosperity of *Guangxi Wenchang*. Once upon a time, due to the rapid growth of amateurs, the influence of *Guangxi Wenchang* is more and more big, and the performance career of professional blind artists is also more and more prosperous.

Cultural ecology is a more complex system than natural ecology, which includes not only people's ideological and moral quality, but also people's scientific and cultural quality. The

construction of cultural ecology has not only the task of hardware production of cultural products, but also the task of soft environment construction of shaping a beautiful soul.

"From the investigation, we feel that the cultural ecology of *Guangxi Wenchang* is different from that of Wang Renhe when he spread *Guangxi Wenchang*. That is to say, compared with the 1980s and 1990s, it has also changed a lot. At that time, there were more than 100 performances a year, the venue was relatively fixed, and the repertoire was rich and colorful. Now most groups only perform 20 or 30 performances. Take Liuzhou as an example. As early as the late 1970s, there was a folk organization named "Liuzhou *Wenchang* Quyí Research Association" in Liuzhou City, with he Hanxiang, an old folk artist, as its president. The *Wenchang* activities were carried out normally. Later, due to the death of president he Hanxiang, the *Wenchang* quyí Research Association disintegrated, and it is still unable to recover." (HE HONG YU, 2012) Therefore, in order to preserve and develop *Guangxi Wenchang*, it is very important to reconstruct its cultural ecology. No matter what kind of culture and art, its production is related to the social environment. Different ecological environment will produce different culture and art.

This kind of ecological environment is not only a hotbed for the cultivation of folk art, but also a carrier for the survival of folk art. *Guangxi Wenchang* was born among the people and flourished among the people. It has a natural relationship with the urban and rural masses. Today, we should cherish the cultural and ecological environment which is related to the survival of *Guangxi Wenchang*. According to the survey, most of the current *Guangxi Wenchang* groups are the descendants of the amateurs of that year, and the former professional or semi professional blind artists in *Guangxi Wenchang* are hard to find. Now *Guangxi Wenchang* has become a national intangible cultural heritage. As blind artists who made great contributions to the spread of *Guangxi Wenchang* in those years, they should be concerned by the society and let them pass on this tradition among the blind. This traditional way of communication plays a certain role in forming a virtuous circle of cultural ecology. If possible, we should let *Guangxi Wenchang* enter the school for the blind and carry on the transmission among the children. We should base ourselves on the overall situation and the future, so that this art can have a greater impact among the majority of amateurs, arouse their high attention and active participation in *Guangxi Wenchang*, so as to better preserve *Guangxi Wenchang*. On the one hand, the reason for this change is the development of society, on the other hand, we can see that the preservation of *Guangxi Wenchang* is facing a problem of

adapting to the cultural ecology. Therefore, it is urgent to reconstructing The good cultural ecological environment of *Guangxi Wenchang*

### 6.3 Specific Measures for Preservation and Popularization of *Guangxi Wenchang*

In recent years, some local culture enthusiasts are also trying to provide a performance platform for local traditional performing arts. For example, in the process of investigation, the author found that there is a teahouse named "*Jiang Gu Tang* (*Jiang* refers talk; *Gu* refers antient; *Tang* refers hall)" located in the East-West lane of the center of Guilin city. (As the shown in Figure 40) the teahouse is in the center of Guilin to drink tea and enjoy Guilin traditional opera programs. The decoration style of this teahouse is elegant, which has the style of Ming and Qing Dynasties in China. From Friday to Sunday at 20:00 - 21:00 p.m., "*Jiang Gu Tang*" sells tickets to perform Guilin traditional opera. The ticket price is: 86 yuan (adult), 55 yuan (children's seat), 120 yuan (VIP seat), with free tea and snacks. I bought a ticket of 86 yuan and enjoyed the performance while drinking tea. It was a real enjoyment. Although the ticket price is not cheap, there are still some audiences willing to spend money to feel the charm of traditional art. Therefore, the existence of "*Jiang Gu Tang*" also supports the local traditional art in Guilin. This was the performance of *Guangxi Wenchang* "*Guihua Yin* (means sweet scented osmanthus chanting)" (As shown in Figure 39). From this information, we can know that some enthusiasts are still creating performance opportunities for local traditional art. Unfortunately, because the venue is small and the ticket price is not cheap, the audience is not very large.

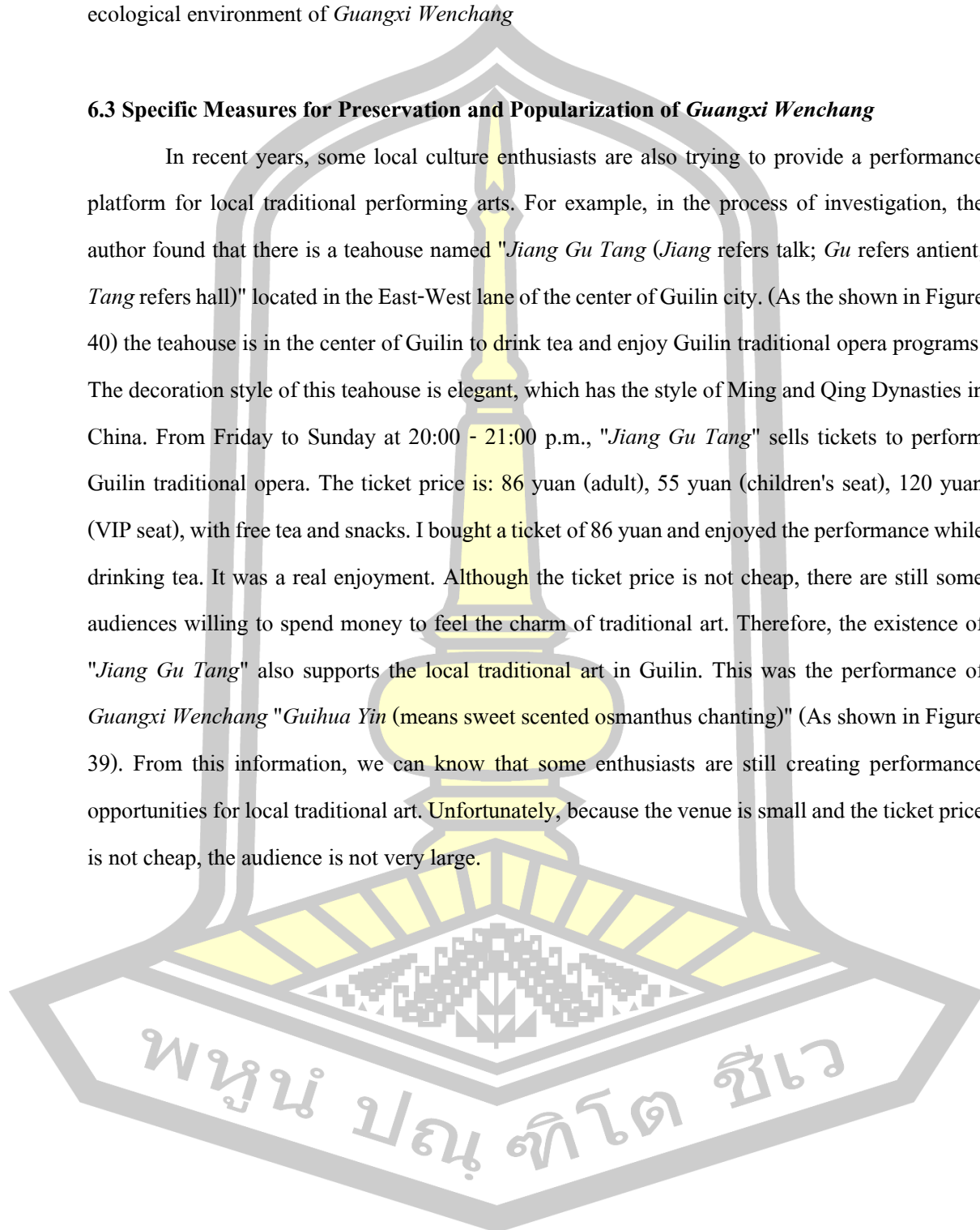




Figure 39-1. Teahouse "Jiang Gu Tang". Shooting time: October 30th, 2020. Shooting location: Dongxi Road, A No.16, Xiufeng District, Guilin City.

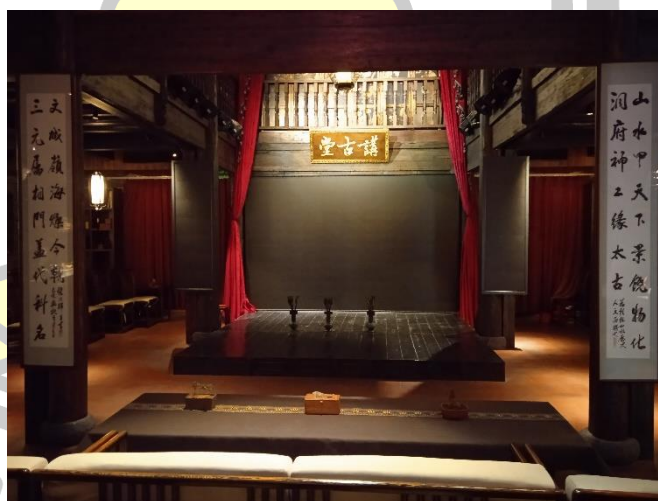


Figure 39-2. Teahouse "Jiang Gu Tang". Shooting time: October 30th, 2020. Shooting location: Dongxi Road, A No.16, Xiufeng District, Guilin City.



Figure 40. *Guangxi Wenchang* "*Guihua Yin* (means sweet scented osmanthus chanting)".

Shooting time: October 30th, 2020. Shooting location: Dongxi Road, A No.16, Xiufeng District, Guilin City.

In June 2008, *Guangxi Wenchang* was listed in the national intangible cultural heritage project. As the transmission base of *Guangxi Wenchang*, Guilin city has a long way to go. With the rapid development of economy and the rapid development of science and technology, culture and art are becoming more and more diversified. In the situation of great changes in the cultural ecology of *Guangxi Wenchang*, how to develop *Guangxi Wenchang* and the questions about how to innovate the conserve and popularize means of *Guangxi Wenchang* have been placed in front of us.

Therefore, for the conserve and popularize of the *Guangxi Wenchang*, it is difficult to be effective only by relying on the relevant actors of *Guangxi Wenchang*. It needs government departments, folk amateurs and all sectors of society from all walks of life should work together to promote the dissemination and promotion of *Guangxi Wenchang*. Aiming at the problems faced by the survival status of *Guangxi Wenchang*. The following measures can be set:

They can make use of festival activities, exhibitions, observation, training, professional seminars, production of TV feature films and other forms, through mass media and Internet publicity, to deepen the public's understanding of *Guangxi Wenchang* and promote social sharing.

Establish and improve the system of performance and forum in *Guangxi Wenchang*, and attract more people to participate in *Guangxi Wenchang*.



Regularly organize and hold an exhibition and forum of *Guangxi Wenchang* to form an institutionalized and standardized communication effect.

When the conditions are ripe, the market mechanism should be introduced into the dissemination and development of *Guangxi Wenchang* to promote the formation of the cultural industry of *Guangxi Wenchang*.

The government cooperates with the folk artists of *Guangxi Wenchang* to create the transmission base and musicians system of *Guangxi Wenchang*.

Government funding, and donations from all sectors of society, the establishment of *Guangxi Wenchang* base.

Help *Guangxi Wenchang* groups to implement the activity place, personnel composition and basic activity funds. This kind activity can be funded by the combination of government investment and enterprise sponsorship, the establishment of *Guangxi Wenchang* preservation and development fund, can also be funded by the *Guangxi Wenchang* groups named enterprise brand, thus forming a broad mass base of folk art.

In communities and villages with distinctive traditional cultural characteristics and broad mass base, we will continue to carry out activities to create the hometown of *Guangxi Wenchang* art. Promote the transmission, promotion and rational development and utilization of *Guangxi Wenchang*. At the same time, the musicians of performance, accompaniment, screenwriter, composition and other aspects are determined respectively, and the basic allowance for transmission is given. Clarify the responsibilities and obligations of the transmission base and musicians, such as organizing activities, carrying out exchanges, performing research, cultivating students, and creating. Through the combination of certification, assessment, competition and mobility, the quality of transmission base and musician can be ensured.

As a living cultural tradition, *Guangxi Wenchang* can be transmitted and carried forward in relevant communities, especially among young people.

Guilin government implements the management function of *Guangxi Wenchang*, formulates and implements the work plan on the preservation and development of *Guangxi Wenchang* every year, organizes creative classes, training classes, *Guangxi Wenchang* performances and various evaluations, supervises and inspects the performance of responsibilities and obligations of the transmission base and musicians, and does daily work well.

For example, government departments, folk amateurs and all sectors of society from all walks of life and actors can use tourism resources to develop and transmit *Guangxi Wenchang*. Guilin is one of the most famous tourist cities in China. When it comes to tourism, it will involve economy. "Since the Song Dynasty, Guilin has been the political, economic, commercial and cultural center of Guangxi province." (WANG PEI MIN, 2010)

In the 1980s and 1990s, China's "consumer society" gradually formed, and the tourism industry with local folk culture and art culture as the core also began to develop. In Guilin, the most famous cultural symbol is "Liu Sanjie". In 1961, Changchun Film Studio of China produced the feature film "Liu Sanjie", which is based on the folklore of Zhuang Nationality in Guangxi. In most scenes of the film, the characters express their emotions by singing folk songs, which plays a great role in the promotion of Guilin folk songs. In fact, there are not only folk songs in Guilin, but also many other forms of traditional music, which can be developed as folk tourism, such as *Guangxi Wenchang*. "The so-called folk custom tourism refers to the sum of the material and spiritual activities in the travel and temporary stay for the main purpose of viewing, understanding, appreciating and participating in the local conditions and customs." (DENG YONG JIN, 1997) *Guangxi Wenchang* can learn from this material as a reference and use Guilin's tourism environment for development and publicity.

*Guangxi Wenchang*, with its unique form of performance and vivid interpretation of humanistic spirit, vividly presents the state of multi-cultural integration, thus revealing the spiritual connotation of Guilin people, revealing the cultural characteristics of multiple connotations such as Guilin people's personality charm and emotional support, reflecting the high literary value and profound social, historical and cultural research value of *Guangxi Wenchang*. At the same time, we should also tap its economic value, so as to achieve the purpose of promoting the synchronous and sustainable development of *Guangxi Wenchang* and Guilin tourism. Alan P. Merriam's book "The Anthropology of Music" said that, "Music, then, is conceived as wealth in the form of intangible goods in many societies. As such, it is of economic importance within the society and, if conceived in this fashion, takes on an aspect of primary importance to the investigator who seeks to understand the position of music in the minds of the people who make and, in this case, own it." (Merriam Alan P., 1964) This material fully illustrates the economic value of *Guangxi Wenchang*.

Yan Qinying's "On the Integrated Development of Intangible Cultural Heritage and Eco Tourism" article mentioned that "In a word, intangible cultural heritage is a very valuable intangible wealth in China. We should not wait until it disappears quietly to understand its value. It will be useless to cherish and regret it then. It is attached with a lot of cultural information resources. At the same time, it is also a witness of China's 5000 years cultural history. Intangible cultural heritage is a living culture, It does not exist alone. Nowadays, intangible cultural heritage and modern tourism have been organically integrated, but there are still many problems in the process of integration. Therefore, it is a long way to realize the organic integration of intangible cultural heritage and eco-tourism." (YAN QIN YING, 2018) Lu Dongliang's article "The Demonstration and Pattern Concepts of Local Operas to Enter the Market of Cultural Tourism - The Thinking of Guilin Three Operas to Enter the Market of Cultural Tourism" mentioned that "With the rapid development of tourism all over the world, cultural tourism has become an important project in the tourism industry. Tourism has become an important window and way to show and spread local culture to the world. Therefore, it will be the requirement of the times for local opera to enter the tourism market. It is not only an important component of cultural tourism, but also a new way to transmit intangible cultural heritage." (LU DONG LIANG, 2009) It can be seen that *Guangxi Wenchang* as an intangible cultural heritage, it is imperative to combine it with tourism economy. And at the same time, the business model of combining culture and art with tourism has become a trend.

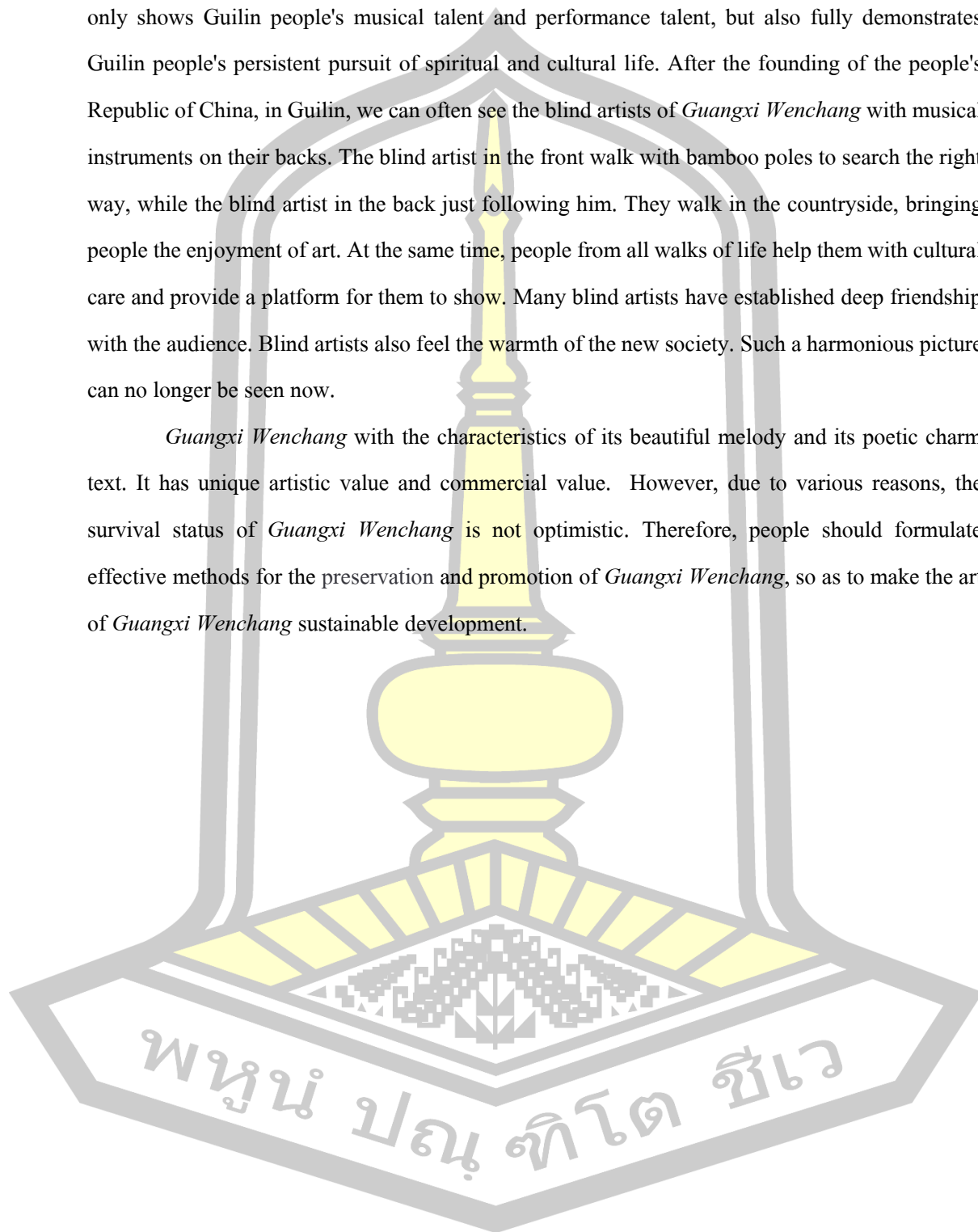
In a words, It is hoped that with the joint efforts of professional and non-professional groups, government departments and enthusiasts from all walks of life of *Guangxi Wenchang*, "no fixed place for performing and rehearsal of *Guangxi Wenchang*; the number of performances is decreasing of *Guangxi Wenchang*; propaganda can't keep up with the times of *Guangxi Wenchang*; shortage of funds of *Guangxi Wenchang*" will be gradually solved in the future.

#### 6.4 Summary

As a folk local traditional art, *Guangxi Wenchang* is an important manifestation of Guilin traditional culture, an important part of Guilin humanistic spirit, and an important part of Guilin tourism economy. Since its formation, it has accumulated a very rich cultural connotation.

Many repertoires of *Guangxi Wenchang* show people's common aesthetic taste, which not only shows Guilin people's musical talent and performance talent, but also fully demonstrates Guilin people's persistent pursuit of spiritual and cultural life. After the founding of the people's Republic of China, in Guilin, we can often see the blind artists of *Guangxi Wenchang* with musical instruments on their backs. The blind artist in the front walk with bamboo poles to search the right way, while the blind artist in the back just following him. They walk in the countryside, bringing people the enjoyment of art. At the same time, people from all walks of life help them with cultural care and provide a platform for them to show. Many blind artists have established deep friendship with the audience. Blind artists also feel the warmth of the new society. Such a harmonious picture can no longer be seen now.

*Guangxi Wenchang* with the characteristics of its beautiful melody and its poetic charm text. It has unique artistic value and commercial value. However, due to various reasons, the survival status of *Guangxi Wenchang* is not optimistic. Therefore, people should formulate effective methods for the preservation and promotion of *Guangxi Wenchang*, so as to make the art of *Guangxi Wenchang* sustainable development.



## Chapter VII

### Conclusion, Discussion, and Suggestion

#### 7.1 Conclusion

*Guangxi Wenchang* is the most representative form of folk art in Guangxi province. Occupies an important position in Guangxi art research. In 2008, it has been listed as a national intangible cultural heritage preservation project. Out of the academic thought of meticulous preservation and sustainable development of the artistic heritage of *Guangxi Wenchang*, "The Characteristics of *Guangxi Wenchang* in Guilin City, Guangxi Province, China" detailed investigation and research on its: historical origin, the characteristics of *Guangxi Wenchang* performing arts, the problematic elements of *Guangxi Wenchang* performing arts, find the ways to conserve and popularize of the *Guangxi Wenchang*, and has achieved more ideal research results and achieved the expected research objectives.

On "The Characteristics of *Guangxi Wenchang* Performing Arts", mainly introduces and analyzes that the performance forms, performing roles, the sects and music of *Guangxi Wenchang*. The research shows that the biggest characteristic of *Guangxi Wenchang* is that the actors wear long gown and the actresses wear cheongsam. Everyone held an instrument, and they sang as they played.

On "The Problematic Elements of *Guangxi Wenchang* Performing Arts", mainly introduces and analyzes that only few troupes in *Guangxi Wenchang*; performers lack new force; no fixed place for performing and rehearsal; the number of performances is decreasing; propaganda can't keep up with the times; shortage of funds. The research shows that if the *Guangxi Wenchang* wants to be better and better, in addition to making more people like it, learn from it and create it, it must also have the economic support from the government and people from all walks of life. This kind of support is not only for professional performers in government departments, but also should for non-governmental organizations or folk groups.

On "The Ways to Conserve and Popularize of the *Guangxi Wenchang*", mainly introduces and analyzes the three aspects: establish relevant laws to preserve *Guangxi Wenchang*; reconstructing the good cultural ecological environment of *Guangxi Wenchang*; specific measures

for preservation and popularization of *Guangxi Wenchang*. The research shows that due to various reasons, the survival status of *Guangxi Wenchang* is not optimistic. Therefore, people should formulate effective methods for the preservation and promotion of *Guangxi Wenchang*, so as to make the art of *Guangxi Wenchang* sustainable development.

## 7.2 Discussion

This dissertation analyzes and supplements the existing problems and deficiencies in the current research of *Guangxi Wenchang*:

### 7.2.1) Attach Importance to the Relationship between *Guangxi Wenchang* Performing Arts and Human Life

Every kind of art has its own cultural soil, including the historical situation and realistic situation of culture. "Only when art activities are placed in the specific situation of social life can we understand the multi-faceted connotation of art, and only when people's aesthetic needs, aesthetic ability and aesthetic communication mode are placed in the overall background of their spiritual world, aesthetic view is regarded as a part of people's cultural map, and the cultural integration of aesthetic view as a cultural element is investigated Only the position and significance of the construction form can we have a deeper understanding of people's aesthetic activities." (WANG JIE, 2004) The formation of the artistic characteristics and cultural connotation of *Guangxi Wenchang* is directly or indirectly influenced by geography, geomorphic conditions, social environment, folk literature and art, folk customs and dialect tones. At the same time, art is an important symbol of culture, "Art is one of the most important symbolic systems in the cultural system. It is the symbolic expression of important concepts and things in culture. This kind of expression adopts a compressed way, that is, the object is transformed, abstracted and condensed to show, so as to highlight its basic characteristics." (HAI LI BO, 2004) *Guangxi Wenchang* contains rich cultural connotation of Guilin, reflecting all aspects of Guilin people's life, including religious belief, geographical environment, folk customs, value orientation, mode of thinking, world outlook, aesthetic outlook and its unique cultural psychological structure. In a word, *Guangxi Wenchang* is closely related to Guilin regional culture. Only from the perspective of anthropology can researchers fully grasp the rich cultural and artistic implications contained in it.

### 7.2.2) Pay Attention to the Nationality of *Guangxi Wenchang*

Nowadays, modernization has become the theme of the social life of all ethnic groups in China, and the desire of all ethnic groups for economic prosperity and social development is unprecedented. Therefore, they have been involved in the realization of national modernization. Globalization, as an objective historical development trend that does not depend on people's subjective will, has increasingly become an important background and internal factor in Guangxi's social life and cultural development. In the historical background of the integration of modernization and globalization, the all-round opening of Guangxi's social, economic and cultural fields is inevitable. Thus, with the continuous influx of foreign heterogeneous culture, Guangxi traditional culture, including *Guangxi Wenchang*, which has been on the edge of Chinese society and in a weak position for a long time, has been constantly impacted by western modern culture, Chinese mainstream culture, elite culture and urban mass culture, and is facing a serious survival crisis. At the same time, Guangxi People's self-consciousness is gradually formed, perfected and matured through the reflection of "the other" in the contact, communication, collision and conflict with foreign nationalities and cultures. Therefore, the problem of their cultural identity becomes increasingly prominent. *Guangxi Wenchang* is the symbol of the unique cultural identity and cultural personality of the ethnic group in Guangxi. It is also a national cultural memory accumulated over hundreds of years. "The existence of a nation is also marked by its cultural memory. The memory chain of national culture closely links the members of a nation, and realizes that they are connected by blood and share the rest. The rupture of national cultural memory chain means the loss of national self-consciousness as a whole" (QIN DE QING, 2005) As the basis of national cultural identity, the strengthening and continuation of ethnic memory and the preservation and transmission of *Guangxi Wenchang*, the carrier of community memory, are urgent. Therefore, the preservation and transmission of *Guangxi Wenchang* has the important value of maintaining the national feelings, enhancing the national consciousness, restoring the national memory and national identity, and realizing the regional music culture consciousness and humanistic reconstruction.

### 7.2.3) The Limitations of This Research

"The Characteristics of *Guangxi Wenchang* in Guilin City, Guangxi Province, China" is a comprehensive and general research dissertation. The seven chapters of this dissertation are composed of introduction, literature review, research methods, the characteristics of *Guangxi*

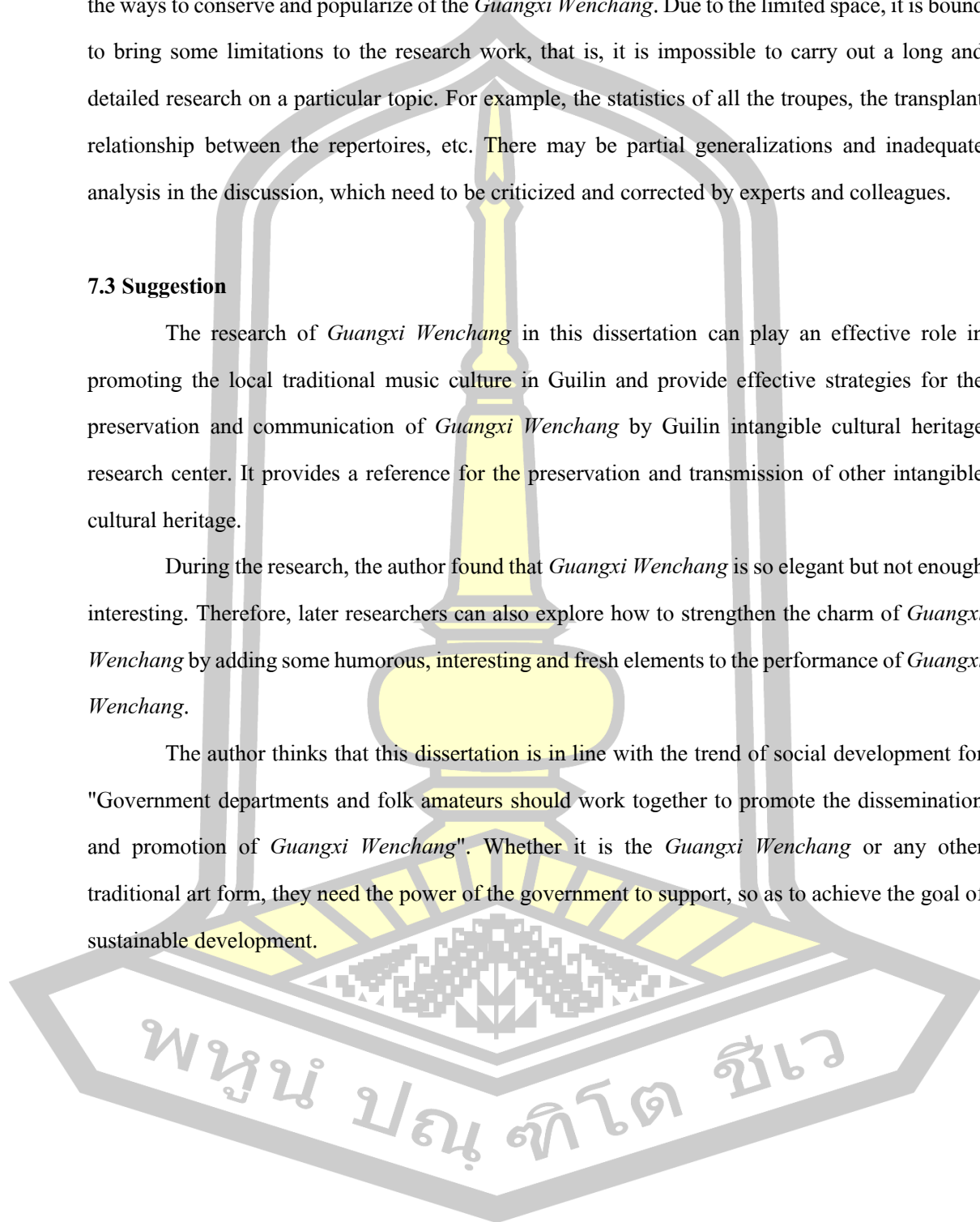
*Wenchang* performing arts, the problematic elements of *Guangxi Wenchang* performing arts, find the ways to conserve and popularize of the *Guangxi Wenchang*. Due to the limited space, it is bound to bring some limitations to the research work, that is, it is impossible to carry out a long and detailed research on a particular topic. For example, the statistics of all the troupes, the transplant relationship between the repertoires, etc. There may be partial generalizations and inadequate analysis in the discussion, which need to be criticized and corrected by experts and colleagues.

### 7.3 Suggestion

The research of *Guangxi Wenchang* in this dissertation can play an effective role in promoting the local traditional music culture in Guilin and provide effective strategies for the preservation and communication of *Guangxi Wenchang* by Guilin intangible cultural heritage research center. It provides a reference for the preservation and transmission of other intangible cultural heritage.

During the research, the author found that *Guangxi Wenchang* is so elegant but not enough interesting. Therefore, later researchers can also explore how to strengthen the charm of *Guangxi Wenchang* by adding some humorous, interesting and fresh elements to the performance of *Guangxi Wenchang*.

The author thinks that this dissertation is in line with the trend of social development for "Government departments and folk amateurs should work together to promote the dissemination and promotion of *Guangxi Wenchang*". Whether it is the *Guangxi Wenchang* or any other traditional art form, they need the power of the government to support, so as to achieve the goal of sustainable development.





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พหุ ประถมศึกษา

## Appendix

### Questionnaires:

#### Research Objectives

- 1) To study the characteristics of *Guangxi Wenchang* performing arts.
- 2) To investigate the problematic elements of *Guangxi Wenchang* performing arts.
- 3) To find the ways to conserve and popularize of the *Guangxi Wenchang*.

#### The respondents and their general information

##### Key Informant:

Name: He Hongyu (As shown in Figure 42).

Gender: Female.

Birth Day: 1941.

Native Place: Lipu county, Guilin city, Guangxi province, China.

Start Learning *Guangxi Wenchang* Time: 1959.

Engaged in *Guangxi Wenchang* Time: 1961.

Educational Attainment: Department of Geophysical Exploration, Guilin University of Technology.

Teacher: Mr. Wang Renhe (1913-1968) and Mrs. Liu Yuying (1921-2009).

Main Achievements: Mrs. He Hongyu has been engaged in *Guangxi Wenchang* for more than 40 years. In addition to being a performer, she was also engaged in the guidance, director and music design of "*Quyí*". Nearly 30 of her works have been produced, all of which have been performed on China Central People's radio. The works that won the first level national awards in China (*Wenhua* award, Peony award and Stars Award) include "*Chunlan Yin* (means songs of

spring orchid)", "*Wuniang Shang Jing* (means Wuniang's going to Beijing)", "*Qing Shen Yi Qie* (means deep affection)", "*Ronghu Chun Nuan* (means Ronghu's warm spring)", "*Yue Yuan Qing Shen* (means full moon and deep affection)", "*Ren Zai Chunguang Xiang Taiping* (means people enjoying peace in spring)", "*Hexie Shehui Ren Huanxin* (means people's joy in a harmonious society)", "*Jing Jiu* (means toast)", and Guilin "*Quyì*" "*Ling Ling Luo*" "*Xin Guan Shangren Ji* (new official's taking office)". She wrote, recorded and lectured 10 lectures on *Guangxi Wenchang* music in Guangxi People's radio station. And She with her husband Mr. Su Zhaobin be together to wrote all the entries and explanations for "*Zhongguo Da Baike Quanshu-Xiqu Quyì* (Chinese encyclopedia, Opera and *Quyì*)", "*Zhongguo Xiqu Zhi-Guangxi Juan* (Records of Chinese opera · Guangxi volume)". She published dozen of articles in various books and magazines. Since the 1970s, Mrs. He Hongyu has traveled to more than 40 counties and cities in Guangxi to conduct in-depth investigation and Research on the history, schools, circulation areas, famous figures, works versions, scripts, etc. of *Guangxi Wenchang*, collect a large number of physical and audio-visual materials, and sort them out. On this basis, she has published eight books. She is the deputy editor in chief of "*Zhongguo Quyì Zhi-Guangxi Juan* (records of Chinese *Quyì*-Guangxi volume)" and "*Zhongguo Quyì Yinyue Jicheng-Guangxi Juan* (Chinese *Quyì* music integration · Guangxi volume)". Mrs. He Hongyu once won the titles of the first and second batch of professional and technical "Top Talent", "Literature and Art Expert of the Thirteen Year Achievement Exhibition of Guangxi Literature and Artists", "Advanced Individual of Old Cadres in the Whole Province", and enjoyed special government allowance. He Hongyu was the director of China *Quyì* music society and China *Quyì* Artists Association, vice chairman and honorary chairman of Guangxi Zhuang Autonomous Region Quxie Association, member of the Federation of literary and art circles, and chairman of Guilin quyì Artists Association. She once attended the 4th and 5th National Cultural Congress with the qualification of Guangxi's only representative of "*Quyì*". Her achievements are recorded in "Chinese artist dictionary", "Chinese woman celebrity dictionary", "Chinese contemporary culture and art celebrity dictionary" and "Chinese *Quyì* music integration · Guangxi volume". After the founding of the people's Republic of China, she was the first generation of *Guangxi Wenchang* artists trained by the state.

Current Status of Work: Now, Mrs. He Hongyu has retired at home. However, she still sticks to the fertile land of Guangxi *Wenchang* enthusiastically and devotes all her efforts to the cultivation of students of *Guangxi Wenchang*.

**Casual Informant:**

Name: Su Junmin (As shown in Figure 43).

Gender: Male.

Birth Day: 1967.

Native Place: Guilin city, Guangxi province, China.

Start Learning *Guangxi Wenchang* Time: 1972.

Engaged in *Guangxi Wenchang* Time: 1973.

Educational Attainment: Vocality and *Quyí* class of Guangxi Arts College.

Teacher: Mrs. He Hongyu (1941-) and Mr. Zhuge Ji (1945-).

Main Achievements: He began performing *Quyí* programme when he was six years old. He has join in published books "*Guangxi Guojiaji Feiwuzhi Wenhua Yichan Xilie Zongshu — Guangxi Wenchang (Guangxi National Series of Intangible Cultural Heritage-Guangxi Wenchang)*", "*Shanshui Qingyin - Ci Yun: guangxi Wenchang Xiaodiao Ci (Landscape Clear Sound-Rhyme: Guangxi Wenchang Little Tune Word)*", and many papers. His main representative works are "*Wen Lan Hui*", "*Zhuang Zhai Wu Geng Lang*", the songs "I hope you will come back" and "*Shuxiang Yongheng*". In addition to creating music, he also has a lot of research on musical instruments. He can play traditional Chinese instruments such as *Ruan*, *Pipa*, *Erhu* and *Yangqin*.

Current Status of Work: He worked in Guilin *Quyí* Troupe in 1990s. In 2012, he began to work in Guilin Drama Creation Research Institute (also called Intangible Cultural Heritage Research Center), mainly engaged in the literature and music creation of *Quyí* programs.

**Casual Informant:**

Name: Pang Jianning (As shown in Figure 44).

Gender: Male.

Birth Day: 1975.

Native Place: Guilin city, Guangxi province, China.

Start Learning *Guangxi Wenchang* Time: 1991.

Engaged in *Guangxi Wenchang* Time: 1994.

Educational Attainment: Vocality and *Quyí* class of Guangxi Arts College.

Teacher: Mrs. Chen Xiufen (1944-) and Mr. Zhuge Ji (1945-).

Main Achievements: Mr. Pang Jianning is good at playing and singing (*Yangqin*, *San Xian* accompaniment and bamboo flute). In 2000, he won the second prize of actor in Guilin small traditional opera, skit and *Quyí* competition. In 2008 and 2010, he participated in the organization and planning of the first and second *Guangxi Wenchang* Exhibition. From 2010 to 2011, he taught *Guangxi Wenchang* at the College of music, College of physical education and College of Life science of Guangxi Normal University (public elective course). Since 2010, he has been employed by the Bureau of Culture and Sports of Lipu County, Guilin city as a teacher of *Guangxi Wenchang*. He goes to the literary and Art Center of Lipu County for training once or twice a year. Since 2012, he has been employed by Guilin art school as an *Yangqin* accompanist teacher of *Guangxi Wenchang*. He is a member of Guangxi *Quyí* Association, director and Deputy Secretary General of Guilin *Quyí* Association.

Current Status of Work: In 1994, after graduating from Guangxi art school, he was assigned to work in Guilin *Quyí* Troupe. Now, he is deputy director of Guilin Drama Creation Research Institute (also called Intangible Cultural Heritage Research Center).



**Casual Informant:**

Name: Gong Yi (As shown in Figure 45).

Gender: Male.

Birth Day: 1946.

Native Place: Pingle county, Guilin city, Guangxi province, China.

Start Learning *Guangxi Wenchang* Time: 1961.

Engaged in *Guangxi Wenchang* Time: 1963.

Educational Attainment: Pingle County High School

Teacher: Mr. Huang Peisheng (1910-1989).

Main Achievements: Because of the low income, fewer and fewer people are willing to work as the accompaniment of traditional Chinese opera, local traditional opera and *Quyí*. In August 2007, he built a device that focused drums, small cymbals, cymbals, gongs and wooden knockers on a shelf. As a result, only one musician is needed for the four instruments, so the owner of the show can reduce the cost--four people become two (the musicians who use the equipment can get double fee). His innovative story was also interviewed by reporters and published in newspapers.

Current Status of Work: Mr. Gong Yi was a staff member of Lingchuan County Sports Bureau, and he is now retired. He is an amateur in *Caidiao* opera. After his retirement, he often participated in *Caidiao* opera, *Guangxi Wenchang*, *Guijiu* opera and other traditional opera or *Quyí* performances (percussion accompany work).

**General Informant:**

Name: Li Meimei (As shown in Figure 46).

Gender: Female.

Birth Day:

Native Place: Guilin city, Guangxi province, China.

Start Learning *Guangxi Wenchang* Time: -

Engaged in *Guangxi Wenchang* Time: -

Educational Attainment: Guangxi Arts University.

Teacher: -

Main Achievements: She is the vice President of Guilin advertising association, vice President of Guangxi advertising association, member of Guilin fine arts association, member of China women photographers association, member of Guangxi photographers association, member of Guilin photographers association. After retiring, she joined the Moon Art Troupe, an amateur performing troupe of older people. The members of this troupe are all retired people. Their performances are mainly singing and dancing. Mrs. Li Meimei is mainly responsible for shooting in the troupe.

Current Status of Work: Mrs. Li Meimei was admitted to the fine arts department of Guangxi university of arts in 1960. In 1964, she worked as the director and designer of Guilin fine arts mirror factory. In 1989, she was transferred to Guilin advertising company as a manager. Now she is retired. She is an amateur in *Guangxi Wenchang*.

### **Research Method**

The methods used to collect data in this collection of *Guangxi Wenchang* mainly include qualitative and methods of research, interview methods, observation and the method of literature review. And researches of this dissertation are conducted based on objective facts and qualitative analysis.

In order to collect information better, I consulted the contact information of five informants in advance through my friend's uncle, and contacted them. They were Mrs. He Hongyu, Mr. Su

Junmin, Mr. Pang Jianning, Mr. Gong Yi and Mrs. Li Meimei. The scope of the interview and observation was Guilin.

### Research Time

March 2019 - Nov.2020.

After contacting Mrs. He Hongyu in advance, I went to her home to visit her at 9:30 a.m. on June 2, 2019. After entering Mrs. He Hongyu's home, she began to talk to me about the historical background, performance forms, musical characteristics of *Guangxi Wenchang*, and some of her own experiences. And performed a section of *Guangxi Wenchang* "Spring is coming" (As shown in Figure 47). Mrs. He Hongyu is in her 70s and nearly 80 years old. She is not in good health, but when talking about *Guangxi Wenchang*, she has a lot of energy and is happy to tell me about this art. I gained a lot that day. Mrs. He Hongyu made me feel the beauty of *Guangxi Wenchang* at close range for the first time. At noon, I invited Mrs. He Hongyu to go to the restaurant for dinner, during which she continued to talk about the topic of *Guangxi Wenchang*, and sang a song of *Guangxi Wenchang* "Zhao Huatai" (As shown in Figure 48).

After contacting Mr. Pang Jianning in advance, I went to visit him at his work place at 14:30 on June 6, 2019. Mr. Pang Jianning's office on the third floor of the Intangible Cultural Heritage Research Center. After entering his office, Mr. Pang Jianning introduced to me the historical background and musical characteristics of *Guangxi Wenchang*, as well as the performance status of *Guangxi Wenchang* now. Mr. Pang Jianning hopes that more young people will study *Guangxi Wenchang* and love *Guangxi Wenchang*, so that *Guangxi Wenchang* can continue develop. The next day, Mr. Pang Jianning invited me to watch one of his commercial performances. The commercial performances was beginning at 18:00 p.m. on June 8, 2019, and the address was "LiJiang Waterfall Hotel" which is in the center of Guilin.

On June 8, 2019, I came to the "LiJiang Waterfall Hotel". That was a commercial performance held by the "LiJiang Waterfall Hotel" for dinner visitors. At that time, I felt the scene

was very noisy. On the stage, Mr. Pang Jianning was very serious in performing *Guangxi Wenchang*, but in fact, the visitors did not show much interest in the performance on the stage, they were more eating and chatting. This makes me feel that *Guangxi Wenchang* has no foundation in the hearts of modern people.

After contacting Mr. Su Junmin in advance, I visited Mr. Su Junmin at 9:30 a.m. on June 9, 2019 on his office. His working place is also the Intangible Cultural Heritage Research Center. Mr. Su Junmin talked with me about his views on *Guangxi Wenchang* creation. He believes that the creation of *Guangxi Wenchang* should be based on the premise of ensuring the tradition, rather than blindly pursuing the new, which will lose the charm of *Guangxi Wenchang* itself. Mr. Su Junmin also worries that audience of *Guangxi Wenchang* is getting smaller, and he wants *Guangxi Wenchang* to be developed and popularized more.

After contacting Mr. Gong Yi in advance, I visited Mr. Gong Yi at 10:30 a.m. on November 17, 2019. During this period, Mr. Gong Yi introduced the historical background and music characteristics of *Guangxi Wenchang*. Mr. Gong Yi also talked about his views on the performance of traditional operas in Guilin. He said that due to the lack of members and less remuneration, it is not very easy to find accompanist now, so he created a "combined percussion instrument". Through his careful design, on a shelf, he assembled a drum with a diameter of more than 30 cm and a height of more than 10 cm, a pair of small cymbals with a diameter of more than 10 cm, a pair of large cymbals with a diameter of more than 10 cm, a small gong with a diameter of more than 40 cm, and two wooden fish. The instruments to be played by hand are drums, small gongs, big gongs and wooden fish, while those controlled by foot pedals are small cymbals and big cymbals. Mr. Gong Yi's design reduces the cost of playing instruments for four people to one person, which greatly reduces the remuneration that employers need to pay. Employers only need to pay for Mr. Gong Yi two people. So he is now one of the most popular percussion players in Guilin. And then Mr. Gong Yi played a instrument tune "*Yizhi Hua*". Mr. Gong Yi's innovative spirit is very admirable. His innovation has contributed to the continuous development and dissemination of Guilin traditional opera.

After contacting Mrs. Li Meimei in advance, I visited her at 10:30 a.m. on December 7, 2019. Mrs. Li Meimei talked about her understanding of *Guangxi Wenchang*.

At 19:30 on October 30, 2020, I went to the teahouse "*Jiang Gu Tang* (*Jiang* refers talk; *Gu* refers antient; *Tang* refers hall)", the teahouse is in the center of Guilin to drink tea and enjoy Guilin traditional opera programs.

On the morning of November 29, 2020, at 9:30 am, "Guilin Intangible cultural Heritage Protection and Inheritance Center" and "Guilin *Xinyun* Cultural Communication Company" jointly undertook a "Traditional Opera Concert of Guilin". I was honored to be invited by Mrs. He Hongyu. It was not so much a concert as a gathering of Guilin's traditional opera lovers. This performance was not for sale tickets, but was a public welfare activity jointly organized by government agencies, non-governmental enterprises and several amateur art groups. Its main purpose was to popularize and promote the traditional opera in Guilin. During the process, I found that most of the performers were elderly.

From November 2020 - January 2021, the author classified, summarized and sorted out the collected data, and reorganize the contents of my dissertation.

### Questions

- 1) When did you start to learn how to play *Guangxi Wenchang*?
- 2) From whom you learnt *Guangxi Wenchang*?
- 3) Which works of *Guangxi Wenchang* do you know?
- 4) Which works of *Guangxi Wenchang* do you like the most?
- 5) Have you learnt musical theories and can you make analyses on music works through these theories?
- 6) How many types do you think the performance forms of *Guangxi Wenchang* works can be divided into ?

- 7) When did you know the first time of *Guangxi Wenchang*?
- 8) When did you play for the first time of *Guangxi Wenchang*?
- 9) Which roles of *Guangxi Wenchang* are you good at?
- 10) Which one of *Guangxi Wenchang* works are you really good at to play?
- 11) What kind of reasons do you believe for the long-term spreading of *Guangxi Wenchang*?
- 12) What kind of status and significance do you think *Guangxi Wenchang* have in the history of Chinese traditional music arts?
- 13) Can you talk about the current situation of *Guangxi Wenchang*?
- 14) Can you talk about some suggestions to conserve and popularize *Guangxi Wenchang*?
- 15) Will you continue to play and inherit *Guangxi Wenchang*?
- 16) Do you keep practicing *Guangxi Wenchang* every day? Every time how long you will practice? How many *Guangxi Wenchang* works can you play?
- 17) Is your current job or study related to *Guangxi Wenchang*?
- 18) Can you describe how much you know about *Guangxi Wenchang* in a simple way?
- 19) Can you talk about the history and development situation of *Guangxi Wenchang*?
- 20) When did you watch the playing of *Guangxi Wenchang* works for the first time?

### Research Results

- 1) I got the research results about the characteristics of *Guangxi Wenchang* performing arts.
- 2) I got the research results about the problematic elements of *Guangxi Wenchang* performing arts.
- 3) I got the research results about the ways to conserve and popularize of the *Guangxi Wenchang*.



Figure 41. Map of China, the part circled is Guangxi province.  
Retrieved from <https://www.topchinatravel.com/guangxi/guangxi-facts.htm>

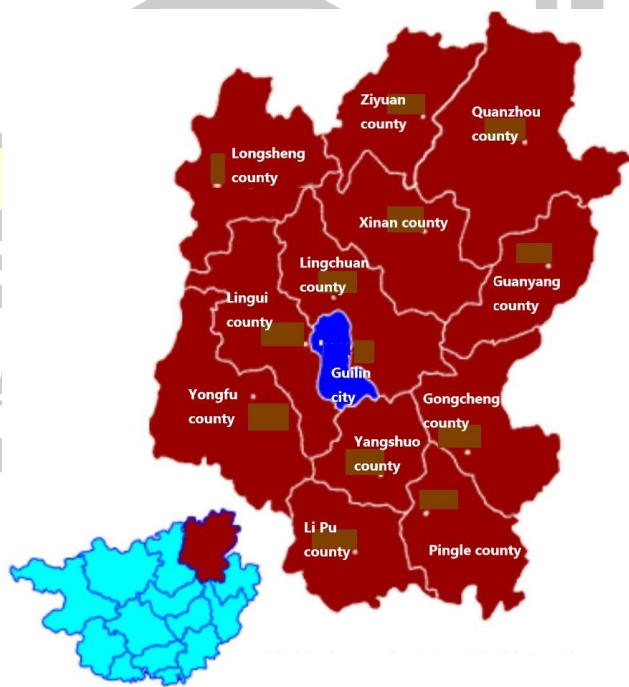


Figure 42. Map of Guangxi Province, the part circled is Guilin city.

Retrieved from

<https://upload.wikimedia.org/wikipedia/commons/7/7b/GuilinAtGuangxiMap.png>



Figure 43. Mrs. He Hongyu. Shooting time: June 2th, 2019. Shooting location: Mrs. He Hongyu's home - Chuanshan Road, Qixing District, Guilin City.



Figure 44. Mr. Su Junmin. Shooting time: June 9th, 2019. Shooting location: The office of Intangible Cultural Heritage Research Center - Xishan Road, Xiufeng District, Guilin City.





Figure 45. Mr. Pang Jianning. Shooting time: June 6th, 2019. Shooting location: The office of Intangible Cultural Heritage Research Center - Xishan Road, Xiufeng District, Guilin City.



Figure 46. Mr. Gong Yi. Shooting time: November 17th, 2019. Shooting location: Mr. Gong Yi's home - Chongxin Road, Xiangshan District, Guilin City.



Figure 47. Mrs. Li Meimei. Shooting time: June 30, 2019. Shooting location: Mrs. Li Meimei's home - Zhongshan North Road, Diecai District, Guilin City.



Figure 48. Mrs. He Hongyu performed *Guangxi Wenchang* “Spring is coming”. Shooting time: June 2th, 2019. Shooting location: Mrs. He Hongyu’s home - Chuanshan Road, Qixing District, Guilin City.



Figure 49. Mrs. He Hongyu performed *Guangxi Wenchang* “Zhao Hua Tai”. Shooting time: June 2th, 2019. Shooting location: restaurant, Chuanshan Road, Qixing District, Guilin City.

The Scripts often Performed of *Guangxi Wenchang*. (The following is a table compiled by the author through He Hongyu's book "*Xiyun*") (He Hongy 何红玉, 1999):

### The Antient Times Scripts

#### A List of Traditional Scripts:

### Complete Set of the Script:

"*Pipa Ji* (*Pipa* refers to a instrument *Pipa*, *Ji* refers to memoirist or biography)", also called "*Cai Jia Diao*".

"Guangcai *Zeng Jin* (Guangcai is the given name of one male role in the script and his whole name is Zhang Guangcai, *Zeng* means give, *Jin* means gold)", "Wuniang *Jianfa* (Wuniang is the given name of the heroine in the script and her whole name is Zhao Wuniang, *Jianfa* means get a haircut)", "Wuniang *Mai Fa* (*Mai* means sell, *Fa* means hair)", "*Fentai Yantu* (*Fentai* means grave or tomb, *Yantu* means bury the earth in ...)", "Bojie *Si Xiang* (Bojie is the given name of the hero in the script and his whole name is Cai Bojie, *Si* means miss, *Xiang* means hometown)", "Wuniang *Shang Jing* (also called '*Pipa Shanglu*', *Shang* refers to go, *Jing* refers to Kaifeng city of Henan province)", "Mituo *Dianhua* (Mituo refers to Buddha Mituo, *Dianhua* refers to enlighten)", "Niu Shi *Pan Fu* (Niu Shi is the name of one female role in the script, *Pan* refers to inquire, *Fu* means husband)", "*Shang Jing Xianghui* (*Shang Jing* refers to go to Kaifeng city of Henan province, *Xianghui* means reunite)", "Guangcai *Sao Song* (*Sao* means sweep, *Song* refers to pine leaves)", "*Ke Bei San Da* (*Ke* means engrave, *Bei* refers to epitaph, *San* means three, *Da* means hit)".

"*Honglou Meng* (*Honglou* refers to the house of the ancient princes and nobles, *Meng* means dream, the whole meaning is A Dream in Red Mansions)".

"*Shuang Yu Ting Qin* (*Shuang* means double or pair or two, *Shuang Yu* refers to Jia Baoyu and Miaoyu, *Ting* means listen, *Qin* refers to Lin Daiyu playing instrument)", "Baoyu *Ting Qin* (Baoyu is the given name of the hero in the script and his whole name is Jia Baoyu, it refers to Baoyu listen Lin Daiyu playing instrument)", "Daiyu *Zi Tan* (Daiyu is the given name of the heroine in the script and her whole name is Lin Daiyu, *Zi* refers to alone, *Tan* refers to sigh mournfully)", "Qing Wen *Si Shan* (Qing Wen is the name of one female role in the script, *Si* means avulse, *Shan* means hand fan)", "Qing Wen *Bu Qiu* (*Bu* means mend, *Qiu* means the fur coat)", "Daiyu *Zang Hua* (*Zang* refers to bury or interment, *Hua* means flower)", "Daiyu *Fen Gao* (*Fen* means incinerate, *Gao* means letter or written message)", "Baoyu *Ku Wen* (*Ku* means cry, *Wen* refers to Qing Wen refers to Qing Wen)", "Baoyu *Ku Ling* (also called '*Ji Ling*', *Ku* means cry *Ling* refers to mourning hall)", "*Shi Fang Zhi* (*Shi* means stone, *Fang* means visit, *Zhi* means ganoderma)".

"Han Xiangzi (refers to one of the eight Immortals in ancient Chinese folklore)", also called "*He Cai Lian*".

"Xiangzi *Du Qi* (Xiangzi is the given name of the hero in the script and his whole name is Han Xiangzi, *Du* refers to cure, *Qi* means wife)", "Lin Ying *Zi Tan* (Lin Ying is the name of Han Xiangzi's wife, *Zi* alone, *Tan* refers to sigh)", "*Ye Song Hanyi* (*Ye* means night, *Song* refers to give or send, *Hanyi* refers to warm clothes for the cold)", "Lin Ying *Quan Fu* (*Quan* means persuade, *Fu* means husband)", "*Ye Tan Zhaitang* (*Ye* means night, *Tan* refers to explore or search or scout, *Zhaitang* refers to place of fasting)", "Xiangzi *Fu Yao* (*Fu Yao* means have some medicine)", "*Huo Fen Liuqiu Ting* (*Huo* means fire, *Fen* means incinerate, *Liuqiu Ting* refers to a name of a pavilion)", "Xiangzi *Huazhai* (*Huazhai* refers to begging)".

"*Xi Xiang Ji* (*Xi* means west, *Xiang* refers to the houses on both sides of the main house in ancient China, *Ji* refers to memoirist or biography, the whole meaning is Romance of the Western Chamber)".

"Yingying *Ting Qin* (Yingying is the given name of the heroine in the script and her whole name is Cui Yingying, *Ting* means listen, *Qin* the voice of playing instrument)", "Yingying *Bai Yue* (*Bai* refers to worship, *Yue* means moon)", "Zhang Sheng *Ting Qin* (Zhang Sheng refers to Zhang Junrui - the hero in the script, *Ting* means listen, *Qin* refers to the voice of playing instrument)", "Yingying *Zi Tan* (*Zi* alone, *Tan* refers to sigh)", "Yanxi *Lai Hun* (*Yanxi* means banquet or feast, *Lai* means go back on the word, *Hun* means marriage)", "Hong Niang *Chuan Jian* (Hong Niang is the name of one female role in the script, *Chuan* refers to transmit, *Jian* refers to letter)", "*Kaoda* Hong Niang (also called '*Kao Hong*', *Kaoda* means interrogate with torture)", "*Chang Ting Jianbie* (also called '*Jianbie*', refers to see off at the pavilion outside the city)".

"*Jiang Jia Diao* (refers to *Jiang Jia* tune)", also called "Anan *Song Mi* (*Song* means give or send, *Mi* means rice)" or "*Lulin Hui* (refers to meet at reeds)".

"*Tiaobo* (means provoke or incite or instigate or sow discord or provoke)", "*Wen Ju Tan Mu* (*Wen Ju* is the name of a role in the script, *Tan* refers to visit, *Mu* means mother)", "*Nu Gan Pang Shi* (*Nu* means rage or anger, *Gan* refers to drive or oust, *Pang Shi* is the name of the heroine in the script)", "*Lulin Xianghui* (*Lulin* refers to reeds, *Xianghui* means meet)", "Anan *Shai Gu* (Anan is the name of Pang Shi's son, *Shai* means bask or dry in the sun, *Gu* rice in the husk)", "Anan *Song Mi* (*Song* means give or send, *Mi* means rice)", "Pang Shi *Gui Jia* (*Gui* means come back, *Jia* means home)".

"*Bai She Zhuan* (*Bai* means white, *She* means snake or serpent or ophidian, the white snake is the heroine and her name is Bai Suzhen, *Zhuan* refers to memoirist or biography, the whole meaning is Madam White Snake or The Tale of the White Serpent)".

"*You Hu Jie San* (also called '*Xihu Jie San*', *You Hu* refers to play and vist by the lake, *Jie* means borrow, *San* means umbrella)", "*Huan San Chengqin* (*Huan* means return, *San* means umbrella, *Chengqin* means get married)", "*Jin Bo Shou Yao* (*Jin* means golden, *Bo* refers to alms bowl of a Buddhist monk, *Shou* refers to vanquish or captivity, *Yao* means monster)", "*Bai She Bai Dou* (*Bai* means white, *She* means snake, *Bai* means pray, *Dou* refers to star)", "*Shilin Ji Ta* (*Shilin* is the name of Bai Suzhen's son, *Ji* refers to worship, *Ta* refers to pagoda or stupa)".

"*Yu Zan Ji* (*Yu* means jade, *Zan* hair clasp, *Ji* refers to memoirist or biography)".

"*Qin Tiao* (*Qin* refers to playing instrument, *Tiao* refers to flirt)", "*Tou Shi* (*Tou* means steal, *Shi* means poem or poetry)", "*Lai Chi* (also called '*Yue Xia Lai Chi*', *Lai* means come, *Chi* means late)", "*Ma Chang* (also called '*Lao Ni Ma Chang*', *Ma* means scold or rebuke, *Chang* refers to the heroine Chen Miaochang)", "*Fu Kao* (also called '*Bi Zhi Fu Kao*', refers to go to exam)", "*Zhui Zhou* (also called '*Chen Gu Zhui Zhou*', it refers to Chen Miaochang Chasing the ship)".

"*Shui Hu Zhuan* (refers to Water Margin)".

"*Quanda Zhen Guanxi* (refers to Lu Zhishen beat about Zhen Guanxi with his fists hardly)", "*Lu Zhishen Chujia* (*Lu Zhishen* is the name of a male role in the script, *Chujia* means became a monk)", "*Zui Da Shan Men* (refers to Lu Zhishen drunken hit the gate of the temple)", "*Lu Da Ci Shan* (*Lu Da* is Lu Zhishen's another name, *Ci Shan* refers to leave the temple)", "*Wenyuan Jie Cha* (*Wenyuan* is the given name of a male role in the script and his whole name is Zhang Wenyuan, *Jie* means borrow, *Cha* means tea)", "*Yang Xiong Zuijiu* (*Yang Xiong* is the name of a male role in the script, *Zuijiu* means drunk)", "*Yang Xiong Sha Qi* (*Sha* means kill, *Qi* means wife)", "*Wu Er Tan Xiong* (also called '*Wu Er Gui Jia*', *Wu Er* refers to Wu Song who is a male role in the script, *Tan* refers to visit, *Xiong* means old brother)".

"*San Guo Yanyi* (*San* means three, *Guo* means kingdom, *Yanyi* means historical romance, the whole meaning is Romance of the Three Kingdoms)".

"*Je Dong Feng* (*Je* means borrow, *Dong* means east, *Feng* means wind)", "*San Qi Zhou Yu* (*San* refers to three times, *Qi* refers to make sb angry, *Zhou Yu* is the name of a male role in the script)", "*Zan Yingcai* (*Zan* means praise, *Yingcai* refers to person of outstanding ability)", "*Liu Bei*

*Ku Guan* (*Liu Bei* is the name of a role in the script, *Ku* means cry, *Guan* refers to the name of a male role *Guan Yu* in the script), "*Kong Ming Bai Dou* (*Kong Ming* is the name of a male role in the script, *Bai* refers to pray, *Dou* refers to stars)".

"*Zhongyi Ji* (*Zhongyi* means loyalism, *Ji* refers to memoirist or biography)", also called "*Maan Shan*".

"*Bo Ya Fuqin* (*Bo Ya* is the name of a male role in the script, *Fuqin* refers to playing *Guqin*)", "*Bo Ya Fang You* (*Fang* means visit, *You* means friend)", "*Bo Ya Sui Qin* (*Sui* refers to break, *Qin* refers to *Guqin*)".

"*Lanke Shan* (*Lanke* mountain)", also called "*Zhu Maicheng* (the name of the hero in the script)".

"*Cui Shi Bi Xiu* (*Cui Shi* is the name of the heroine in the script, *Bi* means coerce, *Xiu* refers to a man asked a woman for a divorce)", "*Ma Qian Poshui* (*Ma* means horse, *Qian* in front, *Poshui* means water splashing)",

"*Liang Zhu Yinyuan* (*Liang Zhu* refers to *Liang Shanbo* and *Zhu Yingtai*, *Yinyuan* refers to predestination of marriage)".

"*Danzhe Xi* (*Danzhe* refers to a one-act play in the modern sense, *Xi* refers to traditional opera or drama)":

"*Cuilian Dui Jing* (also called '*Huayuan Dui Jing*', *Cuilian* is the name of the heroine in the script, *Dui Jing* refers to explore and discuss the buddhist scriptures)", "*Xiazi Suan Ming* (also called '*Er Guniang Suan Ming*', *Xiazi* means blind person, *Suan Ming* refers to fortune-telling or soothsaying)", "*Xiazi Guandeng* (*Xiazi* means blind person, *Guandeng* means turn off the light)", "*Da Hua Gu* (also called '*Fengyang Hua Gu*', *Da* refers to beat, *Hua* means flower, *Gu* drum)", "*Gui Fei Zuijiu* (also called '*Gong Yuan*', *Gui Fei* refers to highest-ranking imperial concubine, *Zuijiu* means drunk)", "*Dui Xie Ren Fu* (*Dui* refers to contrast, *Xie* means shoes, *Ren* refers to recognize or discern, *Fu* refers to husband)", "*Wang Po Ma Ji* (*Wang Po* refers to a middle-aged woman surnamed *Wang*, *Ma* means scold, *Ji* means chook)", "*Shuang Xia Shan* (also called '*Nigu Xia shan*', *Shuang* means double or pair or two, *Xia Shan* refers to going downhill)", "*Luhua Ji* (*Luhua* means reed catkins, *Ji* refers to memoirist or biography)", "*Jiang Xiang Cheng Pei* (refers to be tied to each other in bonds of matrimony)", "*Bai Mudan* (refers to the name of the heroine in

the script)", "*Er Xi Bai Mudan* (*Er* refers to second, *Xi* refers to molest)", "*San Xi Bai Mudan* (*San* refers to third, *Xi* refers to molest)", "*Wang Dama Wen Bing* (also called '*Si Chun*', *Wang Dama* refers to a middle-aged woman surnamed Wang, *Wen* inquire or ask, *Bing* symptoms or illness)", "*Huazi Guo Guan* (*Huazi* refers to beggar, *Guo Guan* refers to tide over a difficult patch)", "*Zhaojun Yu Zhu* (*Zhaojun* refers to the heroine Wang Zhaojun in the script, *Yu* refers to meet, *Zhu* refers to emperor)", "*Tian Guan Ci Fu* (*Tian Guan* refers to immortal or supernatural being or celestial being, *Ci* refers to vouchsafe or deign, *Fu* refers to good fortune)", "*Ba Xian Shang Shou* (*Ba* means eight, *Xian* refers to immortal or supernatural being or celestial being, *Shang Shou* refers to congratulate an elderly person on his birthday)", "*Tian Xian Song Zi* (*Tian Xian* refers to goddess, *Song* means give, *Zi* refers to son)", "*Dongfang Shuo Shang Shou* (*Dongfang Shuo* is the name of the hero in the script, *Shang Shou* refers to congratulate an elderly person on his birthday)", "*Hua Kui Zi Tan* (*Hua* means flower, *Kui* means a person who is head and shoulders above others or the brightest and best, *Zi* alone, *Tan* refers to sigh)", "*Bei Lou Bao Xin* (*Bei* means northern, *Lou* building, *Bao Xin* refers to deliver a message or give information)", "*Bei Lou Zi Tan* (*Bei* means northern, *Lou* building, *Zi* alone, *Tan* refers to sigh)", "*Mai Xiangyan* (*Mai* means sell, *Xiangyan* means cigarette)", "*Mai Zahuo* (*Mai* means sell, *Zahuo* means sundry goods or general cargo)", "*Pipa Zhu Shou* (*Pipa* refers to the instrument *Pipa*, *Zhu Shou* refers to congratulate an elderly person on his birthday)", "*Yu Tang Chun Zi Tan* (*Yu Tang Chun* is Su San's stage name, *Zi* alone, *Tan* refers to sigh)", "*Dongfang Shuo Tou Tao* (*Tou* means steal, *Tao* means peach)", "*Qin Qiong Mai Ma* (*Qin Qiong* refers to the name of the hero in the script, *Mai* means sell, *Ma* means horse)", "*La Mei Cong Liang* (also called '*Yanhua Nu Gaozhuang*' or '*Jiny Gaozhuang*', *La Mei* refers to the name of the heroine in the script, *Cong Liang* refers to a prostitute out of the original state of life, married to ordinary people)", "*Jie Mei Jin Cheng* (*Jie Mei* refers to sisters, *Jin Cheng* refers to go into town)", "*Ye Ben Tongguan* (*Ye* means night, *Ben* refers to run quickly to, *Tongguan* refers to Tongguan county Huainai city Shanxi province)", "*Zhang San Chicu* (*Zhang San* refers to the name of the hero in the script, *Chicu* means jealousy)", "*Feng Seng Sao Qin* (*Feng* means insane or mad, *Seng* refers to monk, *Sao* refers to clear away, *Qin* refers to the name of a male role *Qin Hui* in the script)", "*Jia Shi Shan Fen* (*Jia Shi* refers to the name of a female role in the script, *Shan* means fan, *Fen* means grave or tomb)", "*Wang Er Lou* (*Wang* refers to overlook or look forward to, *Er* refers to son, *Lou* refers to building)", "*Jian Lu Chai* (*Jian* means pick up, *Lu Chai* refers to

the part of a reed used for firewood)", "*Ziyou Nv Xiu Shu* (*Ziyou* means freedom, *Nv* means female, *Xiu Shu* refers to compile a book)".

#### **A List of Creative Scripts:**

"*Shi Dan Guniang* (*Shi* means stone, *Dan* refers to an egg-shaped thing, *Guniang* means girl)", "*Ai Gu Fu Qin* (*Ai* means love, *Gu* refers to girl or female, *Fu Qin* refers to playing instrument)", "*Quan Fu Can Jun* (*Quan* means persuade, *Fu* means husband, *Can* refers to join, *Jun* refers to army)", "*Fu Kao Jianbie* (*Fu* refers to go to, *Kao* refers to exam, *Jianbie* refers to give a farewell dinner)", "*Liu San Jie* (*Liu* is the family name of the heroine *San* refers to the age is third in the family, *Jie* refers to girl)".

#### **Transplanting and Adapting Plays:**

"*Tiaobo* (means provoke or incite or instigate or sow discord or provoke)", "*Huayu De Zaoyu* (*Huayu De* means Huayu's, *Zaoyu* means encounter)", "*Xi Xiang Ji* (*Xi* means west, *Xiang* refers to the houses on both sides of the main house in ancient China, *Ji* refers to memoirist or biography, the whole meaning is Romance of the Western Chamber)", "*Wang Laohu Qiang Qin* (*Wang Laohu* is the the of the hero in the script, *Qiang Qin* refers to rob a bride and ruin a marriage)", "*Yan Xi Niang* (refers to a girl who named Yan Xi)", "*Shen Tudi* (*Shen* means judge, *Tudi* means land)", "*You Hu Jie San* (also called '*Xihu Jie San*', *You Hu* refers to play and vist by the lake, *Jie* means borrow, *San* means umbrella)", "*Lv Zhu Zhui Lou* (*Lv Zhu* is the name of a female role in the script, *Zhui* means jump off, *Lou* means building)", "*Xiang Luo Pa* (*Xiang* means sweet-scented or aromatic, *Luo* refers to silk, *Pa* means hanky or handkerchief)", "*Ge Ma* (refers to the name of the hero in the script)", "*Chou Ren Ji* (*Chou* means uglily, *Ren* means people, *Ji* refers to memoirist or biography)", "*Shilong Qiang San* (*Shilong* is the name of the hero in the script, *Qiang* means grab or rob, *San* means umbrella)", "*Xiaogu Xian* (*Xiaogu* refers to husband's sister, *Xian* refers to virtuous)", "*Tian Ci Liang Yuan* (*Tian* refers to god, *Ci* means vouchsafe or deign, *Liang* means good, *Yuan* refers to marriage, it refers to a godsent marriage)", "*Wei Shui Fang Xian* (*Wei Shui* refers to Wei river, *Fang* means visit, *Xian* refers to able and virtuous personage people)", "*Chune Jiao Zi* (*Chune* is the name of the heroine in the script, *Jiao* means enlighten or



teach, *Zi* means son)", "*Zou Ma Jian Xian* (*Zou Ma* refers to departure, *Jian* means recommend, *Xian* refers to able and virtuous personage people)", "*He Xin Hun* (*He* means congratulate, *Xin* means new, *Hun* means wedding)", "*Si Lang Zuo Gong* (*Si Lang* refers to the forth son of Yang's - Yang Yanhui, *Zuo* means sit, *Gong* refers to house)".

### The Modern Times Scripts

A List of Creative Scripts:

"*Dui Hua San Ao* (*Dui* refers to heap up, *Hua* refers to albicans *Saccharomyces* of wine, *San* refers to three times, *Ao* refers to brew and cook)", "*Shuang Bao Xi* (*Shuang* refers to double or pair or two, *Bao* refers to give notice or inform, *Xi* refers to good news)", "*Mai Ya* (*Mai* means sell, *Ya* means duck)", "*Gan Du* (refers to cross the river in a hurry)", "*Song Nong Yao* (*Song* means give, *Nong Yao* means pesticide)", "*Jin Cun Zhiqian* (*Jin Cun* means into the village, *Zhiqian* means before)", "*Qing Zhuang Shang Zhen* (refers to go forward with one's burdens discarded)", "*Shuang Xia Jiang* (*Shuang* means double or pair or two, *Xia Jiang* refers to go to the river)", "*Chunfeng Man Dian* (*Chunfeng* means spring breeze, *Man* means full, *Dian* means shop)", "*Lai Chuxu* (*Lai* means come, *Chuxu* means savings)", "*Minbing Zhi Yong* (*Minbing* means people's militia, *Zhi* refers to ambition, *Yong* refers to brave or valiant)", "*Gang Hong Ren Ye Hong* (*Gang* means steel, *Hong* means red, *Ren* means people, *Ye* means also)", "*Wang Dama Wen Xian* (*Wang Dama* refers to a middle-aged woman surnamed Wang, *Wen* means ask or inquire, *Xian* refers to immortal or celestial being)", "*Tian Lao Man Mai Gua* (*Tian Lao Man* refers to the youngest of the Tian's, *Mai* means sell, *Gua* means watermelon)", "*Ban Jiazhuang* (*Ban* refers to purchase or buy, *Jiazhuang* means dowries)", "*Liangzi Huitou Jin Bu Huan* (*Liangzi* refers to an idle person, *Huitou* refers to repent and regret, *Jin* means gold, *Bu* means no, *Huan* refers to exchange or swap)", "*Feng Yu Zhi Ye* (*Feng* means wind, *Yu* means rain, *Zhi Ye* refers to .. the night of)", "*Yishuang Shoutao* (*Yishuang* means a pair of, *Shoutao* means gloves)", "*Zhuang Han Yi Jia* (*Zhuang* refers to the *Zhuang* nationality, *Han* refers to the *Han* nationality, *Yi Jia* refers to solidarity is like a family)", "*Sa Jin Shan* (*Sa* means sprinkle, *Jin* means golden, *Shan* refers to fan)", "*Mudi Qin Yin* (*Mudi* means graveyard, *Qin* means instrument, *Yin* means voice)", "*Mai Shen Huan Zhai* (*Mai Shen* refers to sell one's body or sell one's soul, *Huan* means repay, *Zhai* means debt)", "*Xue Hai Shen Chou* (*Xue* means blood, *Hai* means ocean, *Shen* means deep, *Chou* means enmity or hatred, it refers to deep-

seated hatred caused by blood-debt)", "*Yao Shan Hong Mei* (*Yao* refers to the *Yao* nationality, *Shan* means mountain, *Hong* means red, *Mei* refers to plum blossom)".

#### Transplanting and Adapting Plays:

"*Shehui Zhuyi Hao* (*Shehui Zhuyi* means socialism, *Hao* means good)", "*Qiang San* (*Qiang* means grab or rob, *San* means umbrella)", "*Xin Xifu* (*Xin* means new, *Xifu* means wife)", "*Tong Luo Ji* (*Tong* means copper, *Luo* means gong, *Ji* refers to memoirist or biography)", "*Jie Niu* (*Jie* means borrow, *Niu* means buffalo)", "*Xiao Baoguan Shangren* (*Xiao* means little or young, *Baoguan* refers to manager, *Shangren* refers to assume office)", "*Da Tong Luo* (*Da* refers to beat or knock on, *Tong* means copper, *Luo* means gong)", "*Dou Yuanyi* (*Dou* means all, *Yuanyi* means be willing to)", "*Lao Shao Qin Shangzhen* (*Lao* means old, *Shao* means young, *Qin* refers to together, *Shangzhen* refers to pitch into the work)", "*Sha Jia Bang-Zhi Dou* (*Zhi* refers to wisdom or intelligence or wit, *Dou* refers to struggle against)", "*Yi Jian Ta Jiu Xiao* (*Yi Jian* refers to when see, *Ta* means she, *Jiu* means as soon as, *Xiao* refers to happy)", "*Shuangshuang Mu Niu* (*Shuangshuang* means double or pair or two, *Mu Niu* refers to go to herd cows)", "*Jie Mei Cai Ling* (*Jie* means old sister, *Mei* means young sister, *Cai* means pick, *Ling* means water chestnut)", "*Shuang Bai Nian* (*Shuang* means double or pair or two, *Baibian* means pay a New Year call)", "*Mu Nv Lia* (*Mu* means mother, *Nv* means daughter, *Lia* means two)", "*Chai Liba* (*Chai* means dismantle, *Liba* means fence)", "*Li Er Sao Gai Jia* (*Li Er Sao* refers to Li sister-in-law and her husband's family name is Li, *Gai Jia* refers to woman remarry)", "*She Zhang De Nver* (*She Zhang* refers to the leader of country People's commune, *De* means of, *Nv Er* means daughter)".

พหุ ประถมศึกษา

## BIOGRAPHY



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