

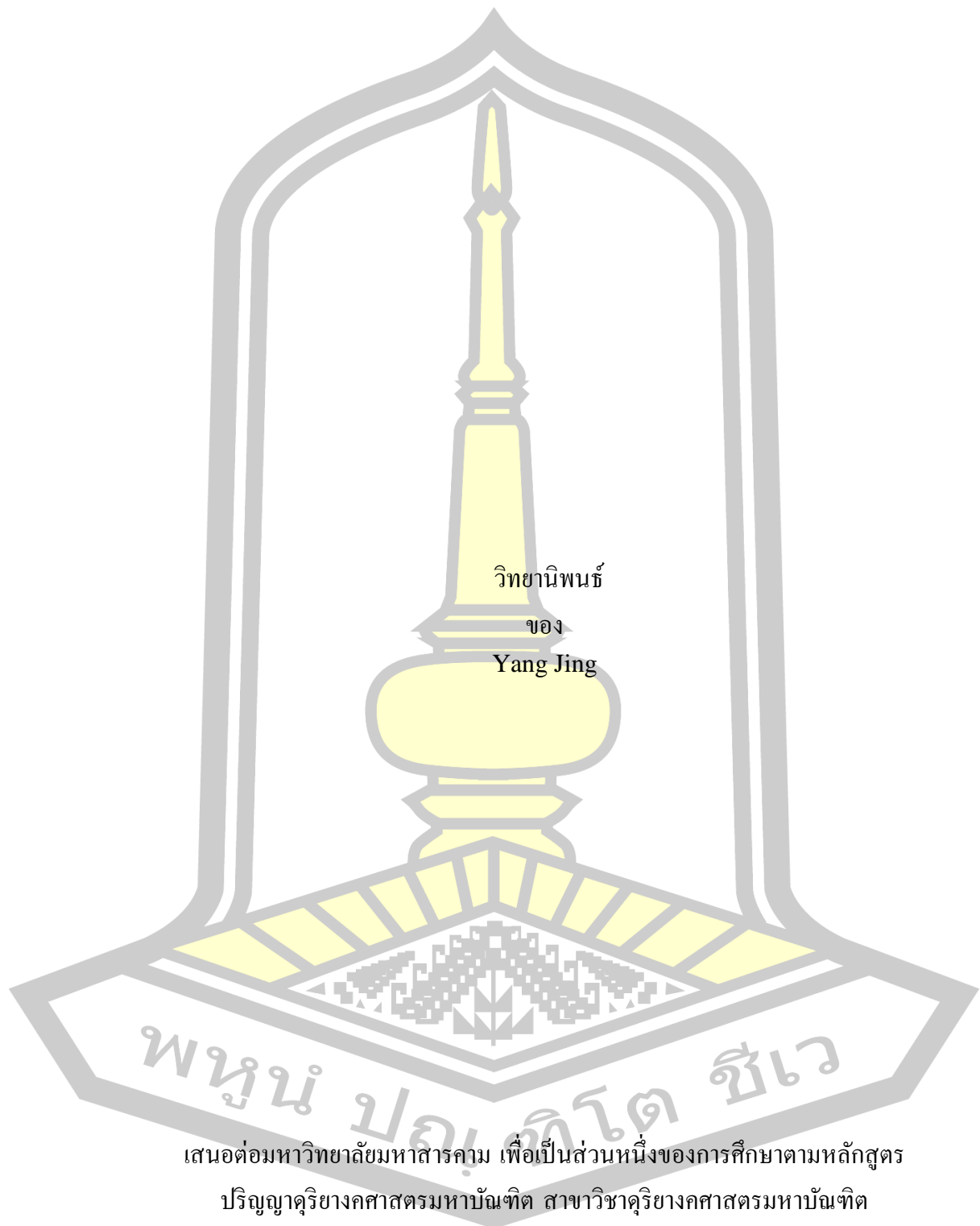
A study of the current situations of PingXian folk song in QingHai, China

Yang Jing

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Master of Music in Music
February 2024

Copyright of Mahasarakham University

การศึกษาด้านการณปัจจุบันของเพลงพื้นบ้านผิงเฉียนในมณฑลชิงไห่ ประเทศจีน

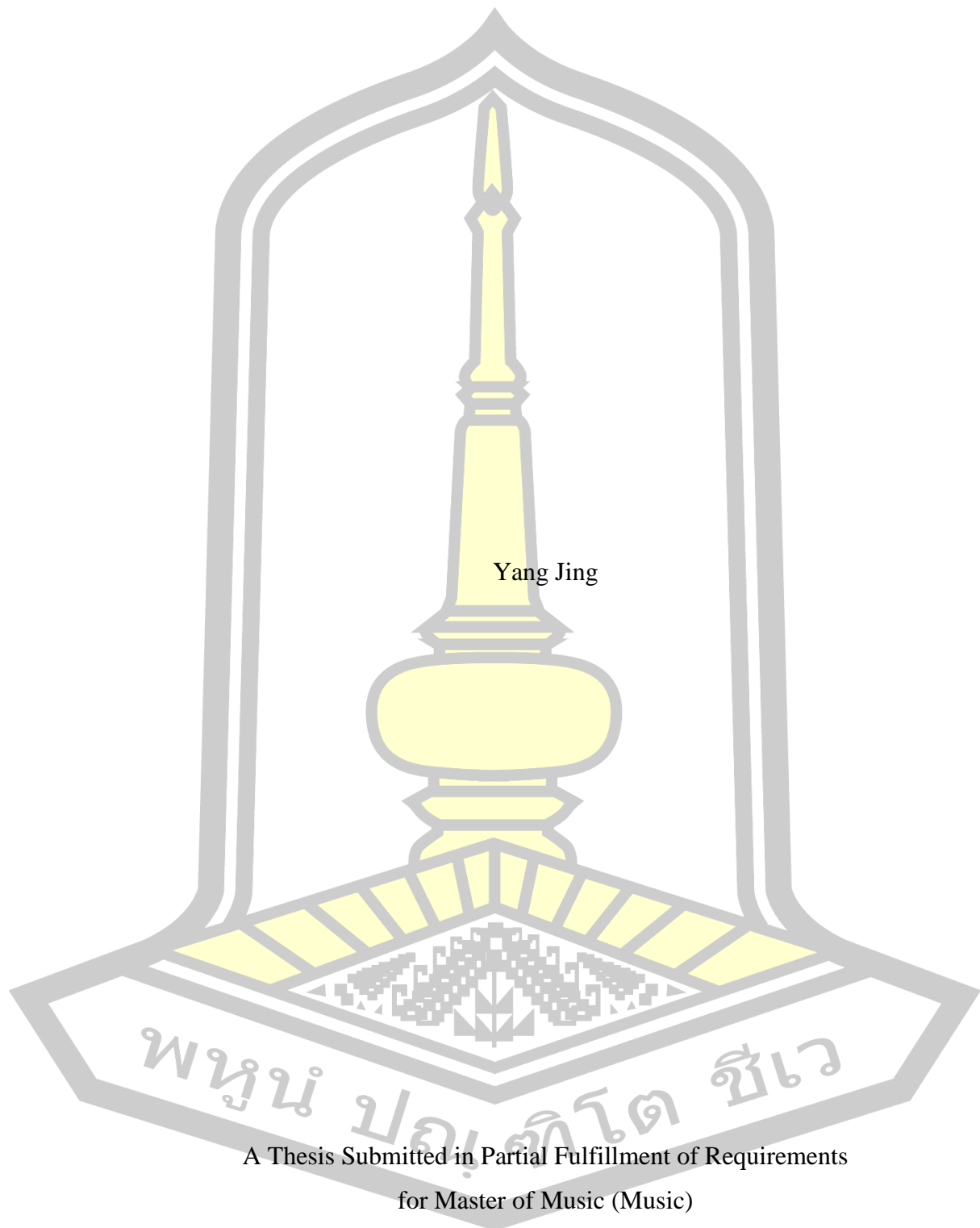


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาตรีศึกษาศาสตรมหาบัณฑิต สาขาวิชาศึกษาศาสตรมหาบัณฑิต

กุมภาพันธ์ 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

A study of the current situations of PingXian folk song in QingHai, China



Yang Jing

A Thesis Submitted in Partial Fulfillment of Requirements
for Master of Music (Music)

February 2024

Copyright of Mahasarakham University



The examining committee has unanimously approved this Thesis, submitted by Ms. Yang Jing , as a partial fulfillment of the requirements for the Master of Music Music at Mahasarakham University

Examining Committee

Chairman

(Thanaporn Bhengsri , Ph.D.)

Advisor

(Suthasinee Theerapan , Ph.D.)

Committee

(Asst. Prof. Weerayut Seekhunlio ,
Ph.D.)

Committee

(Asst. Prof. Pittayawat Pantasri ,
Ph.D.)

Mahasarakham University has granted approval to accept this Thesis as a partial fulfillment of the requirements for the Master of Music Music

(Asst. Prof. Khomkrich Karin , Ph.D.)
Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)
Dean of Graduate School

พหุ มั ฒ น์ ปณ ทั ต โท ชี เ ว

TITLE A study of the current situations of PingXian folk song in QingHai, China

AUTHOR Yang Jing

ADVISORS Suthasinee Theerapan , Ph.D.

DEGREE Master of Music **MAJOR** Music

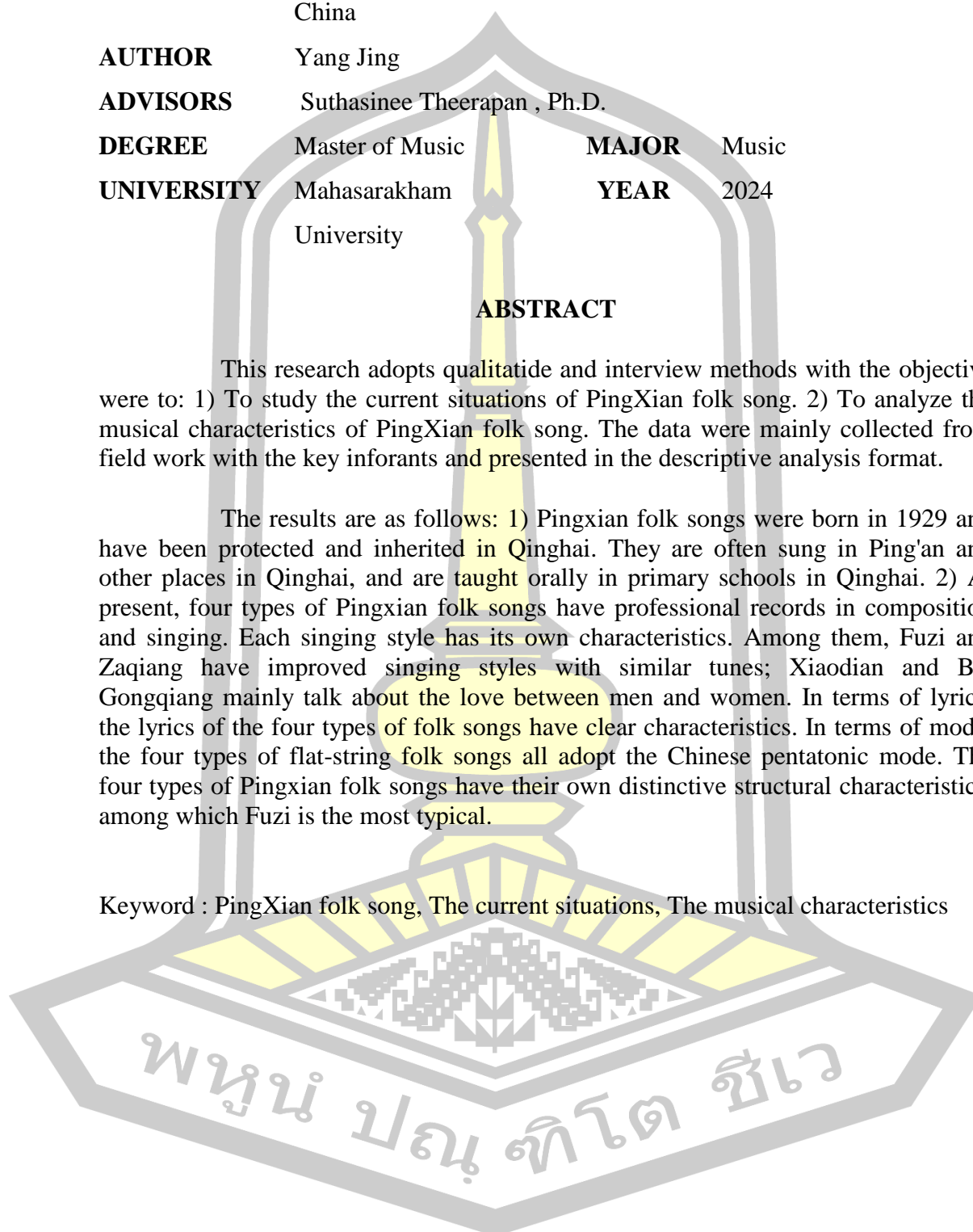
UNIVERSITY Mahasarakham University **YEAR** 2024

ABSTRACT

This research adopts qualitative and interview methods with the objective were to: 1) To study the current situations of PingXian folk song. 2) To analyze the musical characteristics of PingXian folk song. The data were mainly collected from field work with the key informants and presented in the descriptive analysis format.

The results are as follows: 1) Pingxian folk songs were born in 1929 and have been protected and inherited in Qinghai. They are often sung in Ping'an and other places in Qinghai, and are taught orally in primary schools in Qinghai. 2) At present, four types of Pingxian folk songs have professional records in composition and singing. Each singing style has its own characteristics. Among them, Fuzi and Zaqiang have improved singing styles with similar tunes; Xiaodian and Bei Gongqiang mainly talk about the love between men and women. In terms of lyrics, the lyrics of the four types of folk songs have clear characteristics. In terms of mode, the four types of flat-string folk songs all adopt the Chinese pentatonic mode. The four types of Pingxian folk songs have their own distinctive structural characteristics, among which Fuzi is the most typical.

Keyword : PingXian folk song, The current situations, The musical characteristics



ACKNOWLEDGEMENTS

I would like to thank Asst.Prof.Dr.Karin Khomkrich Principal of the Faculty, for helping me with my research ideas. I would like to sincerely thank my advisor, Dr. Suthasinee Theerapan, for her patience, encouragement, and vast expertise. She has supported my M.A. study and associated research continuously. Her advice was helpful to me the entire time I was conducting research and writing my thesis. For my M.A. studies, I could not have asked for a greater mentor and advisor. I would also want to thank my advisor's colleagues on my thesis committee, Asst Prof. Dr. Weerayut Seekhunlio, Dr. Thanaporn Bhengsri, and Asst Prof. Dr. Pittayawat Pantasri, for their thoughtful remarks and Thank you, Asst. Prof. Dr. Pittayawat Pantasri, for your encouraging words and perceptive remarks. I also appreciate your challenging inquiry, which motivated me to expand my research and examine it from many angles. I would also like to express my gratitude to the professors, students, folk artists, ensemble leaders, and others who gave me the chance to work as an intern for them. This research would not be possible without their invaluable help.

Finally, I would like to thank my family: my husband, my parents, and my friends, and spouse for their support. They have supported me morally throughout my life and in my thesis. Specifically, my father, Mr. Yang Jiancheng, gave me a ton of teaching resources throughout my research, which was really enjoyable for me. He had a significant influence on my postgraduate work. He is my thesis's support, if I may say so. My family's well-being, harmony, and happiness are my goals.

Yang Jing

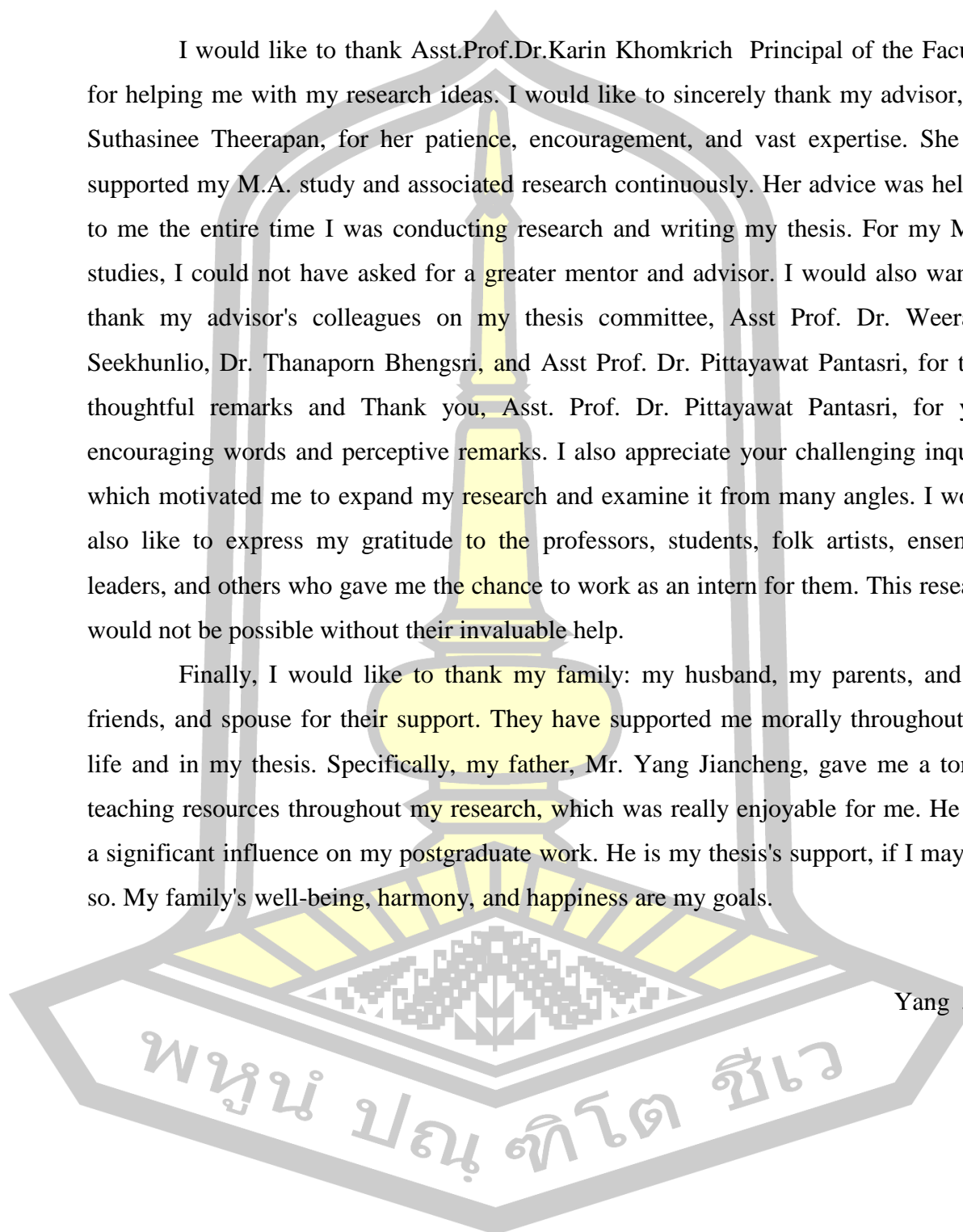
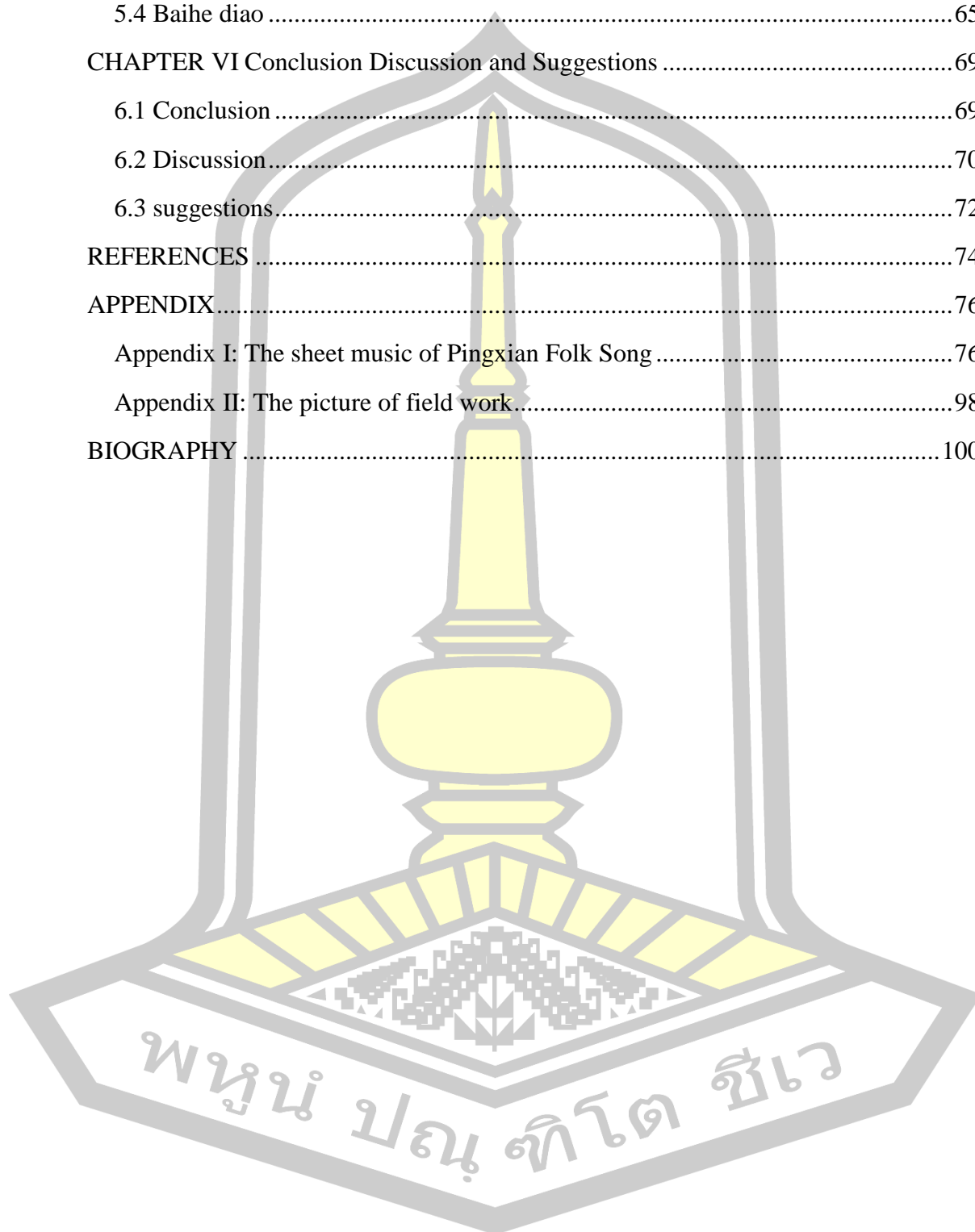


TABLE OF CONTENTS

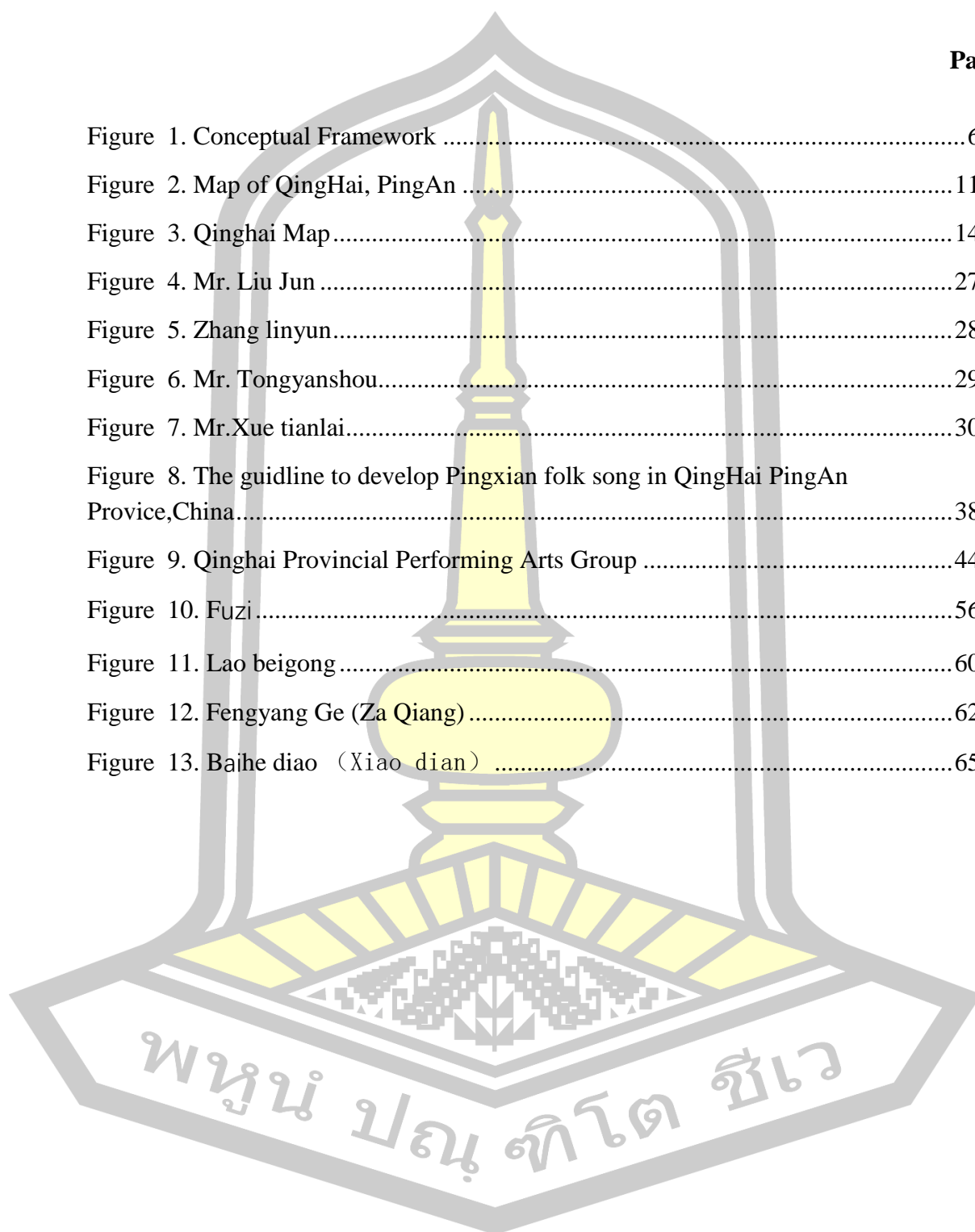
	Page
ABSTRACT.....	D
ACKNOWLEDGEMENTS.....	E
TABLE OF CONTENTS.....	F
LIST OF FIGURES	H
CHAPTER I Introduction	1
1.1 Statement of the Problem.....	1
1.2 Research objectives	4
1.3 The importance of the research.....	4
1.4 Definition of terms.....	5
1.5 Conceptual Framework.....	6
CHAPTER II Literature Review.....	7
2.1 The knowledge of Pingxian folk song	7
2.2 The knowledge of Qinghai Province	12
2.3 The knowledge of Folk music in Qinghai	14
2.4 The theory used in this research	16
2.5 The document and research related	19
CHAPTER III Research Methods.....	26
3.1 Research Scope.....	26
3.2 Research Process	26
CHAPTER IV The Current Situations of PingXian folk song	33
4.1 The history of Pingxian Country, Qinghai	33
4.2 The current situations of Pingxian Folk song	41
CHAPTER V The Musical Characteristics of Pingxian Folk Song	53
5.1 Fu Zi.....	53
5.2 Lao Bei gong.....	57

5.3 Feng yang ge.....	61
5.4 Baihe diao	65
CHAPTER VI Conclusion Discussion and Suggestions	69
6.1 Conclusion	69
6.2 Discussion.....	70
6.3 suggestions.....	72
REFERENCES	74
APPENDIX.....	76
Appendix I: The sheet music of Pingxian Folk Song	76
Appendix II: The picture of field work.....	98
BIOGRAPHY	100



LIST OF FIGURES

	Page
Figure 1. Conceptual Framework	6
Figure 2. Map of QingHai, PingAn	11
Figure 3. Qinghai Map	14
Figure 4. Mr. Liu Jun	27
Figure 5. Zhang linyun.....	28
Figure 6. Mr. Tongyanshou.....	29
Figure 7. Mr.Xue tianlai.....	30
Figure 8. The guidline to develop Pingxian folk song in QingHai PingAn Provice,China.....	38
Figure 9. Qinghai Provincial Performing Arts Group	44
Figure 10. Fuzi.....	56
Figure 11. Lao beigong	60
Figure 12. Fengyang Ge (Za Qiang).....	62
Figure 13. Baihe diao (Xiao dian)	65



CHAPTER I

Introduction

1.1 Statement of the Problem

Pingxiang, also called Xining Fu Zi. The form of the combination of qu pai is widely spread in Xining, Qinghai province and its eastern agricultural areas. In 1954 and 1958, the original Qinghai province and the original pool qin troupe, in order to sit in the form of Pingxian folk songs, has been bold gratifying exploration, try, performance plays have "autumn jiang", "the marriage" and "zhao orphan", these plays exploratory performance, not only the theater effect is very good, more important is for the Pingxian folk song experimental troupe was formally established, accumulated commendable experience. The music of Pingxian folk song can be summed up in four words: gentle and elegant. (Han Yonghui, 2012)

Pingxian folk song play formed the history of the origin, academia has the Ming dynasty immigrants and qing dynasty inflow said two ways, from the drama drama structure and the lyrics form in the process of historical variety of different quyi characteristics, finally produced in Qinghai region formed by quyi art for accumulation of local opera. Therefore, Ms. Zhang Xia will combine the historical data, sort out the historical changes of Pingxian folk song music and its integrated characteristics of various quyi, analyze the morphological characteristics of the current local opera music system, and explain the interaction and innovative development of diversified quyi culture in Qinghai Pingxian folk song. (Zhang Xia, 2021)

From a functional point of view, the singing or instrumental music in folk art "mainly shows the narrative characteristics of being good at narration", while the singing, chanting, playing and other characteristics of opera determine that both its singing and instrumental music have a more diverse role allocation and a larger context. It is reflected in the performance space and more complex and virtual actions, which requires changes in music to adapt to the language structure, plot development, character emotional expression, spatial structure and programmed actions, so it has more independent and richer dramatic characteristics. (Zhao Qian, 2020)

An ensemble of music and instruments (San Cun Die), he often played and sang during festival celebrations. About Pingxian folk song of the formation of historical origin, academia has the Ming dynasty immigrants and qing dynasty inflow said two kinds, from the drama structure and lyrics can be seen in the history in the process of integrating a variety of different quyi characteristics, eventually in Qinghai region formed by quyi art for accumulation of local folk song. Therefore, the author will combine the historical data, sort out the historical changes of Pingxian folk song and its integrated characteristics of various QuYi, analyze the morphological characteristics of the local folk song music system, and elaborate the interaction and innovative development of diversified quyi culture in Qinghai Pingxian folk songs. Before the founding of the People's Republic of China, Qinghai was mostly spread among the folk in the form of local folk art. It was not until 1958, when the large-scale traditional drama *The Orphan of Zhao*, performed by Pingxian artists, was successfully staged, that Pingxian folk song was officially put on the stage as a local folk song, called Qinghai Pingxian folk song. In the same year, the Qinghai government made the decision to "put Pingxian quyi on the stage and develop local folk songs in Qinghai", which means that Pingxian folk song successfully transformed the efforts of many artists from local quyi to local folk song.

In all kinds of folk song art types, Pingxian folk song play with its unique local dialect, and by the local voice born unique music melody, makes Pingxian folk song with clear regional culture impression, with any other art cannot replace emotional power and artistic charm, is the living museum of local history and cultural information. Pingxian folk songs was derived from QingHai folk song, and moved to the stage in 1958, becoming a unique local folk song in Qinghai region, and the only local folk song in Qinghai that has formed a professional troupe. The predecessor of Pingxian folk songs, Pingxian folk song was early called Ping tone, Xining tune, Xining Fuzi and Xining fu Zi qiang. Because its main tone "fu Zi qiang" was mainly popular in Xining area.(Guo Xiaoying, 2017)

Pingxian is mainly spread in the Huangzhong, Huangyuan, Datong, Huzhu and other Huangshui River basin agricultural areas with Xining as the center. Pingxian folk song belongs to the set structure, is a more elegant music tune, divided into fu, back palace tone, miscellaneous, small point, back palace five categories,

singing euphemistic and beautiful, beautiful and elegant, is the "high spring snow" in Qinghai local folk art. (Ma Guihua, 2012)

There is no exact record of the time when Pingxian was introduced into Qinghai. There are different sources about it: some say it came from Nanjing in the early Ming Dynasty; It is said that the Ming Dynasty Jiajing, Longqing years inflow; It is said that the north song came from the north; It is said that the Qinghai Pingxian folk song tune is gentle and elegant, Close to the southern song style, When coming from the south; Some are from the source of the Qu name analysis, Think that Qinghai Pingxian is the evolution of the Tang Dynasty; Others "examine the tune, Check its content", That in the reign of Emperor Tongzhi and Emperor Guangxu of the Qing Dynasty, With the development of the capital economy in Qinghai, The growth of the civic class, Foreign officials, troops, and merchants from Beijing, Tianjin, Zhili, Shandong and QingHai came to Qinghai, To bring the local folk songs, brand songs and miscellaneous songs into Qinghai, And gradually evolved into Qinghai Pingxian. According to Pingxian old artist Wang Shanqing, Qin Yintang and others, Qinghai Pingxian folk songis from the mainland into Qinghai, the above due to historical and cultural reasons, no writing, we see the earliest Pingxian lyrics script is qing xianfeng (AD 1851-1861, AD) years, included the fu cavity, back palace cavity dozens of lyrics. From the joint structure of the Pingxian, we can see that its origin comes from a variety of channels. Qinghai Pingxian folk songtunes originally only fu cavity and back palace cavity, fu cavity is given priority to, the republic of China (1926) in Qinghai province, Pingxian lovers widely attract local and foreign folk music, folk song music and religious music, the music into Pingxian, gradually development and rich, and formed a more can reflect the emotional changeable, the couplet form of "cavity". Therefore, Qinghai Pingxian is a kind of local folk song art with both southern cavity and northern tune, both Qinghai characteristics and Gan, Qin, Jiang and Zhejiang flavor. This kind of folk song art breeds the birth of Qinghai Pingxian folk songs in the long-term integration of national folk culture.

Pingxian folk song play, also known as Xining fu, Xining tune or flat, prevailing in the 1930s to 60s, is a household name local quyi, after the tunes between flat, more, the officer, four strings, finally referred to as "Pingxian folk song", and popular across the country, both the northern lyrics cadence, and gentle elegant

southern tunes, both Qinghai characteristics, and gan qin charm, eventually derived unique artistic characteristics. (Ma Ling, 2015)

Pingxian inheritance is very important. The inheritance and protection of Pingxi can inherit the history and culture, inspire people to love traditional culture and have the spirit of facing challenges, and contribute to the development of the whole society and the construction of social civilization. Secondly, the inheritance of Pingxian is also an important strategy to protect the cultural security of the country, which can develop the rich and colorful culture and provide more possibilities and support for the new social development. In addition, inheriting Pingxian culture is Pay attention to cultivating the sense of national identity, enhancing the social cohesion and creativity, and has an inestimable role and significance in realizing the great rejuvenation of the Chinese nation. Intangible cultural heritage is not only a witness of historical development, but also a precious and important cultural resource. Inheritance of Pingxian culture is of great significance to the implementation of the scientific outlook on development and the comprehensive, coordinated and sustainable development of the economy and society. Intangible cultural heritage and material cultural heritage both carry the civilization of human society and are the embodiment of world cultural diversity. Protecting, inheriting and making good use of intangible cultural heritage is of great significance for continuing the historical context, strengthening cultural confidence, promoting exchanges and mutual learning among civilizations, and building a strong socialist culture.

Based on the information reviewed above, the researcher feels compelled to investigate this topic immediately. This study aims to the current situations of Pingxian folk song. Including studying and analyzing musical characteristics to provide benefit and information for those interested in further study.

1.2 Research objectives

1.2.1 To study the current situations of PingXian folk song

1.2.2 To analyze the musical characteristics of PingXian folk song

1.3 The importance of the research

1.3.1 We can know the current situations of PingXian folk song

1.3.2 We can understand the music in all 4 types of performances

1.4 Definition of terms

1.4.1 Pingxian Folk song is refers to one example of Qinghai Province's folk art is the Pingxian folk song. Pingxian Folk songs can be characterized as having a vast repertoire and a lengthy history. Pingxian's cavity can be classified into four categories based on its structure, theme, and style: Xiao Dian, Za Qiang, Bei Qiang, and Fu Qiang

1) Fu Qiang is refers to the traditional folk song with narrative historical content, such as "Xi Xiang Ji" and "Hong Niang Xia Shu" from " Ying Ying Jiang Xiang" .

2) Bei Qiang is refers to the specific songs played at significant occasions like weddings and funerals. The traditional folk song has a sadness lyrics. such as "Dong Yong's Burial of Father", "Diao Chan's Sad Tears" and special arias for congratulations on red and white weddings. such as "Dong Yong Zang Fu", "Diao Chan You Lei "

3) Za Qiang is refers to singing historical events and life stories. such as : "Kao Hong", "Da Jian Bie", "Hua Xi Xiang" and other excerpts from "Xi Xiang Ji"

4) Xiao Dian is refers to this song is a family-oriented expression of the love that men and women have for one another. Called "Nao Koo" The other songs are love-themed and include "Pan Lang Jun," "Song Qing Ren," and "Ye Tan."In addition, there are chants and descriptions of the landscape that highlight the stunning views, like "Chun Jing," "Ta Xue Xun Mei," "Ba Yue Shi Wu Wan Yue Guang," and "Zhong Qiu Qing."

1.4.2 The current situations of Pingxian folk song is refer to the history of Pingxian folk song and the development status of Pingxian Folk song

1.4.3 The musical characteristics is refer to the musical analysis to examine the four categories of Qinghai Pingxian folk songs (Fuqi, Beiqiang, Zaqiang, and Xiaodian), consider the singing and singing type, lyrics, mode, and structure.

1.5 Conceptual Framework

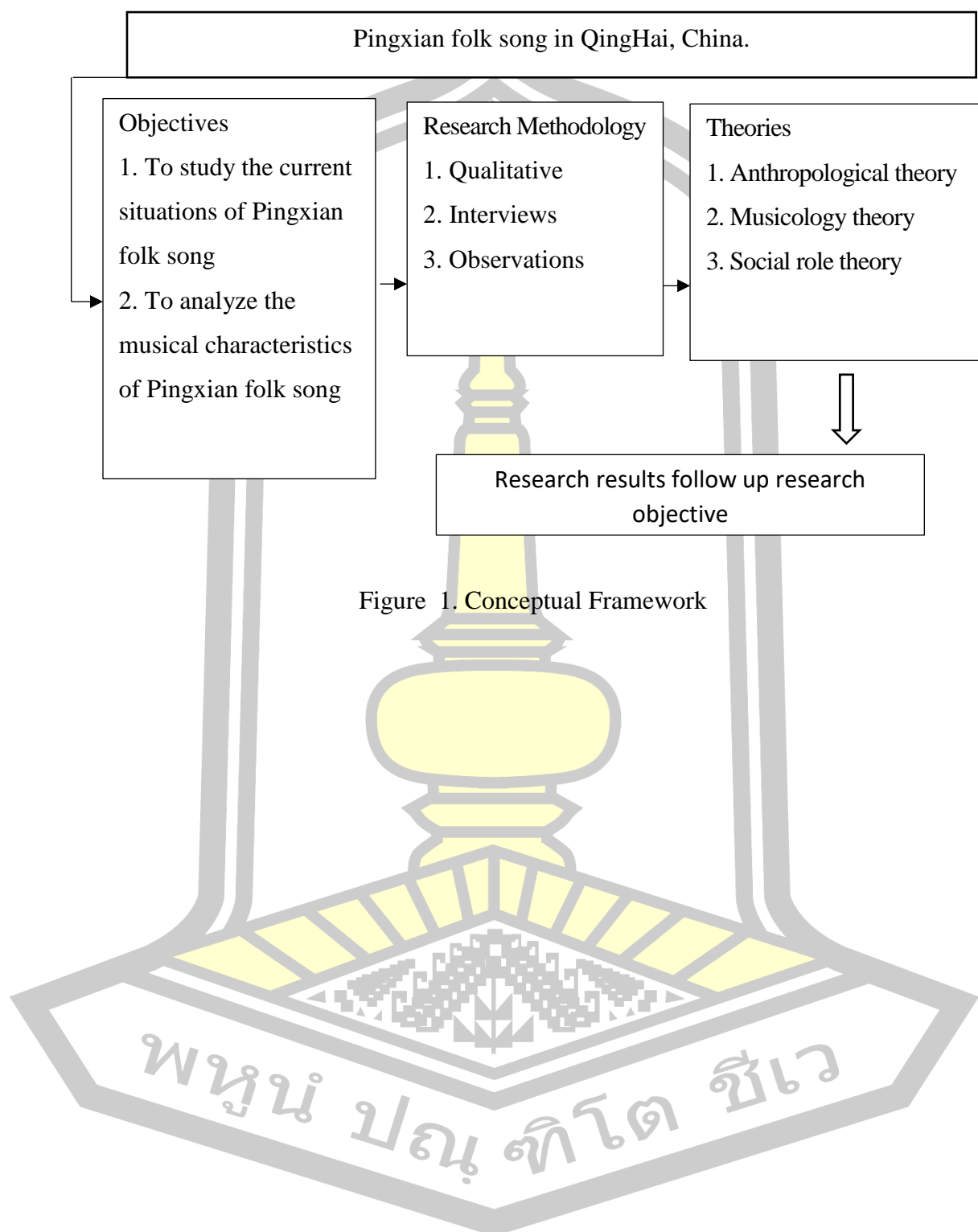


Figure 1. Conceptual Framework

CHAPTER II

Literature Review

In this research study the researchers reviewed the relevant literature. which in order to obtain relevant information that can be used as a guideline for research planning, data analysis as well for the study in order to obtain the most complete research.

The researcher conducted a review according to the following topics:

- 2.1 The knowledge of Pingxian folk song
- 2.2 The knowledge of Qinghai Province
- 2.3 The knowledge of Folk music in Qinghai
- 2.4 The theory used in this research
- 2.5 The document and research related

2.1 The knowledge of Pingxian folk song

Pingxian folk song "Of its many tunes, the most basic tune is called" Fu zi ". It is named because its main accompaniment instrument is "Pingxian" in the local folk setting method, which is also known as "flat tune" and "Xining tune". Because its main singing is "Fu zi", it is also called "Xining Fu zi". PingXian is popular among the Han, Hui and Tu people in HuangZhong, PingAn, HuangYuan, DaTong, HuZhu and other places with Xining as the center. The earliest source of qu pai can be traced back to the Yuan Dynasty, and the rhythm is strict and precise, just like Song Ci and Yuan Qu. Its lyrics pay attention to elegant, mellow rhyme, many fragments like classical poetry. Its melody is beautiful, elegant, with rigorous rhythm and a high degree of poetry, which can be said to be the "high spring snow" in Qinghai local folk art.

Pingxian, a local form of folk art, only sings but not says. Each section is equipped with fixed tunes to express emotions and plots. These tunes are already complete and very rich, and are called "18 miscellaneous and 24 tunes" by artists. In fact, there are more than 50 various tunes recorded by now. According to the different themes and expressions, the artists divided their jokes into four categories: "fu son",

"back work", "miscellaneous cavity" and "small point". The composition of each paragraph begins with a tone called "front cha" and ends at the end with a tone called "back cha". So, a complete Pingxian joke is composed of "front fork" plus "fu son" or "back work", plus "miscellaneous cavity" or "small point", plus "back fork".

During the Cultural Revolution, although local folk arts were regarded as the "four olds" and eliminated, many "good people" still couldn't bear to give up Pingxian and couldn't stop. Forced by the "general environment" at the time, it was impossible to sing in public, so they could only sing in public. Invite three or five close friends to your home, and only after the doors and windows are covered with quilts and blankets can you start singing secretly. Even so, everyone feels very satisfied. In their words, "it's enough as long as you're addicted." It can be seen that Pingxian brings people not only auditory enjoyment, but more importantly, it brings comfort to people's hearts under the conditions at that time.

After the "Gang of Four" was overthrown, Pingxian became active again. Municipal and county governments in various places attached great importance to Pingxian's recovery work. In addition to carrying out a large number of singing activities, in the 1980s, various county cultural centers provided internal information in the form of Pingxian was compiled and published. The Niezhong County Cultural Center and the Folk Literature and Art Integration Office compiled and printed two volumes of "Qinghai Folk Arts - Special Collection of Hezhong", the Heyuan County Cultural Center compiled and printed the "Selected Collection of Heyuan Folk Art", Xining The Municipal Federation of Literary and Art Circles has compiled and printed more than ten issues of "Heyou Folk Literature Collection", and others include "Introduction to Qinghai Local Folk Art", "Hehe Folk Literature Collection", etc., which have collected a large number of traditional Pingxian tunes.

Singing activities at that time could be divided into two forms. One was in fixed venues, mainly composed of various seminars and private folk art teahouses run by veteran artists. However, there were very few such fixed venues. The other was in various venues. Singing at festivals.

In addition to sorting out Qinghai Pingxian's music books, Xining City has also successively established various non-governmental organizations such as the Chengdong District Local Folk Art Research Association, Chengzhong District

Xinyuan Folk Art Society, Chengbei District Cultural Center Folk Art Research Association, etc. The government provides venues free of charge for members. Used during activities, there is a fixed time every week everyone can communicate and compare skills together, which greatly promotes the development of Pingxian. (Guo Xiaoying, 2017)

2.1.1 Review of background and history of Pingxian area

Before the founding of the nation, Pingxian folk songs like the other folk arts, Has suffered discrimination and ravages of what is considered low, The position of Pingxian folk song artists is also very humble, So on this premise, Pingxian folk song have no place at all, It is impossible to provide a fixed venue for the artists to sing, Blind artists can only be forced by life everywhere, Still failed to change the poverty after the liberation, The government attaches great importance to and supports the excavation and arrangement of Pingxian folk song, In the 1950s, the Folk Literature and Art Research Association was established, Qinghai Federation of Literary and Art, Qinghai Ethnic Song and Dance Troupe and other artistic groups have also invested professionals to collect and sort out Pingxian folk song.

After the founding of Xining also established a quyi, including Pingxian folk song group, activity place mainly in the city bright temple quyi teahouse, in the late 50s because many artists were summoned to create Pingxian folk song play and Pingxian folk song group dissolved s Pingxian folk song group and recovery, but soon with the beginning of the "cultural revolution" the whole quyi activities stopped.

In the early days of the founding of the People's Republic of China, the opening of various quyi tea gardens played an important role in improving the art of Pingxian folk song artist Chen Jizhai set up a quyi teahouse in Chenglong Temple of Xining City. His brothers Chen Houzhai and Yin Jialong, both of whom were famous artists, often went to the tea garden to sing in the 1950s, there were "Pingxian Quyi Propaganda Society" in Xining City

Various folk organizations such as "Progressive Quyi Club" and "Cooperative Quyi Club" can provide artists to engage in singing activities. In the late 1950s, Qi Guiru, an old artist, opened a quyi teahouse with Qu Qiushi in the Children's Park of Xining Shengli Park. The communication between Pingxian famous artists and each other also greatly promoted the development of Pingxian.

As of 2018, Haidong City has two municipal districts (Ledu District and PingAn District), among which PingAn District is an important area for the inheritance of Pingxian. PingAn District is located in the eastern part of Qinghai Province. It was established as PingAn District in 1979 and named after PingAn Station. Most of the area in PingAn District is mountainous, with complex terrain and ravines. The Huangshui River flows through the whole area from west to east. The terrain is high in the south and low in the north. , sloping from southwest to northeast. Therefore, the music culture in PingAn District is also full of color. Ping An rests on Qilian in the north, the Yellow River in the south, Xining in the west, and Lanzhou in the east. Haidong City has a registered population of 1.73 million. Among them, there is only one Pingxian inheritance team in PingAn area, and they often perform in PingAn Station.

Before the Qin and Han Dynasties in Chinese history, Qiang people lived in the PingAn area; in the second year of Yuanshou (121 BC), Emperor Wu of the Han Dynasty set up Lingju Village in Yongdeng County, Gansu Province; Emperor Hui of Jin established Jinxing County in Yunwu The Western Wei Dynasty was renamed Longzhi County; during the Song and Yuan Dynasties, Haidong City was ruled successively by the Jiaosiluo, Song, Jin, Xixia and Yuan dynasties; in the first year of Xuanhe (1119), Huangzhou was changed to Lezhou; in the Ming and Qing dynasties, Except for Xunhua County which has been under the jurisdiction of Hezhou for a long time, the rest of Haidong City is under the jurisdiction of Xining Wei and Fu; in August 1949, the Chinese People's Liberation Army won the Lanzhou Battle and marched into Qinghai; on February 8, 2013, With the approval of the State Council, the Haidong area was revoked and the prefecture-level Haidong city was established.

During China's "Cultural Revolution", Qinghai Pingxian's public performance activities were forced to stop. However, there are also a small group of performing groups who are unwilling to give up their hobbies. They secretly gather at the homes of Qu You who are not easy to find at night, block the doors and windows, and learn from each other. (Ma Guihua, 2012)

2.1.2 Classification of Pingxian Folk song

Pingxian has its own unique reform process of Pingxian folk song music in terms of music mode and music lyrics, "Chinese Opera Music integrated? The Qinghai Volume pointed out in the overview that the music reform of Pingxian folk song has roughly gone through three stages: "Inception stage: basically maintained the Pingxian quyi's combination system of qupai, but broke the combination program, and changed the "bitter sound" in the singing. Innovating with "Huanyin" has enriched "Huanyin singing". Innovation stage: After the establishment of the Pingxian Experimental Troupe in Qinghai Province, opera music has remained mainly based on Qupai, supplemented by changes in the form, creating guides, allegro, and scattered forms. At the same time, it also absorbs and applies some tunes from Qinghai Meihu Opera and Qinghai Quyi 'Xianxiao'. It has distinctive individual singing and instrumental music. elements. (Zhao Shengyan, 1945)



Figure 2. Map of QingHai, PingAn

Source: www.BaiDu.com (2023)

2.1.3 Type of Song: Pingxiang Folk Song

Qinghai Pingxian folk song includes four major categories: fuzi, beiqiang, Xiaodian, and Zaqiang. Pingxian folk song is mainly based on Xining dialect, and its performance is influenced by Peking Opera and Qin Opera. The influence is greater, and the professions are divided into Sheng, Dan, Jing and Chou. in art practice, from third-person narration to the character's self-expression. in music On the other hand, it inherits and develops the advantages of Pingxian folk art music, while absorbing. It is composed of Qinghai Yuexian, Xianxiao and other folk art music and folk tunes

points, adding percussion instruments, forming a combination of tunes and brands in the musical structure. A pattern combined with plate changes.

Fuzi is mainly narrative, and its content is mostly historical stories. The traditional repertoire is mainly folklore tell historical stories. Fuzi is usually sung during performances. What is sung is some things in life, praise of characters, etc.

Beiqiang is mainly known for its lyricism. The content is also mainly about lyrical or sad emotions. The dorsal cavity is mainly known for its lyricism, and its content is mainly about lyrical or sad emotions. It will be sung at funerals and weddings.

Zaqiang is mainly composed of narratives and discussions. In addition to singing historical stories, there are also more emotional stories and traditional repertoire. In Qinghai, he often sings biographies and traditional Chinese classics. Mixed tunes are often sung during duets between men and women, expressing the friendship and affection between men and women. It is also used to sing when expressing praise.

Xiaodian is known as "noise" because it mostly expresses the affection between men and women. When singing, it often expresses the emotions of men and women. When two people are together, they have a tacit spiritual understanding and a unity of souls. They can talk about love, marriage, the future, and all the problems in life without concern. They have a tacit understanding, understanding, and mutual understanding. Xiaodian is mostly sung among ordinary people. The tunes when sung are cute and cute, and are mostly based on storylines. The musical characteristics of small points may be more properly described as "water grinding cavity in PingXian folk song", "more tunes and less words" and "more elegant lyrics", which make this kind of singing more difficult to accept compared with other tunes. (Ma Ling, 2015)

2.2 The knowledge of Qinghai Province

Qinghai Province referred to as "Qing", is the provincial administrative region of the People's Republic of China and the capital of Xining; It is located in the northwest of China, north and east with Gansu Province, northwest and Xinjiang Uygur Autonomous Region, the south and southwest, and located in the southeast, with a total area of 7223 square kilometers, jurisdiction over 2 prefecture-level cities

and 6 autonomous prefectures; By the end of 2022, the resident population of 5.95 million.

The main singing of Pingxian is Qinghai Pingan as the center, and there are also some small groups in surrounding provinces and cities. Ping An District is located in Haidong City, Qinghai Province. Located in the east of Qinghai Province and the hinterland of the center of Haidong, the special geographical location provides convenient conditions for the promotion of Qinghai folk songs. Folk songs in Qinghai are reserved by many ethnic singers. In addition to the singers from Haidong Pingan District, some people from Xining also took part in some folk song competitions held in Qinghai province.

The landscape of Qinghai is the Loess Plateau. The specific geographical environment and natural environment are prerequisites for human survival and further production, and are also an important basis for creating and forming the cultural traditions and cultural characteristics of different races and regions. Qinghai Pingxian folk song is a new type of traditional folk song; it is a sit-down singing art called Pingxian folk song. Its original name is "Xining Opera" and "Xining Fuzi". It was introduced to Qinghai by female artists from Beijing and Tianjin about a hundred years ago. It evolved from folk songs and developed on the basis of folk songs. For more than 20 years, Qinghai Pingxian folk song has transplanted, organized, adapted and created more than 30 large and small plays.

As the object scope of characteristic regional text research, Qinghai fully embodies the characteristic charm of multi-integration cultural pattern in the process of inheritance and evolution due to the characteristics of multi-ethnic culture integration and under the mutual inclusion and influence of various ethnic cultures. The research on characteristic traditional culture performance in multi-ethnic areas, discussing the spiritual connotation embodied in the regional cultural performance and the changes in the process of cultural inheritance are inseparable from the participation of the role of inclusion. Mutual influence, mutual reference, common prosperity and common development have become one of the important values of studying the performance and inheritance of Qinghai local characteristics. (Wang Hailong, 2021)



Figure 3. Qinghai Map

Retrieve from : Wang Hailong (2021)

2.3 The knowledge of Folk music in Qinghai

There are many types of Qinghai folk songs, such as: Qinghai Huaer, Qinghai dialect version of folk songs, Qinghai minor tunes, Qinghai Pingxian, Hehuang Xianxiao, etc. "Hua'er" is a kind of folk song. "Hua'er" is also called "Youth". Young men sing it as "Youth" and young women sing it as "Hua'er". It is spread throughout the vast areas of Qinghai, Gansu, Ningxia and individual areas of Xinjiang. It is known as the soul of the Northwest and is a national intangible cultural heritage of mankind. In September 2009, it was listed as an intangible cultural heritage of mankind by the United Nations. Qinghai is one of the birthplaces of "Hehuang Hua'er", while Haidong City enjoys the reputation of the "City of Hua'er". The rapid development of Haidong in recent years is closely related to Hua'er. "Hua'er" has a history of at least 400 years. It has a history of many years. It has a long history, many songs and many singers. Qinghai Pingxian is also influenced by Qinghai Huaer, and has some similarities in tunes.

The types of folk songs in Qinghai are also influenced by regions and ethnic groups. In mutual aid areas there is a "crying wedding song" (a song that girls cry

when getting married). In Yushu and Goluo areas, there is the Legend of King Gesar (which is a song about a character that includes singing, dancing.) influenced by ethnic groups. Among them, there is a type of music that has a slight influence on Pingxian folk songs, called "Nuo ". The "Nuo music" culture in the Qinghai ethnic area is mainly used in Buddhist sacrificial activities, including Anduo Tibetan opera, Tu nationality "Naton", Han nationality sacrifices and other ritual activities. The musical instruments are mainly percussion and wind instruments. Tibetan "Nuo music" activities divide musical instrument forms into three types: winding type, rocking type, and percussion type. The latter two are distinguished in direct percussion and indirect percussion. In the "Nuo music" blowing form, the main instruments are Dafa horn, bone horn, suona, etc., and sometimes Bailuo horn is also used. Rocking instruments can be divided into dharma bells, horn sandboxes, etc., while percussion instruments can be divided into Yunluo, banging bells, etc. "Nuo music" instruments are also very different between different ethnic groups and different activities. In the Naton ceremony of the Tu people, gongs and drums are the most basic "Nuo music" instruments. They are played in various forms and complex types, including Dao gongs and small gongs. wait.

There is also the Sala music, which is played in Qinghai. The Sala people are one of the minority ethnic groups with a small population in northwest my country. They mainly live in Xunhua County, Qinghai Province. The traditional music of the Salar people includes folk music and religious music. Folk music is richer, especially folk songs. Sala folk songs come in many forms, with rich content and unique style. There are few types of musical instruments, and only the mouth string is widely circulated, and there is no independent instrumental music. So the melody is not very related to Pingxian folk songs.

The characteristics of the pentatonic tone level are different in terms of stability and instability in monophonic and polyphonic music.

In polyphonic music, the stability of the pentatonic scale is mainly determined by the configuration of the modal harmony. The stable tones of the same mode may be different due to different harmonic configuration techniques. Therefore, in multi-part music, detailed analysis of the harmonic configuration is necessary to clarify which pitch levels are stable.

In monophonic music, it is the 1st, 4th or 5th level that plays a stabilizing role. Level 1 is the lead vocal. The most stable. The 4th and 5th levels are related to the main tone in the fourth and fifth degrees, and are less stable, but have greater support for the main tone. (Wang Hailong, 2021)

2.4 The theory used in this research

2.4.1 Anthropological theory

This study uses anthropological theoretical research methods. The researchers use the method of field investigation to go deep into the field of the research object to investigate and observe the living conditions of Qinghai Pingxian in an all-round way. Obtain first-hand research materials through field investigations. (Zhao Shengyan, 1945)

2.4.2 Musicology theory

This study also uses the theory of ethnomusicology. TaoRan on the analysis of Chinese music history, the research methods include textual research method and literature method. The development of disciplines is more and more diversified with the continuous development of The Times and economy. To some extent, many research methods have emerged from ethnic musicology and other disciplines, and gradually matured in the development of The Times. The study of Chinese music history will not only adopt one research method, but will combine music text and repertoire to make good use of a variety of research methods. In addition, researchers study music history for different research purposes, so it is inevitable to apply multiple research methods. From the perspective of exploring the application of ethnomusicology research methods in Chinese music history, the context and several methods worthy of reference, namely, field work method, duration and syntemporal method, show the advantages of these research methods more comprehensively. (Tian Nong, 1998)

In addition, musicology theory also includes aspects such as music melody, rhythm, lyrics, etc. These are the issues that this research should focus on.

2.4.3 Role theory

Role theory is an often-used explanatory framework for the benefits of volunteering and helping others for health and well-being. Role theory has its origin in the work of the American sociologist Robert Merton (Merton, 1957). Roles refer to the social position people have (e.g., teacher, mother, and customer) and behavior associated with that position. Roles tend to carry certain risks and benefits which may vary by individual characteristics, historical time, and cultural context. Roles can provide connection to other people and access to resources, which in turn may develop feelings of security, status enhancement, and ego gratification. Roles also provide directions for behavior in otherwise uncertain situations (Hogg, 2000), which may serve to reduce stress and improve well-being. People often fulfill a set of roles at the same time (e.g., mother, director, and child), and this set may change over the life course (Riley and Riley, 1994; Rotolo, 2000). With aging an increasing imbalance occurs between the number of roles gained and lost (Baltes, 1997). Older people tend to lose more roles than they gain, for example losing roles such as parent, spouse, worker, and active member of society. Volunteering and helping others can act as substitutes for roles lost over the life course. For example, becoming a volunteer after retirement may alleviate any negative consequences associated with losing the worker role, such as a loss of a sense of personal value and identity (Greenfield and Marks, 2004)

At the end of the 1950s, emerging local folk songs in various provinces gradually became popular. With the support of Comrade Zhang Lingyun, then governor of Qinghai Province, the heads of the provincial and municipal cultural departments and publicity departments discussed with experts and folk artists. In the end, the repertoire was rich, and the Qinghai Pingxian folk song sitting and singing with rich music and singing style was outstanding. In 1958, the PingXian folk song Troupe of Ping'an County was also established based on the rehearsal of PingXian folk song. They created "Zhao Shi Gu Er" and other operas. For this reason, the Qinghai Provincial Committee of the Communist Party of China and the provincial government made a decision in 1958 to "bring Pingxian sitting and singing to the stage and develop local folk songs in Qinghai"

2.4.4 A theory of music analysis

In the 1950s, a group of outstanding musicians returned from studying abroad and brought Western composition techniques and theories back to China, and

promoted and disseminated them extensively in China's professional music schools, which greatly promoted the development of Chinese music. The development of theoretical teaching and research has achieved rich theoretical research results. This type of music analysis is also used for Pingxian folk songs in this research. Literal music analysis can be said to be accompanied by music creation and music performance. It usually refers to using the opposite thinking of music creation to analyze the "texture" of music works. Decompose and analyze. The object of decomposition is music text, and the angle of decomposition usually covers pitch, musical form, timbre, rhythm, etc.; the object of analysis is the content of decomposition, but the analysis methods are rich and diverse. Chinese musical forms often use five tones (Gong "C", Shang "D", Jue "E", Zhi "G", Yu "A").

The entry of music analysis officially appeared for the first time in 1951, written by the German musicologist Elpf, and published in the large German music dictionary "The History and Current Situation of Music". This shows that the development of "music analysis" reached a certain level at that time and accumulated certain research results. Elpf's definition of Analysis is: "Music analysis is the decomposition, explanation and interpretation of a piece or a group of interrelated musical works." In the remaining part of the entry, the author starts from writing technical analysis, psychological analysis "Decomposition", "explanation" and "interpretation" are explained from three aspects: scientific analysis and expressive analysis

In 1980, the New Grove Dictionary of Music and Musicians also included an entry for music analysis. This entry was written by the British music analysis theorist Ian Bent, and is more than ten times the size of the entry written by Elpf. Bent's definition of music analysis in his general introduction is: "decompose a musical structure into relatively smaller components, and examine the role of these components in the musical structure." It can be said that Bent's It is very similar to Elpf's definition. Then, Bent analyzed the terms music analysis, music aesthetics and music criticism in the remaining part of the general introduction. Bent's words reflected his emphasis on the importance of ontological analysis of music. In addition, Bent also sorted out and classified the development history of music analysis and methods of music analysis. From the perspective of dissemination, because this is an

English work, it has been more widely disseminated than the German dictionary "The History and Current Situation of Music" and has played an indispensable role in the subsequent development of Western and even Chinese music analysis. (Zhao Shengyan,1945)

2.5 The document and research related

Li Jinhui (1951) The curator of Hualong Cultural Center, Hualong Hui Autonomous County, Qinghai Province, was transferred to Qinghai Cultural Center in 1991 as a deputy research librarian. Member of Chinese Musicians Association, director of Qinghai Musicians Association, member of Chinese Mass Culture Association, member of Qinghai Province Heyuan Culture Research Association, member of Qinghai Intangible Cultural Heritage Protection Expert Committee. He has once been the responsible editor and deputy chief editor of Chinese Quyi Music Integration, Qinghai Circle, Chinese Quyi Annals Qinghai Volume, Qinghai Volume of Chinese Folk Instrument Music Integration, Qinghai Flower Grand Ceremony, and the writer of Qinghai Art History, Qinghai Quyi History>. Engaged in Qinghai mass culture work for 40 years.

Wang Hailong (2021) The comparative research on the evolution of the inheritance mode, the social response and the influence of the social changes is of profound practical significance. The investigation and research from the acceptance degree of the audience, the cultural level, occupation, the identity of the performers, the emergence and change of quyi teahouses, the dependence between urban and rural Qinghai Pingxian folk song culture and local society, and the influence of urban and rural cultural changes, is beneficial to providing theoretical reference and basis for the protection of national intangible cultural heritage. At present, the survival prospect of quyi teahouses is not optimistic. In the preliminary investigation of Xining City, it can be learned that there are nearly 10 teahouses in Xining District that can provide activities for folk quyi artists and quyi lovers, and these teahouses can be roughly summarized into three types. ① the quyi teahouse in the city center is in survival distress. Such as Xining Qiyi Road Quyi Tea House, Xining Yuancheng Village villager's cultural activity room, etc. ② the living conditions of urban and rural quyi

teahouses are relatively good, which benefit from government support. For example, the Villager Quyi Cultural Activity Center of Mafang Village, Mafang Office, Chengbei District, Xining City, and the Quyi Tea House of Chenguang Village, Pengjiazhai Town, Chengxi District of Xining City. ③ Rural folk art thrives in the countryside, but it needs guidance and support. Such as Xining City Chengbei District Mojiashuang quyi tea house. To participate in the backbone of the cultural activities, is in the 1980s, the provincial cultural center training mass cultural activities activists, participate in the teahouse Pingxian artists mostly belong to folk amateurs, low income, some even no fixed economic source, open teahouse to retirement, unemployment or laid-off workers, land-lost farmers. Xining teahouse is no longer a single tea tasting and recreation, but gradually becomes the bearer and witness of Qinghai local traditional folk-art culture, and the spirit and charm of folk-art culture are constantly appearing among them. These preliminary investigations need to be further deepened, from which more beneficial social value and music value, to create favorable conditions for further study of Qinghai quyi Pingxian music culture. In the process of decades of research, practice and development, Qinghai Pingxian folk songs also experienced various twists and turns and difficulties, and withstood new challenges and tests. The predecessors have paid great hard work for this, and the left music resources have laid a solid foundation for the development and research of Qinghai Pingxian folk song. At present, with the transformation of social economy, the impact of the diversification of modern culture and entertainment modes and the variation of people's aesthetic ways, the development of local folk-art music has been greatly limited, it is necessary for us to protect and inherit it, and the government has taken measures accordingly, but the effect remains to be seen. Under the background of modern pluralistic society, we should more through the sociology, history, folklore, ethnology, music communication interdisciplinary research, the Qinghai social environment, Qinghai Pingxian folk song music culture and the dependency of local society, urban and rural social and social culture, Qinghai Pingxian folk song music and surrounding had folk songs, minority music, whether absorbed more diverse music culture factors develop the evolution and development of Qinghai Pingxian folk song music, Qinghai Pingxian folk songs and plain string play internal

connection and external connection, with the above problem as the breakthrough point, mining, sorting and research.

Ye Sen (2022) In this paper tells the story of the inheritance of Pingxian "Zhou Gujuan" lady, from the western singer Wang Luobin, follow the famous musician Wang Yunjie, 70 carefully inheriting Xining fu son classic, after vicissitudes of life, to create Qinghai Pingxian folk song drama, performance northwest folk "flowers" folk song, acoustic shock shan GanQingNing new, brilliantly deduce a generation of talented women to create Qinghai Pingxian folk song drama of life. In 2015, the state launched a special collection of artists' history books, and Qinghai assembled and published the classic works of Qinghai Pingxian folk songs Qinghai "Flower" Folk song created by Mr. Zhou Juangu. This is a badge that history gave to palace artists. She was born in a scholarly family in the troubled public of China, and has a high musical talent since childhood. She was born in the Republic of China and achieved in new China. She is a well-known person among the people listening to folk songs and singing in Qinghai. She is a dramatist and musician loved by men and women. Whether by chance or by inevitable logic, Zhou Juangu, a famous artistic figure in Qinghai who was born and raised in Qinghai, is still a great practitioner in the morning light of history. Zhou Juan gu visited singer type, see the history of Qinghai Pingxian folk song origin not recorded, word of mouth, think Pingxian is by dunhuang evolution development, some think is the qing dynasty stagnation guangxu years, mainland officials, the army and the Beijing and Tianjin, zhili, shanshan Zhejiang merchants to Qinghai, the local star drum brand mix into Qinghai, gradually evolved into "Qinghai Pingxian folk songs" quyi, etc. Its singing takes sitting posture, only sing not say, no rhyme white, no action, people are obsessed with the "fu zi cavity" good at narrative, longer than the lyrical "north palace cavity", and many "miscellaneous cavity". Zhou Juangu is indifferent to fame and wealth, her pursuit of material life is very low, but the requirements for artistic creation are very high. She lived a simple life, not vain. In order to develop the maturity and sublimation of the folk song, he resolutely gave up the requirement of accompanying his father in the United States, resolutely gave up the preferential conditions of moving to a new big room with his husband, stayed in China, stay in his hometown Qinghai, persistently watching the true feelings of "in the motherland, in his hometown, in his own heart".

At an old age, in order to facilitate the cultivation of inheritors of Pingxian folk song, living in an old family building of Pingxi Folk song Troupe, committed to the nationalization of local folk song and the modernization of Chinese folk art. On the ancient Silk Road, the enduring Pingxian music has become one of the most sounds for inheriting Chinese civilization. In the process of "Belt and Road" construction, people are calling for the arrival of the new spring of Pingxiang folk song with enthusiasm.

Zhang Lingyun (2021) Now he is a national first-class actor, director of Pingxiang Folk song Creative Research Office, member of Pingxiang Folk song, member of China Dramatists Association, director of Qinghai Dramatists Association, and Excellent professional and technical talents of Qinghai Province. He has been awarded the honorary title of Qinghai Province in 2013. Influenced by my family, I have loved Pingxian art since childhood. In 1985, he was admitted to Qinghai Province Art School and studied folk song performance. Since my graduation in 1989, I have been engaged in folk song performance in Pingxiang Folk song Troupe. He has starred in more than 40 Pingxian plays, including Pingxiang plays. In 1989, he won the first prize of the provincial young and middle-aged actor competition, and in 1991, he went to Beijing to participate in the national Cultural Expo local folk song seminar of hundred performances, and won the best performance award. In 1991, he starred in the Pingxian drama "Mid-Autumn Moon" and won the provincial individual second prize. In 2009, he participated in the first "Dancing the Yangtze River to Sing the Motherland in the Yangtze River Basin Youth Folk song Actors Competition in celebration of the 60th Anniversary of the founding of the People's Republic of China" and won the gold medal of individual performance. In 2010, he starred in the Pingxian folk song "Riyuewan" and went to Yinchuan to participate in the Chinese Qinqiang Folk song Art Festival and won the gold medal. In 2014, she played the leading role in Pingxian folk song "Unmarried Mother", a project supported by the National Art Fund. This play won the first prize of individual performance in the 7th Qinqiang Folk song Art Festival. In the same year, she went to Beijing to participate in the local folk song performance of 39 key troupes in the country, which was highly praised by national experts! In 2017 in the national art fund support project Pingxian play "soul is golden silver beach" starring, successfully shaped the master image, the

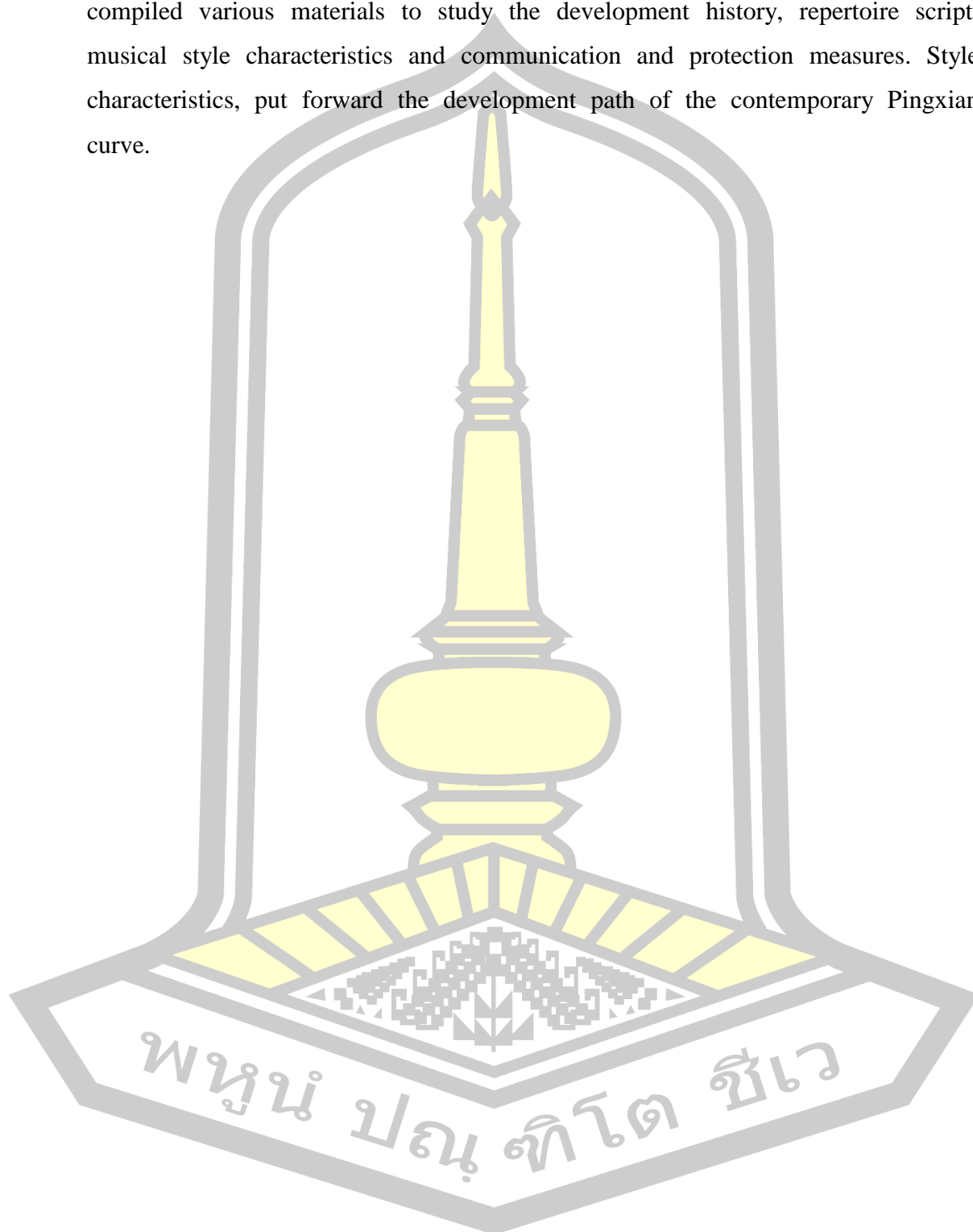
experts and colleagues, at the same time to participate in the CPC Qinghai provincial party committee propaganda department of 2017 "liyuan exhibition, singing and dancing China" celebrate the 19th professional art troupes in won excellent performance award. Leading in the Pingxian drama "unmarried mother" in 2014 to participate in the national key troupe excellent repertoire performance, and listed in one of the 39 national troupes. Starring in the Pingxian drama "Ramen Brother Variations" and "Soul Gold and Silver Beach" participated in the national excellent reality genre exhibition "Soul" drama and "Unmarried Mother", which are supported by the National Art Fund. On March 25, 2016, Qinghai Daily published "Zhang Lingyun" as a national first-class actor Zhang Lingyun. In 2018, the folk song (Kunshan) Festival led the leading Pingxians. In 2018, on behalf of Qinghai Province, he participated in the 2018 New Year Folk song Gala hosted by the Propaganda Department of the CPC Central Committee and the Ministry of Culture. In the gala "Ancient Folk song to welcome the Spring Festival", he performed with Pingxian tunes, showing the charm of President Xi Jinping, national leaders and audiences across the country, which is also the highest ever performance of Pingxian folk song. In 2019, he starred in the Pingxian drama "Soul is Gold and Silver Beach", which entered Beijing again and participated in the "first troupe of the world" national grassroots art troupe, which was well received by national experts and teachers. The report of the party was published in Qinghai Daily, January 29, 2018, and reprinted in the 2018 Qinghai Cultural Journal, with stills attached. (See the attached table for details of the party) independently write charming Pingxian ~2018 New Year Folk song Party published in the fifth issue of 2018 Qinghai Culture bimonthly. In 2019, the starring Pingxian drama "Soul is Gold and Silver Beach" was selected into the national grassroots troupe folk song performance, with two performances in Beijing, bringing a glutinous feast of Pingxian folk song to the majority of fans and Pingxian folk song lovers in Beijing.

Zhao Shengyan (1945) Huangzhong County, Qinghai Province graduated from Qinghai First Normal School in 1965 in 1984 and was transferred to the Huangzhong County Art Troupe as the leader and served as a band player. After the troupe truck, he served successively as director of the Huangzhong County people's Government office, director of the county poverty alleviation office, and director of

the county construction bureau. In 1987, he participated in the "Huangzhong County Folk song and Quyi Artists Association" and served as the chairman, and retired in 2005. Since 1980, he has been involved in the collection and collation of ethnic literature and art materials in Huangzhong County, and has successively completed the data book of Qinghai Folk Quyi in Huangzhong County (I and 2), providing first-hand information for the editors of "Chinese Music Collection" and "Qinghai Circle of Chinese Quyi Records". Since 1987, he has always adhered to the work of the association, often organizing concerts and guiding various folk-art training classes. After retirement, he organized and participated in all activities such as the guidance, performances and competitions of folk dramas and performance teams directly under the Association, and often provided economic assistance for the activities of the association and prime art performances.

Zhou Juangu (1963) is a pseudonym Xuming. Xining, Qinghai. She graduated from Qinghai Junior High School in 1949. He once served as deputy head of Xining Folk song Troupe, deputy head and head of Qinghai Pingxian Experimental Troupe, vice chairman of Qinghai Music Association and director of Provincial Drama Association. He is now a member of Provincial Federation of Literature and Art, director of Provincial Jiangheyuan Culture Research Association, member of Chinese Music Association, Drama Association and Song Association, and member of Art Committee of Provincial Department of Culture. Second-level composition. He has published monographs such as Qinghai Pingxi Music, Qinghai Meihu Music, and Selected Qinghai Traditional Folk Songs. He has created more than 40 vocal works "Qinghai Flower Group Song", "lovely Qinghai is Moving Forward" and solo songs, among which "The Road to see you Come" won the third prize of composition issued by the Ministry of Culture. "New Song" won the excellence award (the highest award) in the Singing Qinghai Song Award Competition held by Qinghai Provincial Party Committee and the Department of Culture. Writing and reviewing more than 10 articles, among which "On the Characteristics of Ethnic Areas of Flowers" was published in "Essays of Qinghai Folk Songs"; "Music Creation Experience of Ma Wu and Her" was compiled into "Collection of Chinese Folk song Art". from the collected literature, most of the research content of Pingxian vocal music are life records, mainly focusing on the historical origin, dissemination and development of qing string

vocal music as well as the protection of intangible cultural heritage. This paper has compiled various materials to study the development history, repertoire script, musical style characteristics and communication and protection measures. Style characteristics, put forward the development path of the contemporary Pingxian curve.



CHAPTER III

Research Methods

In this research is qualitative research, My Methodology I went to QingHai Province for field work to collect data. And found key informant. So, I had the methods follow as.

- 3.1 Research scope
 - 3.1.1 Scope of content
 - 3.1.2 Scope of research site
 - 3.1.3 Timeline of research
- 3.2 Research Process
 - 3.2.1 Key Informants
 - 3.2.2 Research tools
 - 3.2.3 Data collection
 - 3.2.4 Data management
 - 3.2.5 Data Analysis
 - 3.2.6 Data Presentation

3.1 Research Scope

3.1.1 Scope of content

The primary topics of this study are the current situations of Pingxian folk song and analyze the musical characteristics of Pingxian folk song

3.1.2 Scope of research site

PingAn, Haidong City, Qinghai Province, China was the study site.

3.1.3 Timeline of research

I conduct a research from November 2022 to October 2023.

3.2 Research Process

3.2.1 Key Informants

Key informants is: Liu Jun (San cundie) 、Zhang linyu (singer)、Tongyanshou(Erhu、Sanxian)、Xuetianlai(Yangqin)

Research site: PingAn, HaiDong City, QingHai Province, China

The criteria for selecting key informant: key information must be a current member of the Pinxiang Folk Song band.



Figure 4. Mr. Liu Jun

Source: Yang jing

Liu Jun (San cundie) is a PingXian folk song performer. In 1988, he was elected president of the Xining Chengdong Cultural Center's Local Quyi Research Association; in 1990, he joined the Chinese Folk Artists Association; from 1992 to 2007, he served as vice chairman and secretary general of the Xining Folk Artists Association; and in 2008, he was appointed member of the Qinghai Provincial Cultural Department. Liu Jun has loved music since he was a child, and was influenced by the older generation of local quyi artists. He studied under Qinghai PingXian in the 1970s

He taught himself the fundamentals of music theory while studying art. He has completely mastered the singing and accompaniment of Qinghai PingXians after years of practice and exercise. He is also proficient in the singing and accompaniment of various Qinghai folk arts, including Qinghai Yuexiu, Qinghai Daoqing, Xining Xianxiao, and Zhuer. His singing characteristics are summed up in a sentence in a Qinghai Daily article: uneclectic, eloquent, and balanced.

In the course of nearly 30 years, he has participated in municipal, provincial and national quyi performances for many times, and won various awards and honors for many times. In addition, he has also made rare contributions to the promotion and development of Qinghai quyi cause. One is to cultivate new Qinghai quyi art and teach Qinghai quyi art, such as since the late eighty s, successively for

Xining artists association, folk artists association and Xining mass arts in Xining, chase, HuangYuan, pool, peace, held "Qinghai quyi workshop" teaching, for Qinghai PingXian folk songexperimental troupe actors do demonstration singing, etc. Second is to actively participate in the creation of Qinghai quyi programs, such as "tooth", "farewell dinner", "zhuge", "spring", "grass boat borrow arrow", "summer", "autumn", "winter", "singing hero", "from", "happy", "family planning", "singing cleaner", etc. The third is to develop Qinghai quyi, such as often discussing the development of Qinghai quyi with scholars and experts from inside and outside the province, and conducting artistic exchanges with Lanzhou Drum artists for many times. In short, Mr. Liu Jun is a rare artistic talent in the Qinghai folk art circle.



Figure 5. Zhang linyun

Source: Yang jing

Zhang linyun (singer) was born on December 17, 1968, and is presently a member of the Chinese Dramatists Association, a director of the Qinghai Provincial Dramatists Association, a national first-class actor in the Pingxian Opera Troupe of the Qinghai Provincial Performing Arts Group, the director of the Pingxian Opera Creative Research Office, and an exceptional professional and technical talent in Qinghai Province. She received the honorary title of Virtues and Arts of Qinghai Province in 2013.

In 1985, She was accepted to study opera performing at the Shaanxi Provincial Art School. She has been performing opera with our province's Pingxian Troupe since her gradIn many years of artistic practice, in addition to the business excellence, but also pay attention to the study and Xi and improvement of art theory, independently

written "Pingxian Opera in the Continuous Innovation to Seek Development" published in the "Qinghai Cultural Essays", independently created small opera "Lilacs" published in "Kunlun Wenhui", published in "Contemporary Opera", "Talking about the performance of modern opera" published in "Chinese Actors", on my portrayal of sea flowers in "Unmarried Mother", published in "Art".uation in 1989. She has appeared in over forty Pingxian folk tunes as a star.



Figure 6. Mr. Tongyanshou

Source:Yang jing

Tongyanshou (Er hu、Sanxian) was born in 1947.The Pingxian Folk Song Concert took place in Pingan, Qinghai, in April of 2012. The Qinghai Pingxian Orchestra and the Sanxian sang "Fu Zi" at the Qinghai Folk Song Concert the same year. This teacher was chosen because he had made a lot of achievements in the study of flat string music. Both parents are the second generation of outstanding actors and directors of the Pingxian Troupe in our province. His mother is a national first-class actor, an expert who enjoys state allowances, and has been influenced by her family to love the art of flat strings since she was a child.

He recordings of Pingxian's compositions, as well as the scores she demonstrated and arranged herself, have become the most authoritative versions of performances and have had a profound influence on Pingxian's folk songs in Xining.



Figure 7. Mr.Xue tianlai

Source:Yang jing

Xue tianlai(Yang qin) was born in 1964 and worked as a high school teacher in Huangzhong County. Being a trailblazer in the field of Yangqin education, He began learning the Yangqin, erhu, and other musical instruments at an early age.

Mr. Xue participated in many performances during the period of Qinghai Pingxian Troupe, formerly known as "Qinghai Pingxian Sitting and Singing Opera". The decision to develop local opera genres in Qinghai. After the establishment of the Qinghai Pingxian Experimental Troupe, he has directed and participated in many performances. ended the history of Qinghai without local plays.

3.2.2 Research Tools

According to the needs of this research, the main research tools are as follows: the prepared interview schedule, computer, mobile U disk, video camera, mobile phone, recording pen, notebook, ruler, pen, etc.

The research tool of this paper is mainly to conduct interviews and observations on Qinghai Pingxian performing artists during field work. For the research data, the researchers will formulate questionnaires to facilitate effective interviews and obtain valuable information. The process of making the questionnaire is based on the purpose of this study:

First, give it to your tutor for review and editing.

Second, make revisions based on your instructor's suggestions.

Finally, it is inspected by a panel of experts and changes are made based on the recommendations they made during the inspection.

3.2.3 Data collection

(1) Collect data through literature analysis and on-the-spot investigation of Qinghai Pingxian.

(2) Researchers look up materials on platforms such as libraries, local archives, cultural centers, newspapers and magazines, and the Internet, and analyze these materials

(3) The researchers went to the field survey site (Haidong) to conduct field investigations.

(4) The researcher will participate in the observation of the performance of Qinghai Pingxian throughout the whole process. During the performance, the researcher can conduct interviews, observations, photographs, photography, recordings, etc.

3.2.4 Data management

The researchers obtained the first-hand materials of the research through field investigations, which must be effectively classified.

(1) Restore the audio recordings during the interview to form a text form.

(2) Edit photos and videos from field trips.

(3) Translate the collected music sounds to form staves for music analysis.

(4) Establish a data database of its own, and effectively classify the obtained materials

3.2.5 Data analysis

The author will use the materials related to this study for analysis.

(1) I describe and explain the current situation of Pingxian Folk Song in Qinghai province.

(2) I choose the four types of Pingxian folk song, and use the method of music analysis to analyze the musical characteristics of Pingxian Folk Song.

(3) Through the field investigation, the performers and the conclusion are beneficial to the spread and development of the music in Qinghai Province.

3.2.6 Data Presentation

Chapter 1 Introduction

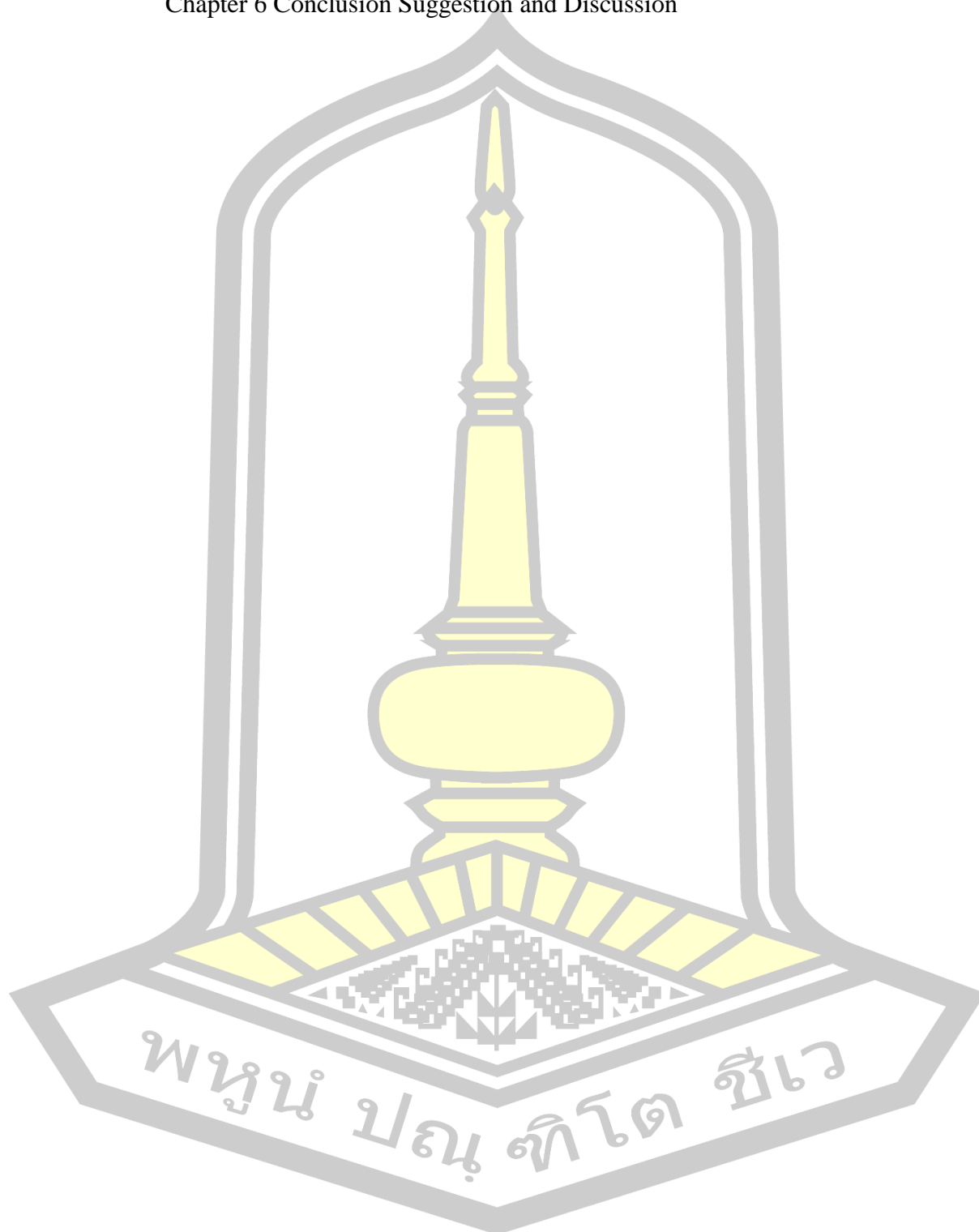
Chapter 2 Literature Review

Chapter 3 Research Methods

Chapter 4 The Current Situations of Pingxian folk song

Chapter 5 The Musical Characteristics of Pingxian folk song

Chapter 6 Conclusion Suggestion and Discussion



CHAPTER IV

The Current Situations of PingXian folk song

This chapter has two core tasks in this chapter for explain the current situation of Pingxian folk songs through fieldwork.

If you want to sort out the historical background of Qinghai Pingxian, you must start with the following points:

4.1 The history of Pingxian Folk Song, Qinghai Provinc

4.2 The current situations of Pingxian Folk song

4.1 The history of Pingxian Country, Qinghai

4.1.1 The historical inheritance of Pingxian folk song

Qinghai Pingxian music was recorded in writing in 1929, but its origin and historical evolution have no written records. According to the characteristics of Pingxian music based on the existing data, it can be determined that Pingxian music is introduced from other places and is not a local folk art variety in Qinghai. The earliest copy of Pingxian's lyrics can be found in the Xianfeng period of the Qing Dynasty.

Qinghai Pingxian is mainly popular in Xining City, Haidong City, Qinghai Province and the surrounding Han settlements. It is also distributed in some Han settlements in Haibei Prefecture, Qinghai Province. Because it was most popular in the agricultural area of Xining City, Qinghai Pingxian was also known as "Xining Fuzi" in the early days. It also had the reputation of "Xining's Fuzi and Lanzhou's Drums" among the local people. This also shows the local people's respect for it. Pingxian's extreme love and pursuit of art. As for the formation date and development process of Pingxian, it is impossible to verify it due to its long history and few remaining historical materials. However, its earliest libretto copy was left over in the 1850s, which contains more than ten pieces of Fuqiang. What we now know as Pingxian folk song The earliest old artist was named Liang Shouwa, who was nicknamed "Liang Foxiang" by outsiders. We have no way of knowing the dates of his birth and death and his specific artistic activities, but according to some Pingxian libretto manuscripts, he lived and performed around After the mid-19th century. The

early old artists who can now clearly know their birth and death dates and performance activities include Xie Changde, Li Hanqing, etc., especially Li Hanqing's performance activities, which are comparable in some historical materials and Ping Xian's libretto.

More detailed records. Relevant data records that Li Hanqing is good at playing the three-stringed instrument and singing with tunes. In addition, he traveled between Shaanxi, Gansu and Qinghai provinces for a long time and got to know some artists from Gansu and Shaanxi. This created factors for Pingxian to absorb traditional music from other provinces. Conditions have been improved, which has had a positive impact on the improvement of Qinghai Pingxian to a certain extent.

The trend of the repertoire of Pingxian folk song: There are tens of thousands of ancient and modern Chinese operas, usually "three thousand in the Tang Dynasty and eight hundred in the Song Dynasty". However, among the many repertoires, except for the public case drama and the robe belt drama, various romance dramas, most of the Water Margin drama, Three Kingdoms drama, Sui, Tang and Five Dynasties dramas, as well as dramas reflecting the political struggles in the Spring and Autumn Period and the Warring States Period. So, how many repertoires can truly match the performance of Pingxian folk song? Pingxian folk song is a small opera with a strong local flavor. It can only use "three small operas" as its repertoire, but this is not enough. Since it has a strong local flavor and is the favorite opera of the new era, Therefore, we should move closer to modern themes and folklore themes, and explore and perform some lyrical plays that express public sentiments, people's ethics, and people's mentality.

Nowadays, the inheritance of Pingxian folk song is becoming more and more rigorous. Not only there are changes in the way of playing, but also full of new directions in the choice of words. In the traditional performance method, musical instruments such as Yueqin and Guzheng are added, and the lyrics are more attractive to contemporary young people.

4.1.2 The development of Pingxian folk song in Qinghai Province

In order to develop Pingxian folk songs, the government also established Pingxian classes at Xining Opera School, recruited opera teachers from other provinces and cities, and transferred opera teachers from within the province, and

began to recruit students to learn Pingxian folk song. In the next two years, Pingxian folk song Ban is completely in the stage of exploration and exploration in art, but the biggest development and innovation of Pingxian at this stage is to change Nianbai's Mandarin to Xining Mandarin.

Nowadays, in addition to spontaneous singing by folk artists and mass singing at teahouses, government agencies such as mass art centers and cultural centers have also taken the lead in establishing amateur groups for Pingxian and organizing related Pingxian activities and performances.

China is a multi-ethnic country, and each ethnic group has its own unique folk songs. The rich and diverse folk songs of various ethnic groups are a very precious and important asset in the field of Chinese music culture. However, even today with such advanced technology, there are still many outstanding national vocal works that have been quietly covered up, and many traditional national songs and some local folk ditties have been gradually forgotten by people. Especially for the music of ethnic minorities in my country, because some ethnic minority areas still live in a semi-enclosed state of life, the local ethnic music has low circulation. Except for the two or three representative songs with the most distinctive characteristics of the ethnic group, they have gained popularity among the people across the country. In addition to the recognition of the masses, other local music with strong national characteristics and rich styles is rarely accessible to people. The creators of Pingxian folk songs went deep into the folk, collected and sorted out outstanding folk songs with strong plasticity, and made bold attempts and innovative arrangements. The perfect fusion of popular and traditional allowed people to accept Pingxian folk songs while reawakening the classic tradition. The memory of Pingxian folk songs.

4.1.3 The development of Pingxian folk song in Qinghai PingAn. China

Pingxian folk song are produced and sung in the production life of Qinghai people. The most direct reflection of the social reality is not only the art of singing, but also is widely loved by people. It is also a representative of regional culture, which can show the natural geography and unique cultural style of Qinghai PingAn region.

Pingxian folk song are urgently needed to be spread. In addition to promoting Pingxian folk songs in the original site of Qinghai PingAn, it is also necessary to

develop Pingxian folk songs in other areas to expand the influence, audience and promotion of Pingxian folk songs. At present, everyone thinks that the current Pingxian folk songs are facing a severe promotion trend. In today's social environment, the audience of Pingxian folk songs is less and less, and fewer and fewer people learn and sing Qinghai folk songs professionally. There is an urgent need to preserve and develop Pingxian folk songs. Otherwise, it is likely to be gradually forgotten and lost by the new generation in the near future. The folk song of Qinghai is a flower blooming on the plateau land. May it continue to bloom in the breeze.

(1) The teaching of Pingxian folk songs

The music teaching in the school is mainly divided into appreciation, learning singing and other links. Teachers can teach folk songs in the classroom teaching process, and integrate folk songs into each link of music teaching, so that students can appreciate the traditional folk music and master the singing skills of folk songs. In the teaching process, teachers can explain the course content through the region, and they should actively share these contents of Qinghai Pingxian folk songs with students in the teaching. Students should not only learn simple Pingxian folk songs, but also effectively master the historical origin of folk songs. Through the teaching of Qinghai folk songs, students can have a strong interest and deepen their understanding of Qinghai Pingxian folk songs.

Vigorously develop "PingXian folk song into the campus", "folk appreciation" diversified art activities, develop Pingxian folk songs into the campus and classroom, provide students with theoretical lectures and appreciation demonstration, improve the experience of Qinghai folk songs and acceptance, to help students understand the historical changes of Qinghai peace folk songs, improve the students' cultural cognition and love of peace folk songs. Pay attention to the cultivation of talents, let Qinghai folk songs into the classroom, start from the children start. Folk song class adds local cultural courses, and Qinghai folk song teaching is integrated into the teaching materials. The "Qinghai Pingxi Folk Song" training center can also be set up in each school to train the singing talents, and improve and strengthen the singing team in the continuous accumulation.

Pingxian folk song is an important part of ethnic culture, an important carrier of ethnic music, and a "living fossil" of ethnic music culture. We must protect and inherit the fine Chinese traditional music culture, adhere to the status of Chinese music culture, inherit the genes of Chinese music culture, enhance the awareness and confidence of music culture, carry forward the spirit of Chinese music, and enhance the value of Chinese music. School music education is an important part of folk music culture inheritance, and also the most important part of contemporary school aesthetic education. Qinghai Pingxian folk song has an indispensable inheritance value in school music education, which is mainly reflected in the inheritance of ethnic music culture, ethnic music spirit and music culture aesthetics.

(2) Hold music competitions to develop Pingxian folk song

In recent years, with the popularity of popular music, the status and influence of traditional music have gradually weakened. In order to develop the inheritance and development of pingxian folk songs, we can use the music competition as a platform to let more people appreciate, learn and sing this unique folk song culture. Qinghai is the hometown of the unique Chinese folk songs. There is a rich resource of folk songs, including many popular classic songs. However, due to the influence of pop music, the status of Qinghai folk songs has gradually been marginalized, especially the younger generation has s understanding and attention on this traditional music. In order to change this situation, we can hold music competitions to bring QingHai folk songs to more people's eyes.

Music competitions can stimulate young people's enthusiasm to participate in Qinghai Pingxian folk songs. Compared with the traditional music teaching methods, music competitions are more competitive and interesting, and can attract more young people to participate. Through the form of competition, young people can show their talents, but also can understand and understand QingHai folk songs, and stimulate their interest in this unique music.

In addition, the music competition also provides a platform for the majority of Qinghai folk song lovers to exchange and show. The competition attracted participants from different places, who could communicate with each other and share their understanding and feelings of Qinghai Pingxian folk songs. This kind of communication can help to inherit and inherit the spirit of northern QingHai folk

songs, and also develop the innovation and development of Qinghai folk songs. Music competitions can also expand the influence of flat folk songs. The stage of the competition can attract a large number of media and audience, and develop Pinghai folk songs to a wider group through media publicity. This not only enables more people to understand and appreciate Qinghai Pingxian folk songs, but also helps to improve the popularity and influence of Pingxian folk songs. At the same time, the judges and experts can also evaluate and guide the entries, so as to improve the artistic level and expression of Qinghai Pingxian folk songs.

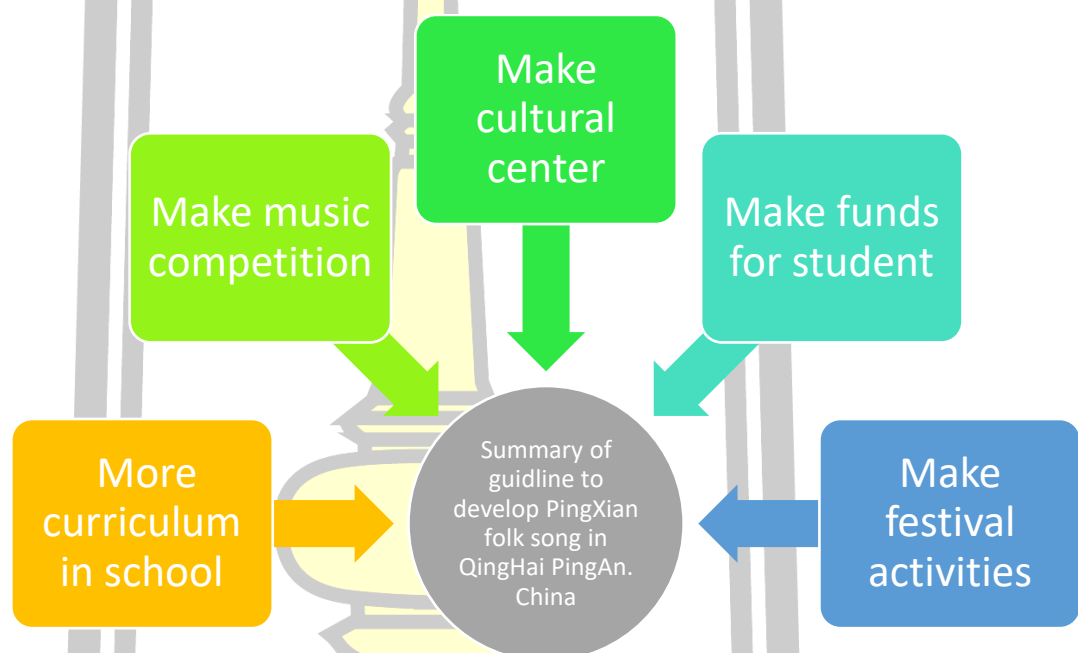


Figure 8. The guideline to develop Pingxian folk song in QingHai PingAn Province, China

Source: YangJing, 2023

Music competition can also develop the integration of Qinghai Pingxian folk songs and pop music. In the form of competition, we will encourage innovative and diversified performances, and combine Pingxian folk songs with popular elements to attract more young people's attention and love. This fusion not only retains the traditional characteristics of Qinghai folk songs, but also makes them more in line with the aesthetic needs of modern youth, and injects new vitality and vitality into Qinghai Pingxian folk songs. In short, the promotion of pingxian folk songs through music competition can stimulate the enthusiasm of young people to participate,

provide a platform for folk song lovers to communicate and display, broaden the influence of Qinghai Pingxian folk songs, and develop the integration of Pingxian folk songs and pop music. It is believed that through this method, the inheritance and development of Qinghai Pingxian folk songs will enter a new stage.

Through this study, the researchers can draw the following results: there are five specific promotion methods of Pingxian folk song in QingHai PingAn. China. in the Qinghai-Tibet Plateau, and evolved from a regional folk song to a cultural and artistic characteristics with unique charm. The value of pingxian folk songs goes far beyond the category of "folk songs". It is a rich and brilliant treasure house of music and art, which has been accumulated in Qinghai Pingxi and inherited and treasured in the hearts of Qinghai people from generation to generation.

In July 2019, the intangible cultural heritage Qinghai Pingxian Creation seminar was held in the conference room on the third floor of Pingan County Cultural Center, Qinghai province. More than 28 folk art writers, experts and folk artists, including Qinghai famous performance writer Suo Nan Sun Bin, the art director of Xining Datong Cultural Center Geva attended the meeting. The seminar was hosted by Zhang Linyun, director of the county cultural Center.

- (1) More curriculum in school to develop the Pingxian folk song in QingHai PingAn
- (2) Make music competition to develop Pingxian folk song in QingHai PingAn
- (3) Make cultural center to develop Pingxian folk songs
- (4) Make funds for student to develop Pingxian folk songs
- (5) Make festival activities to develop the Pingxian folk song in Qing Hai PingAn

Qinghai quyi can be said to be that there are many kinds of songs and a long history. All the quyi activities were imprinted in the poems of predecessors, such as the poet Zhang Qiao of the Tang Dynasty wrote in his poem "Hehuang Jiuzu"

Shi nian sui jiang tao he huang
十年随将讨河徨，

Tou bai shi qing huan gu xiang
头白时清还故乡。

Shi wan han jun ling luo jing kou
十万汉军零落尽，

Du chu bian qu xiang can yang
独吹边曲向残阳。

From the whole poem, the poem is full of sadness and sorrow, and the so-called "edge song" must also be a very sentimental tune.

Famous Pingxian artists have made indelible contributions to the development of Pingxian.

From the 1880s to the 1950s, Pingxian was in a stage of rapid development, and the old artists made major reforms in singing and musical accompaniment. They gradually enriched the music and singing of Pingxians, and created a variety of singing forms, forming four sets of fu cavity, back cavity, miscellaneous cavity and small points coexist at the same time. Li Hanqing is one of these many old artists who made a great contribution to the reform of Pingxian. He pioneered the "sine school" in the form of Do-Sol as the sine, that is, with three-string instruments, supplemented by dulcimer, banhu and three instruments are played in medium tone. The performance style of the "sinusoidal school" is good for its long and elegant appearance.

Another contribution to the old artist is Chen Houzhai one is the reform of singing with function words "ah", "yes" instead of the commonly used "enzyme" word, so, flat singing besides blunt feeling makes singing more round, stretch, highlight the characteristics of the second is the reform of the band on the basis of sine plate hu increased chord plate hu plate, the hu Dingxian Sol-Re and yueqin, pipa accompaniment music more rich, sound more administrative levels.

Chen Houzhai third brother Chen Jizhai is also a member of the Pingxian folk song famous because young in qin opera singing must be born so in singing Pingxian folk songs from the qin voice method in pitch drag into the qin, sharp and inverted singing, the whole singing with strong charm of the use of this method makes the

Pingxian folk song more attractive. Chen Zizhang also reformed the singing of Pingxian folk song. In order to make the tone more beautiful, he often changed the tone auxiliary word "ah" into "ah", which highlights the "gentle and elegant" style of Pingxian folk songs.

In addition, Ma Zhaolu also organically integrated the performance characteristics of Banhu in Qin Opera into the accompaniment of Pingxian folk songs, making the accompaniment music of Pingxian folk songs more gorgeous in addition to the quiet and elegant.

At present, Liu Jun, who is famous in the "good home", has also made contributions to the reform of Pingxian singing. He used "hua Yin" and "bitter sound" in the same music card to make the music have "flower" and "bitter". In this way, the same song card can better show the two different contents of "sad" and "happy".

4.2 The current situations of Pingxian Folk song

4.2.1 The current Pingxian folk song performance

Qinghai Provincial Peking Opera Troupe, Pingxian Folk Song Troupe, and Drama Troupe merged to form the Qinghai Provincial Dramatic Art Theater, which houses the Pingxian Troupe and produced excellent plays such as "Lily Tune". Therefore, today's "Qinghai Pingxian" first needs to be conceptually clarified, because now there are Pingxian opera and Pingxian opera on the stage. Qinghai Pingxian first had Pingxian singing and singing operas, and after the founding of the People's Republic of China, Pingxian opera Based on the folk art, Qinghai Pingxian Opera developed into Qinghai Pingxian Opera. Today, both Qinghai Pingxian Folk Art and Qinghai Pingxian Opera are active on the local stage in Qinghai and are sung in the countryside of Qinghai. In the development process of more than 100 years, Qinghai Pingxian has always followed the creative rules of innovating and bringing forth the new, and adhered to the people-centered value orientation, insisting on applauding the times and speaking out for the people, whether it was singing changes, repertoire creation, or borrowing from other operas.

Highlight the inheritance model for cultivating top talents. In the current recession of traditional arts, with brain drain and enrollment difficulties already occurring, policies to cultivate, protect, and motivate outstanding opera talents should

be formulated. Qinghai Pingxian must cultivate and select new top talents to facilitate its inheritance.

In terms of school education, important arias have been included in primary and secondary school music textbooks, such as backing Gongqiang Appreciation, and have become a permanent program on local TV stations in Qinghai in the media. Competitions for aria singing and excerpt performances have been added to attract the audience's attention participation, prompting professional actors to mentor amateurs, and professionals and amateurs to interact with each other move.

Another very important link in singing activities is inheritance. In the past, this was an important part of Pingxian. First, the student had to be talented and the master wanted to accept a disciple. Then a grand ceremony was held, and the student had to give a apprenticeship ceremony to the master, so that he could become a master and apprentice. But now the situation of "master leading apprentice" has basically existed in name only. Old artists are not willing to lead apprentices. Firstly, they think that learning flat string requires not only talent but also the spirit of hard work. Today's young people are too impetuous and do not learn "qu". " Secondly, there is a saying among "haojia" people that "Pingxian is easy to listen to but difficult to learn". It is believed that Pingxian is too difficult to learn. It is even more difficult to sing well. Artists do not want to fail because their apprentices cannot sing well. However, young people mostly rely on audio-visual products to learn art, and very few of them actually become apprentices. In this way, they can learn from the strengths of others and absorb the advantages of each school to make their singing more perfect and freer in form, but this After all, this kind of "teaching material" is limited, and compared with the oral transmission method, it is also more rigid and rigid.

It can also be seen from the media's publicity of traditional folk arts that it is extremely detrimental to the development of Pingxian. Before the 1900s, the radio station played one hour of Qinghai Pingxian folk song music every week in the fixed column "Country Club", and often communicated with radio stations in other provinces and cities through locally recorded programs. Now this column has been renamed The time of "River Night Rhymes" has also been shortened to half an hour per week. After the 1990s, the TV station only introduced Qinghai Pingxian in a special column. There was no fixed column like "TV Bookstore". The newspaper

started in the 1990s. Since the 1990s, there have been occasional articles about Qinghai Pingxian published in newspapers, such as Xie Chenghua's article "Qinghai National Folk Culture Tour - Qinghai Pingxian" published in "Qinghai Radio and Television News" on October 9, 1992, October 27, 2005 Ma Ge's article "The Last Ping Xian" was published in the "Qinghai Radio and Television News" edition.

According to various information and oral accounts of veteran artists, Qinghai Pingxian has nearly 300 repertoires, but the currently officially published and various mimeographed Pingxian librettos can only have at most one-half, and artists can sing in these repertoires. Only half of them are. As time goes by, the number of tracks that can be left will decrease year by year. Like other forms of inheritance of folk art, Pingxian is characterized by oral and heart-teaching. Even if there are lyrics and music scores but no singing artists can hear them, they still cannot master them. Moreover, most artists cannot read music, so it is indeed very difficult for them to sing based on music scores alone. Can the government use modern means while the old artists are still alive, in the form of texts, audio and video products? , so that these precious arias, especially large-scale arias, can be preserved and even be carried forward in the future instead of gradually shrinking.

Xining Drama School has established a Pingxian class and has recruited students one after another. Many new literary and artistic workers, Pingxian artists and rehearsal teachers have been recruited to engage in teaching research and reform. This has undoubtedly greatly promoted the development of Pingxian folk song. . In order to protect endangered folk arts varieties, other brother provinces have also opened music institutions similar to music training centers, such as the "Yangzhou Qingqu Training Center" jointly established by the Guangling District Cultural Bureau and Yangzhou Culture and Art School in Yangzhou City and the rescue-oriented "Yunnan Ethnic Culture Center" Can Qinghai also open "Pingxian Music Training Class" or even "Folk Art Music Training Class" Include all Qinghai folk art types and have experienced old artists teach their skills "Training class" "After the students have reached a certain level, they can also perform on tour and the income will be used for daily teaching in the "training class", forming a virtuous circle.



Figure 9. Qinghai Provincial Performing Arts Group
Retrieve from : Zhang LingYun (2012)

In the process of Pingxian Folk Song development from folk art to opera, Qinghai Province drama workers and Pingxian's veteran artists conducted in-depth exploration and discussion in singing, music, dialogue and other aspects. Fuzi tune is the iconic tune of Qinghai Pingxian folk art. Long narrative passages and complex plots in Pingxian singing are often sung in Fuzi tune, so it is also called "Xining Fuzi". Qinghai Pingxian is often accompanied by a small ethnic band, with accompaniment instruments including sanxian, dulcimer, banhu, yueqin, flute, erhu, etc. The melodies are rich and varied during the performance, showing the evolution of classical music in the Qinghai region. When Pingxian folk song first appeared on the stage, the singing style was still mainly based on Fuzi singing style, basically maintaining the structure of the tune set. At the same time, it continued to absorb the strengths of the banqiang style and developed adagio, allegro and other banquet styles, which improved the performance of the music. force.

Pingxian Folk Song was recorded in 1929, but its origin is according to the origin and historical evolution The characteristics of peace string music can be determined that Pingxian music is introduced from other places rather than from Qinghai Art varieties. As for origin when has not formed the earliest transcript in qing xianfeng years, remember "secret built palace", "prince swim four doors" singing and so on more than ten songs, but this is not equal to the origin of Pingxian only

originated at this time the origin of Pingxian or controversial main can have the following ideas.

In the late years of the Qing Dynasty at the end of the century, with the continuous development of capitalism, the growing foreign officials, the military and a large number of businessmen from Beijing, Tianjin, Zhili, Shanxi and QingHai provinces to Qinghai... Qing Dynasty folk song: octagonal drum fork, brand mixed into Qinghai." This analysis is reasonable" Manchu in Beijing In the development and evolution, the kind of "octagonal drum" collided and merged with many other forms, but it contributed to new forms such as crosstalk and single string brand song." and from one of the cavity system of Pingxian music Xiao Dian In many aspects, the Xiaodian should be derived from the star anise drum.

Another view that Pingxian from Yangzhou qing qu according to Mr Xie Chenghua in the Qinghai national folk culture tour QingHai Pingxian folk song " QingHai Pingxian folk song is in the south of the yuan, Ming south, north scattered, at the same time into the ancient and modern minor, small and other kind of qu qu, in Qinghai in Xining as the center gradually formed of quyi song. The earliest formation period in the end of the 18th century and the beginning of the 19th century (1791-1820 from Qianlong to Jiaqing period) has a history of about 200 years."Since the Ming dynasty hongwu, due to the immigration policy, other chariot, merchants, jiang, Zhejiang area population began to move west, migration to eastern Qinghai river basin (local many people genealogy records the ancestors is moved by Nanjing vermilion lane), and Yangzhou qing qu was then into Qinghai, Yangzhou qing song is formed in the 16th century, and eclectic the yuan dynasty north and south scattered, mainly south of local quyi.

After the founding of New China, many places across the country are developing, enriching and creating local operas. At that time, Zhou Juangu, Wang Shengzhong, and Liu Dexia, literary and artistic workers in the Qinghai Provincial Art Troupe, also used the singing tunes of Qinghai Pingxian Folk Art to create and arrange traditional folk song excerpts, and officially put them on the stage, thus unveiling the "Qinghai Pingxian Folk Art" It developed into the prelude of "Qinghai Pingxian folk song".

In 1958, the Qin Opera Troupe of Huangzhong County, Qinghai also put Qinghai Pingxian folk art on the stage. The large-scale Pingxian traditional folk song "The Orphan of Zhao" was performed by Qinqiang actors and was performed in Huangzhong, Xining and Lanzhou, arousing enthusiastic response. In 1958, the Qinghai Provincial Committee of the Communist Party of China and the Provincial Government made a decision to "put the Pingxian sit-singing and singing art on the stage and develop it into a local opera in Qinghai. On March 1, 1961, Qinghai Province officially established the "Qinghai Pingxian Experimental Theater".

In 2002, it took the lead in reforming the group system of literary and art academies and merged the former Provincial Peking Opera Troupe, Provincial Repertory Theater and Provincial Pingxian Experimental Theater to establish the "Qinghai Provincial Dramatic Art Theater".

In 2012, during the reform of the group system of my country's literary and art academies, Qinghai merged the two major professional art theaters and transformed them into enterprises and restructured to establish Qinghai Performing Arts Group Co., Ltd. Zhang Lingyun, a third-generation national first-class actor in Pingxian folk song, stars in the play. The play won the National Outstanding Drama Award and won honors for Qinghai local folk song. Qinghai Pingxian folk song Troupe was identified as one of the 39 key local theater groups in the country by the former Ministry of Culture. At present, there are approximately 384 local theater types in the country. As the "No. 1 Troupe in the World", Qinghai Pingxian Theater Troupe has been promoted to 39 key local theater troupes across the country. This is a very rare golden sign.

From the interview with Ms. ZhangLin Yun, this chapter can draw some difficulties and problems faced in the develop and transmission of folk songs in QingHai PingAn, as well as some ways and means to facilitate the develop of PingXian Folk Songs in QingHai PingAn. The positive influence of QingHai folk songs on people's lives and the importance of developing QingHai PingAn folk songs can be seen in some literature.

4.2.2 The Pingxian Folk Song Performance Costume

At present, the development of Pingxian folk songs has systematic costumes. In the early days, Pingxian folk songs were sung without costumes. But in current

normal performances, performers can wear regular clothes. Qinghai has six living ethnic groups: Han, Hui, Tibetan, Mongolian, Tu and Salar. The embroidery craft has a long history, a wide range of categories, rich and profound cultural connotations, and huge potential economic value. The costumes used in Pingxian folk songs on the stage also bring together multi-ethnic costume elements.

Qing Xiu is the general name for the traditional folk embroidery of Qinghai's various ethnic groups. It is a cultural brand created by contemporary people in order to expand the influence of Qinghai embroidery, provide employment for 300,000 embroiderers in Qinghai, and improve the family and social status of embroiderers. Qing Xiu is mainly used for folk clothing and home decoration, and a small amount is used for religion. Most of the works in Qing Xiu serve secular life. There are two national intangible inheritance projects and 20 provincial intangible inheritance projects. Qing Xiu embodies the wisdom of Qinghai's working people, reflects the ingenuity of people of all ethnic groups in Qinghai and the outstanding creativity of Qinghai folk.

At Pingxian folk song, The color of opera costume contains three basic aspects of the psychological function of color, namely, color expression, color association and color symbol. The psychological effect of color can show the cultural characteristics of different cultures, regions, strata, races, religions and times. Even if it can not specifically describe the real color, it can also show the meaningful truth, so that different groups have different associations and psychological effects. Such as orange, after the life of the old man thought is to endure Resistance and magnificent, and for the young men and women in love, it represents the warmth and enthusiasm, for the innocent and lively children, it represents the mature edible fruit.

For the opera with special performance forms, the use of color in the opera costume has reached the extreme. According to the needs of stage performance, through the special embroidery technology, highlight the beauty of "wrong color carving, carving full of eyes", giving people a sense of pleasing to the eye. Opera dress color mainly concentrated in 10 kinds of color, namely the five colors, five colors refers to black (neutral color), white (neutral color), red (red), yellow (yellow), green (old green), the five colors refers to the lake (lake blue), pink (pink), purple (purple), blue (dark blue), Chou-heung (similar to the olive green complex color).

The use of the 10 colors is to highlight the distinctive characteristics and identity of the characters, so that the opera costumes can better foil the stage effect. The role of the opera costumes can be divided into the following aspects.

Opera has a special performance system in the form of performance, which has standardized and artistic requirements for the character characteristics and psychological temperament types, reflecting the characteristics of the color performance of the character program.

4.2.3 Teaching Pingxian Folk Song in Schools

It is very necessary for folk songs to enter campuses. Music is an important part of human culture. It can convey human emotions, thoughts, values and aesthetics, and can also reflect human history, society, nation and personality. Music education is an important part of quality education. It can cultivate students' musical literacy, aesthetic ability, creativity and humanistic spirit. It can also enrich students' spiritual and cultural life and improve their overall quality. China is a multi-ethnic country with rich and colorful national music culture.

Pingxian folk songs play a multifaceted role in music education in primary and secondary schools. First of all, Chinese folk music can enhance students' sense of national identity and pride. By listening, singing, playing, and appreciating various Chinese ethnic music works, students can understand the customs, historical changes, national customs, and national spirits of different regions, different ethnic groups, and different periods, thereby enhancing their understanding of their own national culture. A sense of identity and pride can also enhance understanding and respect for other ethnic cultures and form an inclusive and diverse cultural outlook.

Secondly, Pingxian folk songs can expand students' musical vision and knowledge. By learning Pingxian folk songs, students can be exposed to various ethnic instruments, ethnic tunes, ethnic rhythms, ethnic styles, etc., thereby enriching their musical language and expression abilities. At the same time, students can also learn about various ethnic music theories, ethnic music creation, ethnic music interpretation, ethnic music inheritance, etc., thereby improving their musical thinking and creativity.

National music is an important carrier and expression of national culture. It contains the history, customs, beliefs, emotions and wisdom of the nation, and also

displays the characteristics, style and charm of the nation. National music is a valuable asset of the Chinese nation and an important part of Chinese culture.

4.2.4 Pingxian Folk Song Competition

For the promotion of Pingxian folk songs, the cultural center has always been an important link, with its greatest role and power. The good guidance of the cultural center will have the actual promotion of Qinghai Pingxian folk songs. To protect Pingxian folk songs, a comprehensive framework and system for promotion, inheritance, and development must be established. In addition, the relevant responsible comrades of the local culture and art department will implement targeted protection and inheritance plans based on the characteristics and habits of the department and the characteristics of local folk song culture. Throughout the entire process, the promotion of folk song culture should always be the first element, and an ecological field and audience system for folk song performances should be actively created. Cultural centers should use lively, lively, interesting and positive folk songs to infect and inspire people. By singing folk songs, we can cultivate people's confidence in local culture and sense of cultural identity and belonging; on the other hand, we should advocate the concept of protecting and inheriting folk songs according to different people and ages, and choose appropriate folk song teaching according to different age groups. We should start from folk song knowledge such as melody and historical background, which not only facilitates understanding, but also sows the seeds of musical cultural confidence in people's hearts and lays a solid foundation for the promotion of Qinghai Pingxian folk songs.

Therefore, at present, the promotion of Qinghai Pingxian folk songs still needs the vigorous promotion of the cultural center, and the emergence and development of national folk art must rely more on the mass music culture market. The cultural center will speed up the reform of music cultural institutions, let folk music culture promotion units become the main force in the folk music culture market, introduce more relevant policies, encourage more private capital to participate, and create a good market environment for the promotion of folk music culture. The industrialization of folk music and art is beneficial to increasing the enthusiasm and participation of promotion subjects and forming a multi-level and large-scale promotion state. The cultural center can regularly hold northern Qinghai folk song

competitions to provide a platform for singers and people who love Qinghai Pingxian folk songs to showcase. Package and publicize the award-winning singers, develop them throughout the province and even the country, encourage them to learn and sing Pingxian folk songs, expand the influence of Pingxian folk songs, recruit professional creative personnel, adapt and organize old Qinghai Pingxian folk songs, and create new Pingxian folk songs, collect excellent Pingxian folk songs, regularly compile them into volumes, and produce accompaniment tapes, giving singers a greater choice and facilitating the promotion of new songs; organizing experts, scholars and creative personnel to collect, organize and research grassroots folk songs.

Making money can provide students with more opportunities to learn and appreciate Pingxian folk songs. Qinghai Pingxian folk songs have profound cultural connotations, but their development faces many difficulties. As inheritors of traditional culture, students need to learn and sing Qinghai Pingxian folk songs through professional folk song training and traditional cultural education. However, due to insufficient investment funds, most schools are unable to provide sufficient equipment and resources to carry out relevant educational activities. Therefore, by providing funds, we can improve the school's educational conditions, provide students with a better learning environment and teachers, and stimulate students' interest and love for Qinghai Pingxian folk songs. The fund also supports students to participate in Pingxian folk song performances and competitions. Performances and competitions are important platforms for students to showcase and improve their artistic standards. However, due to high costs and lack of funding, students often do not have the opportunity to participate in performances. By providing funding, students can reduce their financial situation.

Finally, funds are provided to support students' participation in the research and protection of Qinghai Pingxian folk songs. The protection and research of plain string folk songs is an important way for students to understand and understand the traditional culture. However, due to limited funding, students are often unable to conduct in-depth research and investigations. By providing funding, students can be funded to participate in related research and conservation projects, providing more valuable material and information to academia and society.

To sum up, providing funds to develop plain string folk songs is of great significance for students to understand, learn and inherit traditional culture. By providing more learning opportunities, performance platforms and research support, it can stimulate students' interest and enthusiasm, and make positive contributions to the development and inheritance of Pingxian folk songs. It is hoped that relevant institutions and all social departments will work together to provide more financial support for students, jointly develop Qinghai and Qinghai Pingxian folk songs, and bring new vitality to the modern society.

Festival activities are an important part of our lives, which not only bring people joy and opportunities to celebrate, but also are one of the important ways to inherit and develop traditional culture. Pingxian folk song is the treasure of Qinghai, with a long history and unique artistic charm. The promotion of Qinghai Pingxian folk songs through festival activities can not only make more people understand and appreciate this characteristic culture, but also inject new vitality into the inheritance and development of Qinghai Pingxian folk songs.

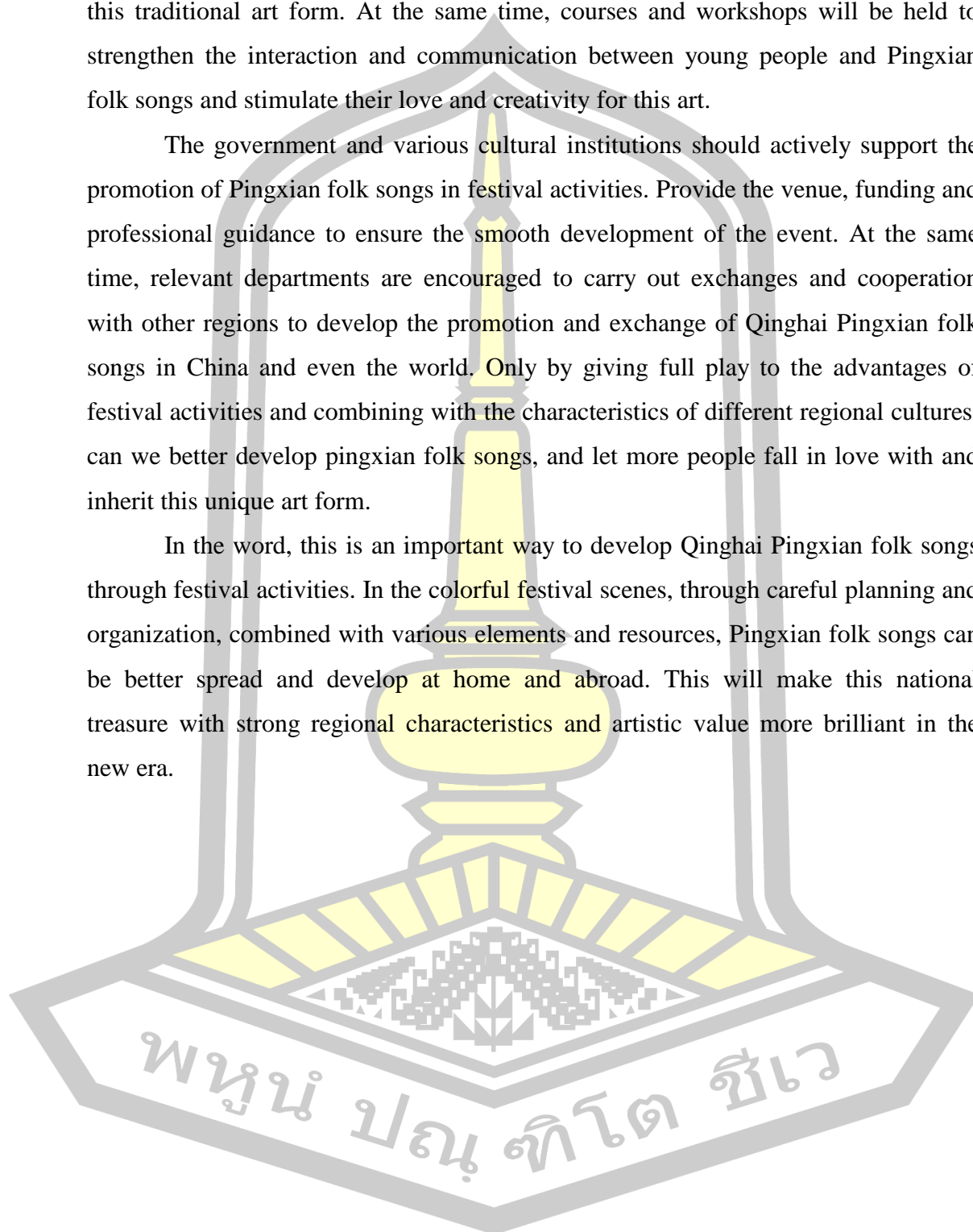
Festival activities provide a broad stage for the promotion of Qinghai Pingxian folk songs. For example, during the Spring Festival, a Qinghai Pingxian folk song competition or concert can be organized, inviting some famous Pingxian folk singers to perform together with professional teachers and students from the Music College of Qinghai Normal University. This not only reflects the charm of Qinghai folk songs, but also attracts more audiences and participants, allowing more people to understand and love Qinghai Pingxian folk songs. In festival activities, we can also combine other elements to make Qinghai Pingxian folk songs more attractive. For example, the Qinghai Pingxian Folk Song Festival held during the Dragon Boat Festival on the fifth day of the lunar calendar can combine Qinghai Pingxian folk songs with traditional festival customs to present unique folk song customs. At the same time, some local music groups can also be invited to cooperate to integrate Qinghai Pingxian folk songs with other music styles to create a more creative and personalized performance form to attract the attention of more audiences.

In addition, the promotion of folk songs in Qinghai through festival activities can also cultivate the interest and participation of young people. By holding school performances and competitions, and inviting professional tutors to guide and train

students, more young people can get close to pingxian folk songs to learn and inherit this traditional art form. At the same time, courses and workshops will be held to strengthen the interaction and communication between young people and Pingxian folk songs and stimulate their love and creativity for this art.

The government and various cultural institutions should actively support the promotion of Pingxian folk songs in festival activities. Provide the venue, funding and professional guidance to ensure the smooth development of the event. At the same time, relevant departments are encouraged to carry out exchanges and cooperation with other regions to develop the promotion and exchange of Qinghai Pingxian folk songs in China and even the world. Only by giving full play to the advantages of festival activities and combining with the characteristics of different regional cultures, can we better develop pingxian folk songs, and let more people fall in love with and inherit this unique art form.

In the word, this is an important way to develop Qinghai Pingxian folk songs through festival activities. In the colorful festival scenes, through careful planning and organization, combined with various elements and resources, Pingxian folk songs can be better spread and develop at home and abroad. This will make this national treasure with strong regional characteristics and artistic value more brilliant in the new era.



CHAPTER V

The Musical Characteristics of Pingxian Folk Song

Pingxian folk song is a representative of folk art in Qinghai Province. Pingxian folk song can be said to be that there are many kinds of songs and a long history. This chapter mainly focuses on the characteristics the four types of Pingxian folk song:

5.1 Fu Zi

5.1.1 Singing type

5.1.2 lyrics

5.1.3 Mode

5.1.4 Structure

5.2 Lao Bei gong

5.2.1 Singing type

5.2.2 lyrics

5.2.3 Mode

5.2.4 Structure

5.3 Feng yang ge

5.3.1 Singing type

5.3.2 lyrics

5.3.3 Mode

5.3.4 Structure

5.4 Bai he diao

5.4.1 Singing type

5.4.2 lyrics

5.4.3 Mode

5.4.4 Structure

5.1 Fu Zi

Fu Zi is a folk song that tells a historical story in the FuZi Qiang genre. The following are the specifics of the song analysis:

5.1.1 Singing type

There are usually four people performing in Fuzi singing. In most cases, only one person performs the singing. One person alone at the same time playing "Sancundie" singing the first, two, three person can appear, including "former fork" and "fork" to storyteller namely the third person tone, the purpose of "former fork" is to summarize the plot, open sing make people can roughly understand the content of the singing, then to sing is "fu", fu son of characteristics, is between poetry. It is referred to as no poetry or no text. Say it's not a poem because it rhymes, or that it's not a text because it's scattered. Its advantage is its length, with both the poetic rhythm and the layout of prose chapters occupying a unique position in Chinese literary history.

5.1.2 lyrics

In terms of lyrics, "fu zi" can have "single fu zi" and "three and a half fu zi": single fu zi is a continuous use of four or five words of short sentences; a song is composed of six sentences, the majority of which are used in lyrical time.

Cui ying ying ba zhan

崔莺莺把盏

(Cui Yingying held a lantern.)

Di yu liao zhang sheng

递与了张生

(Passed to Zhang Sheng)

Zhang xiang gong jie jiu

张相公接酒

(Mr. Zhang is given wine.)

Zhu lei er feng feng

珠泪儿纷纷

(tears flowing one after another)

Qin tong he hong niang

琴童和红娘

(The matchmaker and the pianist)

An di li shang xin

暗地里伤心

(secretly depressed)

In the lyrics of the other is the San jiao ban fu zi: Based on the seven-character sentence, it is named because the extra word makes the structure of the upper and lower sentences into an odd number. It is often used in the middle of large passages, so as to increase changes and avoid monotony.

Dong bin mai yao

《洞宾买药》

("Dong Bin Buys Medicine")

Qi wan yao mai ying si gang

七丸要买硬似钢

(Seven pills to buy as hard as steel)

Di ba wan yao mai ruan ru mian

第八丸要买软如棉

(The eighth pill should be bought as soft as cotton)

Zhe ba wan yao ming ni quan bu quan

这八丸药名你全不全

(You don't know all the names of these eight pills)

赋子
Fuzi

Transcription by
Yang Jing(2023)

Allegro Moderato $\text{♩} = 84$

命庄丁造来了(啊)
ming zhuang ding xuan lai le

能工巧匠, 连日夜
neng gong qiao jiang lian ri ye

造就了(啊), 剑戟刀枪。双股剑偃月刀
zao jiu le jian ji dao qiang shuang gu jian yan yue dao

丈人蛇矛, 招团勇五百名报效疆场。
zhang ren she mao zhao tuan yong wu bai ming bao xiao jiangchang

Figure 10. Fuzi

Source: Yang Jing, 2023

5.1.3 Mode

The phrase a is in the national mode of Bb palace six tones, and the changed palace tones added in the phrase are a group of la in the eighth measure.

The connecting part is in the F sign pentatonic mode, converging and ending at the tonic.

The phrase b is in the seven-tone mode of Shang Qing in c. The change of palace tone appears in the la in the group of small characters in the thirteenth measure, and the clear angle appears in the flat mi in the group of small characters in the sixteenth measure.

The c phrase is the c-shang pentatonic national mode, and finally converges to the c-shang sound.

The speed change of Pingxian folk songs is not very obvious. A complete song generally starts from a slightly slower speed, slightly changes in the middle, and slightly accelerated near the end, and gradually slows down until the last few bars. The change of the whole song is very smoothly, without sudden change.

5.1.4 Structure

FuZi Qiang for Pingxian folk song main singing, narrative is strong, often used to describe the content of historical stories, fu cavity singing QuPai in addition to the front fork, the fork and QuPai fu, melody only above, two words, usually is two, two, three structure seven or three, three, four structure cross words less than a dozen, dozens of hundreds of sentences, only the singer through language and emotion make singing changing, to make the listener will not feel boring, boring. The tune is slow, more cavity and less words, singing the story with lyrical elements. The FuziQiang of the curved structure : Qiancha—Fuzi—Houcha or Qiancha—Beigong—Houcha

Fuzi				
Section	A			
Phrase	A	Connect	b	C
Section	1—8	9—11	12--16	17—25
Tonality	bB gong(biangong)	F zhi wusheng	Cshang qingyue	Cshangwusheng

5.2 Lao Bei gong

Lao Bei Gong belongs to the Bei Gong qiang and uses a lot of tunes. The commonly used ones are "Dazi" and "Li Qin"

5.2.1 Singing type

In singing Beiqiang, when a person singing is more tired, but two people duet, one sentence to sing the same paragraph of "back palace" content, can also sing the person to find six lines of "back palace" lyrics, the content of the two do not dry and duet. Two people duet, usually in the accompaniment "skill itch" or feel singer physical weakness, before start to greet the singer "tower" or with hint, singer nod agreed to, sometimes in the long "fu" singer asked accompaniment help also apply, after the player to sing by suggesting that singing back to the singer, in addition to

two people can also have a singer and band all can sing in the form of artists, but this must be agreed before singing, so as to avoid mistakes.

5.2.2 lyrics

The variant of the back palace include the double back palace, the word back palace and the sentence back palace, among which the double back palace is the most typical, which is also used in the singing paragraph. The method of change is to add a four or five-word short sentence behind each sentence of the single back palace, so that each sentence is expanded from seven-word sentences to twelve-word sentences. Just like Da jian bie.

Da Jian bie

《大钱别》

(Leave home)

Shi li chang ting qiu feng liang

十里长亭秋风凉

(Cool Autumn Breeze in Ten Miles Long Pavilion)

Jia ren lei wang wang

佳人泪汪汪

(The one you love is crying)

Bi yun tian leng luo ye huang

碧云天冷落叶黄

(The weather is cold and the leaves are turning yellow)

Man mu hao qi liang

满目好凄凉

(looks bleak)

Wei zhi wei zhang lang shang jing fu kao chang

为只为张郎上京赴考场

(In order to let my beloved Mr.Zhang take the exam)

Pan zhong huang bang

盼中皇榜

(Hope he can succeed)

Zuo ri he huan jin li xiang

昨日合欢今离乡

(We were reunited yesterday and parted today)

Zou de tai cong mang

走得太匆忙

(left too quickly)

Dian dian qing lei sa luo shang

点点清泪洒罗裳

(Tears soaked clothes)

Lei yan xiang wang

泪眼相望

(Looking into the distance with tears)

Yi lu shang chang ba nu jia gua xin shang

一路上常把奴家挂心上

Tell your husband to always remember yourself

Ji zao huan xiang

及早还乡

(Go home early)

老背工
Lao bei gong

Transcription by
Yang Jing(2023)

Adagietto ♩=80

四 (响) 更 (哎) 里 (哎) 我 过了 玄 (哪) 关

si geng li wo guo le xian guan

Figure 11. Lao beigong

Source: Yang Jing, 2023

5.2.3 Mode

The musical tonality of the whole song is unified based on the seven-tone mode of C Gong Qingyue. The partial tones Qingjiao (fa in a group of small characters) and Biangong|| (si in a group of small characters) added to the music run through the whole song. Every phrase and link is present, and the cadence of all phrases is the tonic C.

Lao Bei gong such speed change is completely consistent with the contradictions and conflicts of the drama. The combination of the two can better express the plot. At the same time, because the tone of Pingxian folk song is the same palace system of "one palace to the end", multiple songs connected for a long time is

easy to cause auditory fatigue, and the change in singing can make the music have dynamic development.

5.2.4 Structure

It is recognized as the most beautiful and lyrical singing in Pingxian folk song music, which can be added before and back, or the basic sentence pattern is single back palace, based on seven words, six sentences is one song, and the last three tunes are the repetition of the first three sentences. The Beigong' s curved structure is only have Beigong.

Lao bei gong						
Section	A					coda
Phrase	A	connect	a1	connect	a2	
Section	1—21	22--36	37— 57	58--76	77—95	96--100
Tonality	C Gong Qing yue qi sheng					

5.3 Feng yang ge

Feng yang ge belongs to the Zaqiang. When it is sung, it is a bit similar to Fuzi tune. Among Pingxian folk songs, they are known as "Eighteen tunes and twenty-four tunes"

5.3.1 Singing type

The term "pull tip" is commonly used in group singing. This form includes some singing, usually by the accompanist, that is used to carve the character and render the atmosphere. All of the band members will sing in the gang, and sometimes even the audience will join in, making for a spectacular scene. There are as many tunes in the cavity of a tune as there are tunes. "Pull tip" is also divided into several forms, some for sentence repetition, such as "Fengyang Ge" (Figure 9), "Silver New Silk" Fengyang Song mainly talks about how happy you are when you see someone. Then I wrote a letter, Mainly to express that this person is a very kind person.

凤阳歌 (一)
Fengyang ge

Transcription by
Yang Jing(2023)

慢速 $\text{♩} = 60$

我 (啊) 见 榜 文 喜 心 (哎) 中,
wo yi jian bang wen xi xin zhong

提 起 (啊) 笔 来 (啊) 修 书 (啊) 信。
ti qi bi lai xiu shu xin

惠 (呀) 民 下 书 到 蒲 (啊) 关,
hui min xia shu dao pu guan

杜 (啊) 确 (啊) 仁 兄 (哎) 观 分
du que ren xiong guan feng

明,
ming

杜 (啊) 确 仁 兄 观 分 (乃) 明
du que ren xiong guan feng (nao) ming

(哎)。
(ai)。

BangQiang

Figure 12. Fengyang Ge (Za Qiang)

Source: Yang Jing, 2023

In the drag cavity, such as "Da Zi" (Figure 10) and "Li Qing". "Bang Qiang" is an important feature of various singing that can both activate the atmosphere and increase the appeal of singing.

5.3.2 lyrics

This song is sung by one person, and there will be a person playing an instrument to help her continue her accent. The music of miscellaneous cavity can be divided into two categories, such as qu Pai, Wooden Clappers, with the characteristics

of rap music, which is based on one word and one beat, and one song as a link according to the structure of the lyrics. Its core part can be "multi-ring" repeated, at most to no more than the four ring is the best, the middle can also have part of the content elongated and other changes, basically "according to the word" another category such as big lotus, silver, Taiping year and so on have the characteristics of songs, strong melody, mostly seven sentences. Need to fill the words according to the lyrics, most of the song is short and concise, the lyrics have individual change particularly, generally little change.

Feng yang ge

凤阳歌

(Feng yang song)

Wo jian bang wen xin Zhong xi

我见榜文心中喜

(I saw a notification very new)

Ti qi bi lai xiu shu xin

提起笔来修书信

(Picked up the pen and wrote a letter)

Hui min xia shu dao pu guan

惠民下书到蒲关

(Do practical things for the people)

Du que ren Xiong guan fen ming

都确仁兄关分明

(He is a kind and good person)

5.3.3 Mode

The phrase a is in the seven-tone mode of F Zhengqingyue. The unvoiced horn sound appears in the flat mi of the second group of small characters in the first measure, and the changed palace tone appears in the la in the fifth and seventh measures.

The musical tonality of the phrase b is F, which represents the national six-tone mode. The partial tone added in the phrase is clear angle, which appears in the mi flat in a group of small characters in the twelfth measure.

The expanded part of the palace sound appears in the thirteenth measure in the form of ornamental sound, and the key is changed to C Shang Six.

The Coda part is the seven-tone mode of C Shang Qing music. The partial tone clear angle appears in the flat mi of a group of small characters in the 20th measure, and the change of palace appears in the la of a group of small characters in the 21st measure.

At Zaqiang Pingxian folk song plate type mainly for the whole plate and plate two kinds, the whole plate part in the same song card for mixed racket $2/4 + 3/4$, $2/4$ for narrative, and $3/4$ often in the drag, this can make the feelings of the singer to play, scattered plate in the proportion is very small, only two card for this type, Luo Jiang Yuan the whole are free beat, the last line to repeat after three words, after the three words drag into $2/4$ of the whole board.

5.3.4 Structure

The song is good at singing history and life stories, for the largest number of singing, there are 23 qupai, commonly used qupai big characters, chapter, Fengyang, Taiping year, big lotus, etc., plus qiancha, back and Fuzi, back gong, for miscellaneous singing up to 27. "Pull zi" is its most important feature, which is good at singing historical stories. Word lattice is mostly two, two, three seven words sentence structure, often four sentences for a ring, singing can be repeatedly several rings. The miscellaneous is also a common singing. The Zaqiang of the curved structure : Qiancha——Fuzi——QuPai——Houcha

Feng yang ge				
Section	A			coda
Phrase	A	B	Expansion	
Section	1—8	9—17	18—21	22--33
Tonality	F zhi qing yue	F zhi (qingjiao)	C shang(biangong)	C shang qingyue

5.4 Baihe diao

Baihe Diao mainly tells the story of a character. In a big mountain, there was a shepherd boy.

5.4.1 Singing type

Baihe Diao is mainly sung by one singer, and the rest of the players play the tune.

Free rhythm

百合调

Transcription by Yang Jing(2023)

九里(一个)山前(特儿)摆战场(哎), 牧童(一个)
拾得旧刀枪, 春风儿摆动乌江水,
又好似虞姬别霸王。(哎) 此酒造得强,
开坛十里香, 八仙来饮酒(哎 哎) 一天卖九缸。
(说是) 卖酒来! 卖酒来!

Figure 13. Baihe diao (Xiao dian)

Source: Yang Jing, 2023

5.4.2 lyrics

This lyric tells the story of a wine seller, expressing that the wine tastes very delicious and attracts more people to buy wine. The musical characteristics of small points may be more properly described as "Shui mo qiang in PingXian folk song", "more tunes and less words" and "more elegant lyrics", which make this kind of singing more difficult to accept compared with other tunes.

Qinghai Pingxian is also influenced by the Xining dialect, and it often uses local dialect. For example, in "Su Wu Mu yang", "Nan chang ren yu nan chang ren, and "Du chuan le bao shang tou yi chuan".

Bai he diao

百合调

(Lily tone)

Jiu li shan qian bai zhan chang

九里山前摆战场

(There is a battlefield in front of Jiuli Mountain)

Mu tong shi de jiu dao qiang

牧童拾得旧刀枪

(A shepherd boy picked up some old weapons)

Chun feng bai dong wu jiang shui

春风儿摆动乌江水

(The spring breeze blows on the Wujiang River)

Hao si yu ji bie ba wang

有好似虞姬别霸王

(Just like the scene where Yu Ji and Xiang Yu parted)

Ci jiu zao de qiang

此酒造的强

(This wine is very sweet)

Kai tan shi li xiang

开坛十里香

(You can smell it for ten miles after opening it)

Ba xian lai yin jiu

八仙来饮酒

(Eight gods came to drink)

Yi tian mai jiu gang

一天买九缸

(Nine bottles of wine can be sold every day)

Mai jiu lai mai jiu lai

买酒来，买酒来

(Come and buy wine, come and buy wine)

5.4.3 Mode

The phrase a is the pentatonic national mode of D-shang.

Phrase b is the national mode of G Zheng six tones, and the changing palace tone added to the music appears in the si of the small group in the seventh and eighth measures.

The musical tonality of two phrases, c phrase and c1 phrase, with the same beginning but different endings, is G, which is the national pentatonic mode, and their cadences are both G, which is the tone.

At Baihe diao just like Fuzi the speed change of Pingxian folk songs is not very obvious. A complete song generally starts from a slightly slower speed, slightly changes in the middle, and slightly accelerated near the end, and gradually slows down until the last few bars. The change of the whole song is very smoothly, without sudden change.

When singing, occasionally in the weak singing, but usually not in the second half of the singing.

5.4.4 Structure

Baihe diao is mostly to show the love between men and women or life trifles, the tune is lively and cheerful, in addition to the structure also has the form of single singing. The small point melody is beautiful and beautiful, which is also the most can reflect the characteristics of Pingxian folk song of a singing, so the past dynasties Pingxian folk song artists are very pay attention to small point singing.

Baihe diao qiancha+Qupai+Xiaodianhoucha, there are also large connection and small connection, "Songqingren" for the larger Qupai connection. Qiancha——Lancheng—— Jiandianhua——Duolianhua—— Shilidun——Daobanjiang—— Dinggangdiao——Houcha

Plain string system classification is divided into four types of singing and five types of singing two kinds, is the Pingxian folk song music singing is divided into Fuzi Qiang, Zaqiang, Xiaodian, including the first four set tone as the main accompaniment instrument San Xian, son —— La —— Sol, music tone in singing before fork, fork can share, and small class because of its front fork, bifurcation is special, so specially marked for small before bifurcation, small bifurcation.

Bai he diao				
Section	A		B	
Phrase	A	Connect	B	c
Section	1—6	7—10	11—13	14--17
Tonality	D shangwusheng	G zhi(biangong)	G zhiwusheng	

CHAPTER VI

Conclusion Discussion and Suggestions

In this present study, there are two objectives: To study the current situations of Pingxian folk song and to analyze the musical characteristics of Pingxian folk song

The study's findings can be summed up as follows based on how field data, including document data, were gathered:

6.1 Conclusion

The paper starts with tracing the current situations of PingXian folk song Nowadays, In addition to the artists' ongoing creation of new works, quyi teahouses in urban areas and quyi teams in rural areas host regular singing events. Although it seems to be evolving continuously on the surface, Zhang Yongqing, an artist, expressed concern that "they are singing the last Pingxian folk song."

Pingxian music is not a local folk art variety in Qinghai; rather, it is an imported form of music based on its characteristics as identified by the available data. It emerged from artist word-of-mouth and instructional strategies used in schools.

An examination of the dynamics of mutual aesthetic recognition and inclusivity in the performance and transmission of Qinghai's local traditional music culture. From a macro perspective, the development trends of Qinghai's overall culture can be seen in the integration characteristics fostered by cultural exchanges among different ethnic groups, and mutual aesthetic recognition plays a significant role in this process. This is evident in the trends observed in the performance and inheritance of the local traditional music culture. Pingxian folk songs were only sung and performed in public during their historical development Nowadays, Pingxian folk songs have undergone greater development and preservation, and performers can frequently be heard belting them out in certain parks. Additionally, Pingxian folk songs costumes with Qinghai characteristics have replaced ordinary clothing in Pingxian folk songs. Furthermore, more kids are participating in the study of Pingxian folk songs, which have been taught and studied in Qinghai's primary schools.

Pingxian folk songs are now an essential component of the annual folk song competition.

Through research and study, We found that Pingxian folk songs are now taught in schools using a one-on-one, oral teaching approach. They are also performed on stages and sung by the general public. There have also been recent changes to the costumes and singing styles. The Yangqin, Penglin, and traditional musical instrument are combined.

Through the in-depth analysis of the Musical characteristics of PingXian folk songs in QingHai, It is clear that the primary elements of Pingxian folk songs are euphemistic singing, localized spoken words, Xining Mandarin-based, and absorption of the pronunciations of Sheng, Dan, Jing, Mo, Chou Peking Opera and Qin Opera. In the past, the musical instruments in Pingxian County were mainly three-stringed instruments, three-inch discs, and erhus, but now more musical instruments such as pipa, dulcimer, and dizi have been added to the accompaniment. Through research, it has been found that the accompaniment program is more rigorous and flexible, and the repertoire content is richer. In the northwest region, Enjoy high reputation and wide influence.

6.2 Discussion

based on this research. The data from the field survey were subjected to the research theories of ethnomusicology and musical aesthetics by the researcher. The researchers agree: " QingHai folk songs mainly include fu zi, small points, back tunes and miscellaneous tones. The representative songs "Farewell", "White Ape", "Confqiangus" and "Secret Construction Palace" all have unique regional characteristics. " Compared with other folk songs, all Chinese folk songs have obvious regional characteristics. But Qinghai's folk songs have their own unique charm. Qinghai folk songs are very extensive, with strong regional, customs, language, ethnic characteristics and ethnic style. At the same time, folk songs have a simple, approachable, sincere, excited, vivid artistic characteristics. Pingxian folk song is an important branch of Chinese folk songs. Its melody is simple and clear, with a distinct sense of space, rough, high, spontaneous, and extremely rich in singing. Qinghai Pingxian folk song, with its simple and bright music, primitive and wild singing and almost crazy language, shows its unique and charming artistic

According to Ma Ling. (2015). Pingxian folk song includes four major categories: fuzi, beiqiang, Xiaodian, and Zaqiang. Pingxian folk song is mainly based on Xining dialect, and its performance is influenced by Peking Opera and Qin Opera. The influence is greater, and the professions are divided into Sheng, Dan, Jing and Chou. in art practice, from third-person narration to the character's self-expression. in music On the other hand, it inherits and develops the advantages of Pingxian folk art music, while absorbing. It is composed of Qinghai Yuexian, Xianxiao and other folk art music and folk tunes points, adding percussion instruments, forming a combination of tunes and brands in the musical structure. A pattern combined with plate changes

Chinese folk songs have strong Chinese music characteristics and Oriental color. The researchers believe that various local folk songs should be permeated and integrated with each other, so that Chinese folk songs can go to the world and be noticed and appreciated by more people. In the study of "Pingxian folk songs". The researcher combined the data from the field survey and drew the conclusions by using the cultural promotion theory and the musicology theory. The researchers agree: " The main problems in the development of Pingxian folk songs in Qinghai province include genetics, cognition, innovation, development and institutional guarantee."In addition, the researchers believe that the promotion and dissemination of folk songs is important, especially in today's global integration development. Only by recognizing the importance of folk songs and folk songs can we better build up our cultural confidence. With the continuous development and progress of The Times, the art of folk songs is also facing new challenges and opportunities. In the new era, in order to better spread and develop the art of folk songs, it is necessary to strengthen the understanding of the traditional music culture, improve the knowledge of the national spirit, keep pace with The Times, and realize the promotion and development of folk songs. Folk art. In view of the characteristics of the folk song art, we should strengthen the music education and publicity links, improve the system, and pay attention to the utilization of resources, so that the folk song art will enter a new stage of positive development in the new era. According to Greenfield and Marks (2004)

Role theory discussed people's social positions, such as those of teacher, mother, customer and behavior associated with that position. Roles tend to carry certain risks

and benefits which may vary by individual characteristics, historical time, and cultural context. Roles can provide connection to other people and access to resources, which in turn may develop feelings of security, status enhancement, and ego gratification. Roles also provide directions for behavior in otherwise uncertain situations which may serve to reduce stress and improve well-being. People often fulfill a set of roles at the same time (e.g., mother, director, and child), and this set may change over the life course. With aging an increasing imbalance occurs between the number of roles gained and lost. Older people tend to lose more roles than they gain, for example losing roles such as parent, spouse, worker, and active member of society. Volunteering and helping others can act as substitutes for roles lost over the life course. For example, becoming a volunteer after retirement may alleviate any negative consequences associated with losing the worker role, such as a loss of a sense of personal value and identity.

6.3 suggestions

6.3.1 Suggestions for further research

This study mainly studies the musical characteristics and transmission methods of Qinghai folk songs, so as to have a more intuitive understanding of Qinghai folk songs. It is hoped that the subsequent researchers will protect the musical characteristics of local Qinghai folk songs, allowing them to take their unique regional characteristics and better inherit and develop them so that more people will hear these melodies and string folk songs and will truly enjoy them.

(1) Study the methods beneficial to the realization of Qinghai Pingxian folk song heritage.

(2) On the premise of protecting the characteristics of folk music, we will study the innovative development of pingxian folk songs.

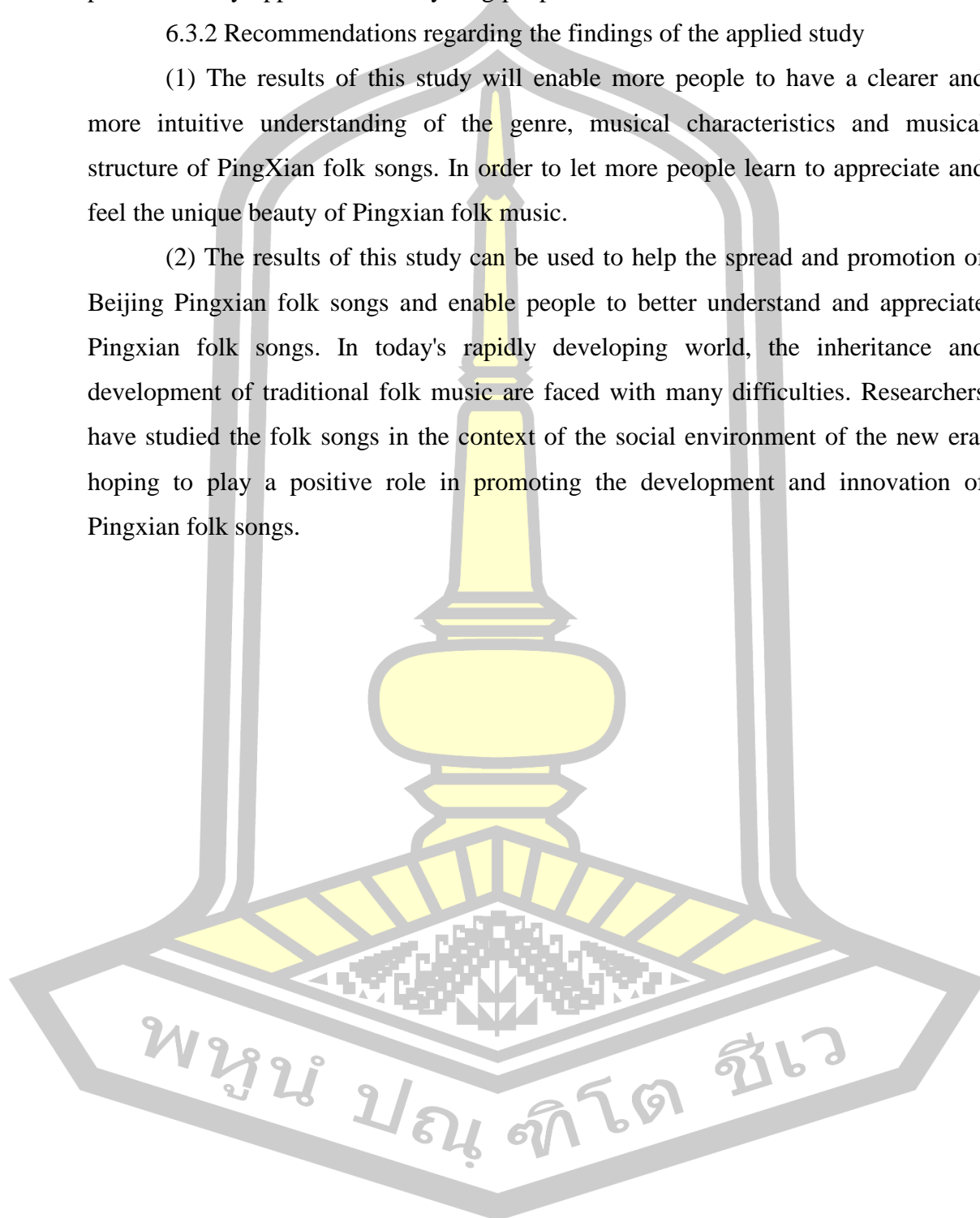
However, it is difficult to train successors in the new era, but from ancient times to the present, China is not lack of excellent transmitters. They still insist on standing in the front line and devote their life to the development of folk art in Qinghai. Their meritorious achievements and great achievements can not be rewarded with honor. They show that it promoted the excellent performing arts in China,

promoted the exchange of various arts, opened up a new path for young people, and provided many opportunities for young people.

6.3.2 Recommendations regarding the findings of the applied study

(1) The results of this study will enable more people to have a clearer and more intuitive understanding of the genre, musical characteristics and musical structure of PingXian folk songs. In order to let more people learn to appreciate and feel the unique beauty of Pingxian folk music.

(2) The results of this study can be used to help the spread and promotion of Beijing Pingxian folk songs and enable people to better understand and appreciate Pingxian folk songs. In today's rapidly developing world, the inheritance and development of traditional folk music are faced with many difficulties. Researchers have studied the folk songs in the context of the social environment of the new era, hoping to play a positive role in promoting the development and innovation of Pingxian folk songs.



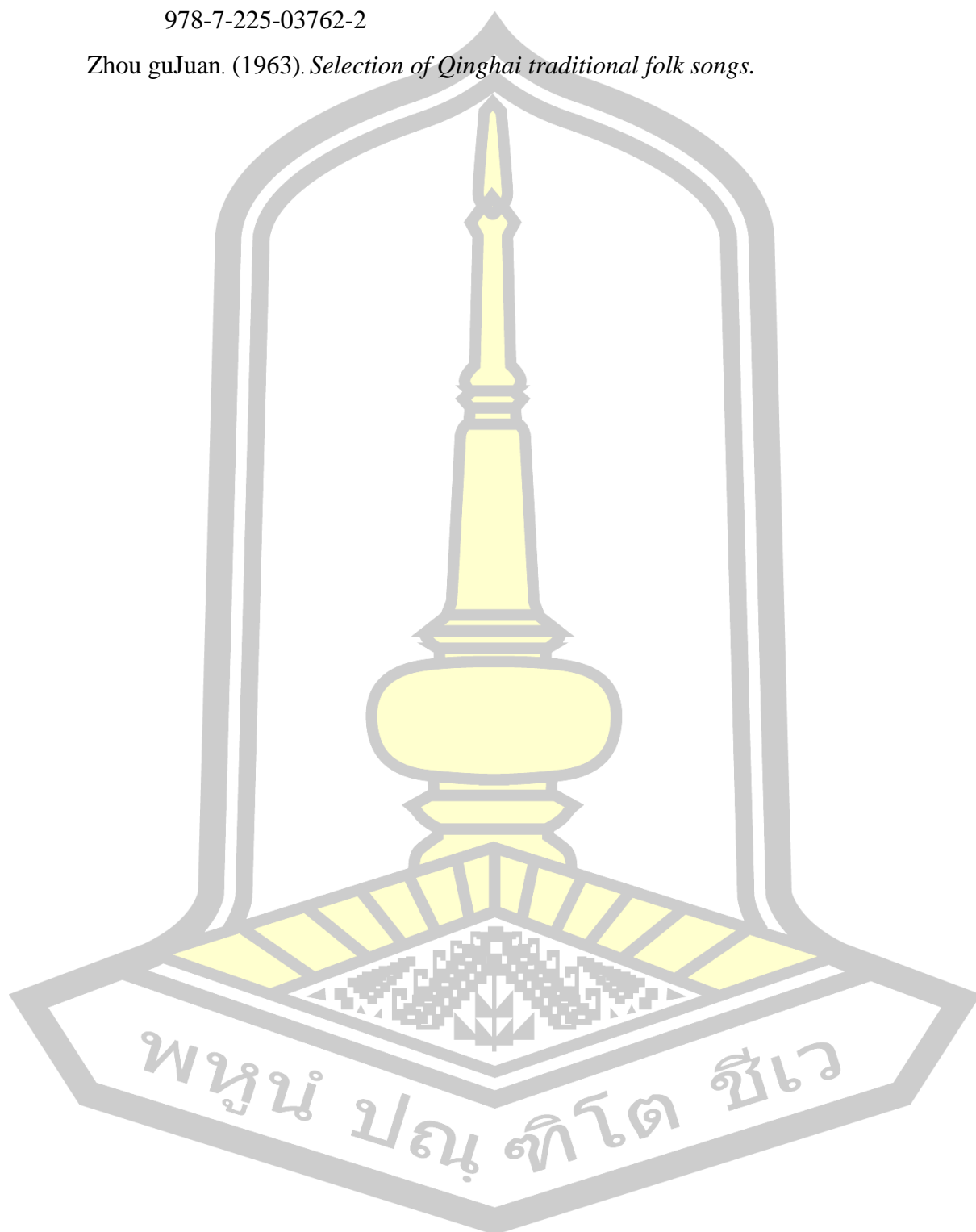
REFERENCES

- Greenfield and Marks. (2004). *Formal Volunteering as a Protective Factor for Older Adults' Psychological Well-Being*. *Journal of Gerontology: Social Sciences*, 59, S258-S264.
- Guo Xiaoying. (2017). *Investigation and research on the development status of Pingxian music in Qinghai - taking "Chengbei District" of Xining City, Qinghai Province as an example*. *Journal of the School of Arts, Inner Mongolia University* (02), 61-65. doi:CNKI:SUN: NMYS.0.2017-02-013.
- Han Yonghui. (2012). *My opinion on Pingxian folk song*. *Qunwen Tiandi* (15), 98-100. doi:CNKI:SUN:QWTD.0.2012-15-023.
- Li Jinhui. (1951). *Hehuang Valley: looking for the last "Abing"*. *Qinghai Daily*, 009.
- Ma GuiHua. (2012). *The inheritance and protection of Qinghai PingXian folk songsart*. *Qunwen Tiandi*. (23), 26-29. doi: CNKI: SUN: QWTD.0.2012-23-007.
- Ma Ling. (2015). *A preliminary study on the artistic characteristics of Qinghai Pingxian folk song*. *Big Stage* (04), 14-15. doi:10.15947/j.cnki.dwt.2015.0450.
- Tian nong. (1988). *Form analysis, music analysis, musicology analysis, music analysis terminology analysis*. *Art Criticism* (16), 7-12.
- Wang Hailong. (2021). *Research on the performance and inheritance of local traditional music culture in Qinghai province*. *Journal of Qinghai Normal University (Social Science Edition)*.
- Ye Sen. (2022). *Zhou Juan with talent*. *Qinghai Land Economics* (01), 73-75. doi: CNKI: SUN: GTJL.0.2022-01-022.
- Zhang Lingyun. (2021). *A drop of water in the long history Liu Yuanchang interview*. *Fine Arts observation* (11), 93-97 + 161. doi: CNKI: SUN: MSGC.0.2021-11-035.
- Zhang RuiLing. (2022). *History of Mr. Liu Jun*. Interview.
- Zhang Xia. (2021). *Historical evolution and morphological analysis of Qinghai Pingxian folk song music*. *Chinese Drama*. (04), 88-89. doi:CNKI:SUN:XIJU.0.2021-04-034.
- Zhao Qian. (2020). *The road to dramatization and identity of Qinghai Pingxian folk song—taking the reform of music structure as an example*. *Opera Research* (04), 18-34. doi:CNKI:SUN:OXQY.0.2020-04- 002.

Zhao Shengyan. (1945). Qinghai Quyi Zhi. *Qinghai People's Publishing House*. ISBN

978-7-225-03762-2

Zhou guJuan. (1963). *Selection of Qinghai traditional folk songs*.



APPENDIX

Appendix I: The sheet music of Pingxian Folk Song

赋子 Fuzi

Transcription by
Yang Jing(2023)

Allegro Moderato $\text{♩}=84$



命庄丁——选来了(啊)
ming zhuang ding xuan lai le

7 能工巧匠，连日夜——
neng gong qiao jiang lian ri ye

13 造就了(啊)，剑戟刀——枪。双股剑 偃月刀——
zao jiu le jian ji dao qiang shuang gu jian yan yue dao

19 丈人蛇——矛，——招团勇 五百名 报——效疆场。——
zhang ren she mao zhao tuan yong wu bai ming bao xiao jiangchang



赋子

Fu zi

Transcription by
YangJing(2023)

中速 ♩ = 84

Vocal

命 庄 丁 选 来 了(啊)

Zhu Di

Yang Qin

Er Hu

Percussion

7

Voc.

能 工 巧 匠 连 日 夜

Z.D.

Y.Q.

E.H.

Perc.

2

13

Voc. 造就了(啊) 剑 戟 刀 枪 双股剑 偃月刀

Z.D.

Y.Q.

E.H.

Perc.

19

Voc. 丈八蛇 矛 招团勇 五百名 报 效疆 场

Z.D.

Y.Q.

E.H.

Perc.

凤阳歌（一）

慢速 ♩ = 60

我（啊）见榜文喜心（哎）中，

5 提起（啊）笔来（啊）修书（啊）信。

9 思（呀）民下书到蒲（啊）关，

13 杜（啊）确（啊）仁兄（哎）观分

17 (帮) 明， 杜（啊）确仁兄 观分（乃）明

21 (哎)。

25

30

34

凤阳歌

Feng Yang Ge

Transcription by
Yang Jing(2023)

$\text{♩} = 60$

Vocal

我 一 (啊) 见 榜 文 喜 心 (哎) 中

Zhu Di

Yang Qin

Er Hu

Percussion

$\text{♩} = 60$

5

Voc.

提 起 (啊) 笔 来 (啊) 修 书 (啊) 信

Z.D.

Y.Q.

E.H.

Perc.

2

9

Voc. 惠 (呀) 民 下 书 到 蒲 (啊) 关

Z.D.

Y.Q.

E.H.

Perc.

13

Voc. 杜 (啊) 确 (啊) 仁 兄 (哎) 观 分

Z.D.

Y.Q.

E.H.

Perc.

17

Voc. 明 杜(啊) 确 仁 兄 观 分 (乃) 明

Z.D.

Y.Q.

E.H.

Perc.

21

Voc. (哎)

Z.D.

Y.Q.

E.H.

Perc.

4

25

Voc.

Z.D.

Y.Q.

E.H.

Perc.

30

Voc.

Z.D.

Y.Q.

E.H.

Perc.

34

Voc.

Z.D.

Y.Q.

E.H.

Perc.



百合调

九里（一个）山前（特儿）摆战场（哎），牧童（一个）
 5 拾得旧刀枪，春风儿摆动乌江水，
 9 稍快
 又好似虞姬别霸王。（哎）此酒造得强，
 12 开坛十里香，八仙来饮酒（哎 哎）一天卖九
 15 缸。（说是）卖酒来！卖酒来！



百合调

Bai He Diao

Transcription by
Yang Jing(2023)

Vocal

九 里 (一个) 山 前 (特儿) 摆 战 场 (哎) 牧 童 (一个)

Zhu Di

Yang Qin

Er Hu

Percussion

5

Voc.

拾 得 旧 刀 枪 春 风 儿 摆 动 乌 江 水

Z.D.

Y.Q.

E.H.

Perc.

2

9

Voc. 又好似虞姬别霸王 (哎) 此酒造得强 开坛十一里香

Z.D.

Y.Q.

E.H.

Perc.

13

Voc. 八仙来一饮酒 (哎 哎) 一天卖九

Z.D.

Y.Q.

E.H.

Perc.

15 3

Voc. 缸 (说 是) 卖 酒 来 卖 酒 来

Z.D.

Y.Q.

E.H.

Perc.



老背工

稍慢 $\text{♩} = 80$

四 (响)更 (哎) 哎

10 里 (哎) 我 过了 玄 (哪) 关

17 (哎)

26

34 哎 哎,

42 草 茅 庵 (哎) 搭

49 下 了 参 (哎) 祥 (哎),

58



2

65

73

80

88

97

105

太 行 (哎)

哎) 山 (哎) 哎) 前 赐 了 (啊)

宝 (哎) 剑 (哎) 哎)



老背工

Lao bei gong

Transcription by
Yang Jing(2023)

$\text{♩} = 80$

Vocal

四(响)更 (哎 哎)

Zhu Di

Yang Qin

Er Hu

Percussion

10

Voc.

里(哎) 我一过了玄(哪) 关

Z.D.

Y.Q.

E.H.

Perc.

2

17

Voc. (哎)

Z.D.

Y.Q.

E.H.

Perc.

This block contains the musical score for measures 17 through 25. The score is written for five parts: Voc., Z.D., Y.Q., E.H., and Perc. Measures 17-20 feature a melodic line with a slur and a fermata. Measures 21-25 feature a different melodic line. The Perc. part is a simple rhythmic pattern of eighth notes.

26

Voc.

Z.D.

Y.Q.

E.H.

Perc.

This block contains the musical score for measures 26 through 34. The score is written for five parts: Voc., Z.D., Y.Q., E.H., and Perc. Measures 26-30 feature a melodic line with a slur and a fermata. Measures 31-34 feature a different melodic line. The Perc. part is a simple rhythmic pattern of eighth notes.

3

34

Voc. 
 哎 哎)

Z.D. 

Y.Q. 

E.H. 

Perc. 

42

Voc. 
 草 茅 庵 (哎) 搭

Z.D. 

Y.Q. 

E.H. 

Perc. 

4

49

Voc.

下了 参 (哎) 禅 (哎)

Z.D.

Y.Q.

E.H.

Perc.

58

Voc.

Z.D.

Y.Q.

E.H.

Perc.

65

Voc.

Z.D.

Y.Q.

E.H.

Perc.

73

Voc.

Z.D.

Y.Q.

E.H.

Perc.

太行 (哎)

6

80

Voc. 哎) 山(哎 哎) 前 赐了(啊)

Z.D.

Y.Q.

E.H.

Perc.

88

Voc. 宝 哎 剑 哎 哎)

Z.D.

Y.Q.

E.H.

Perc.

97

Voc.

Z.D.

Y.Q.

E.H.

Perc.

104

105

Voc.

Z.D.

Y.Q.

E.H.

Perc.

112

Appendix II: The picture of field work





BIOGRAPHY

NAME	Yang Jing
DATE OF BIRTH	February 26, 1994
PLACE OF BIRTH	Xining City, Qinghai Province, China
ADDRESS	Chengbei Street Xining City, Qinghai Province, China
POSITION	Teacher
PLACE OF WORK	Qinghai Huangzhong Vocational Education Center
EDUCATION	2013 - 2017 (B.A) College of music.Qinghai Normal University 2021 - 2023 (M.M.) College of music Mahasarakham University

