



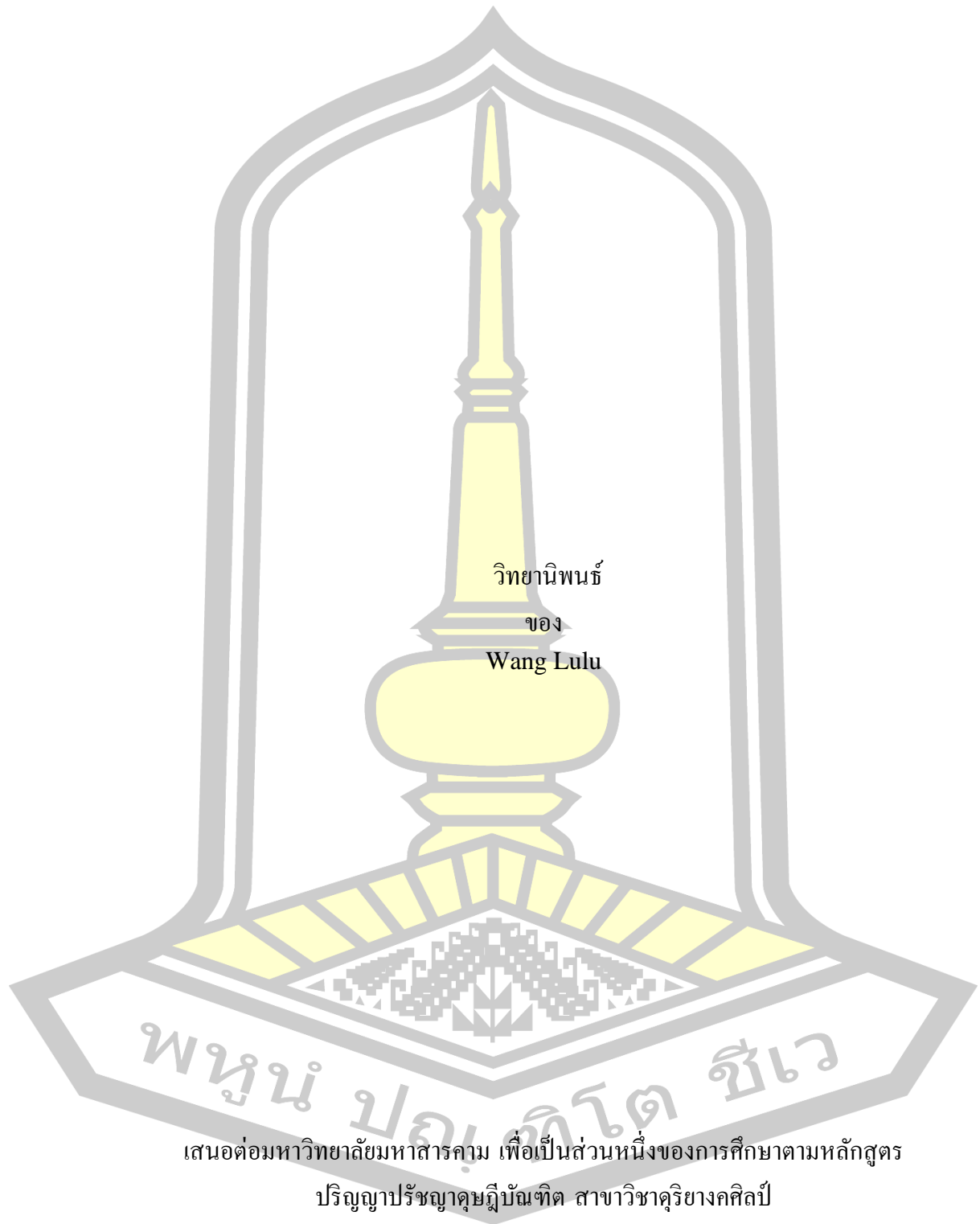
The Change of Pansori of Chaoxian ethnic group in Yanji City, Jilin Province, China

Wang Lulu

A Thesis Submitted in Partial Fulfillment of Requirements for
degree of Doctor of Philosophy in Music
December 2024

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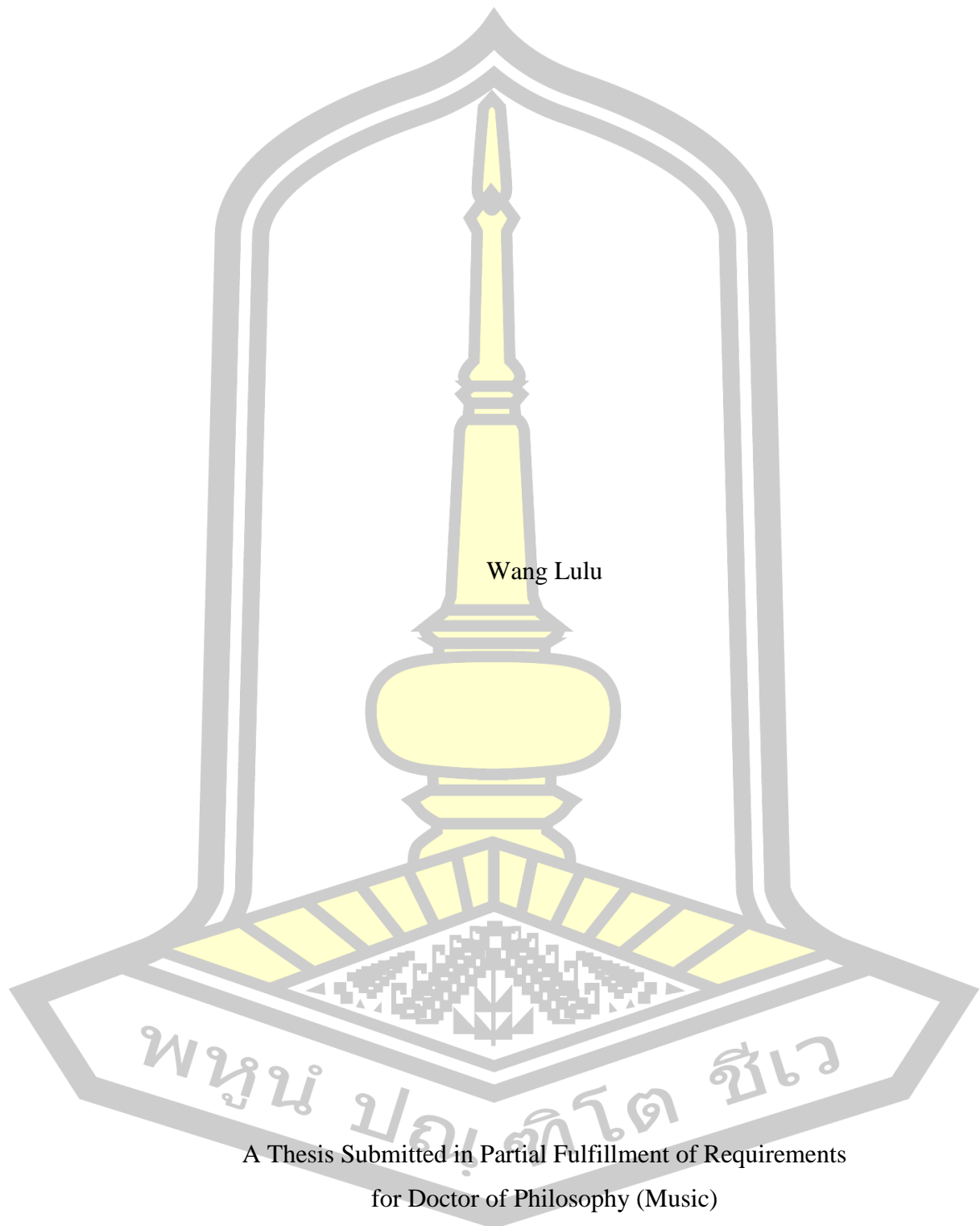


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
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ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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for Doctor of Philosophy (Music)

December 2024

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TITLE	The Change of Pansori of Chaoxian ethnic group in Yanji City, Jilin Province, China		
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ABSTRACT

This dissertation focuses on Pansori in Yanji, Jilin, China.

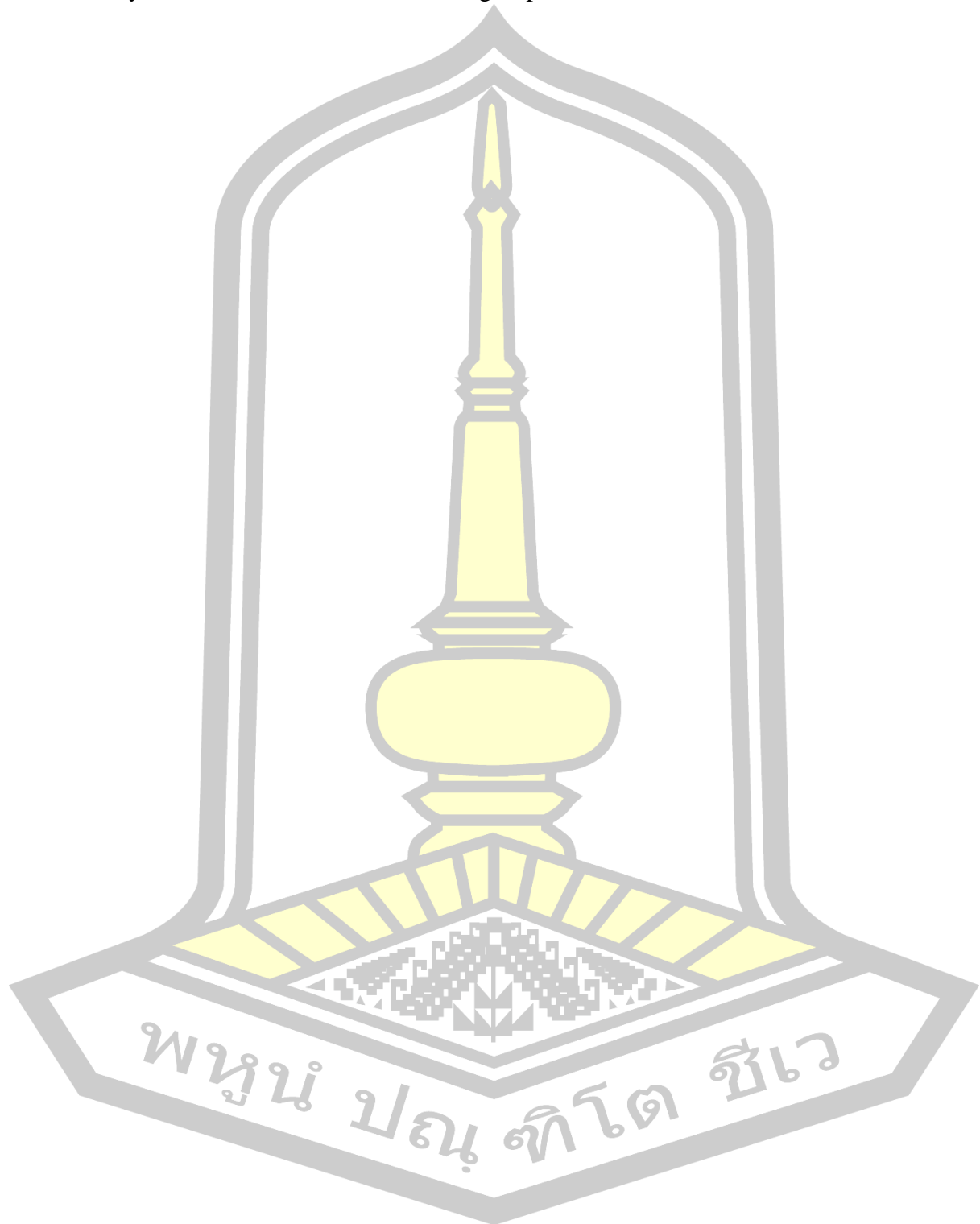
The research objectives were 1) to investigate the current status Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China; 2) to analyze the characteristic of music selected of the Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China; 3) provide the guideline for preservation and transmission of the Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China. The research utilized questionnaires and interviews with 11 informants as research tools: 2 Key informants, 3 general informants of Chaoxian singers, 3 adults casual investigators and 3 children casual investigators. The result of this research reveals the following:

1. The status of Music and songs in Yanji city, At present, there have been three relatively large-scale collections and collations in the history of the Chaoxian nationality area in Yanji city, Jilin. The status of functions in social in Yanji city, it is found that the cognition of the Pansori of the Chaoxian ethnic group in Yanji city is greatly affected by economic development. As a result, Pansori of the Chaoxian ethnic group in Yanji city gradually faded out of people's sight, and people's choice of songs in music gradually tilted towards popular modern music.

2. Analyzed the musical characteristics of music selected of Pansori of the Chaoxian ethnic group in Yanji city refers to the Key, Mode, Rhythm, Lyric. The mode of the "Pansori" in Yanji city is mainly based on the five-notes, while the four-notes and three-notes are relatively rare. The researchers analyzed it from lyrics, the Chaoxian ethnic group in Yanji city lyrics are usually fixed without improvisation.

3. Based on research and interviews with experts and officials, actors and transmitters, audiences and students. this chapter discusses the transmission of the Pansori of Chaoxian ethnic group in Yanji. The transmission is improved to electronic media Social Media for convenience in transmission to different generations; Update the Pansori method of dissemination to be up-to-date so that it can be on all social media channels. Improving transmission and teaching methods of Pansori for a better variety of forms.

Keyword : Pansori, Chaoxian ethnic group, Music Characteristics, Transmission



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In 2021, I came to the journey of doctoral study at the University of Mahasarakham. When I came here, I have not only got a global perspective but I have got a lot of knowledge during my study period. I also met a lot of kindly professors, intimate classmates, classmates, and family members who have always supported me. It is your selfless help that allows us to learn colorful.

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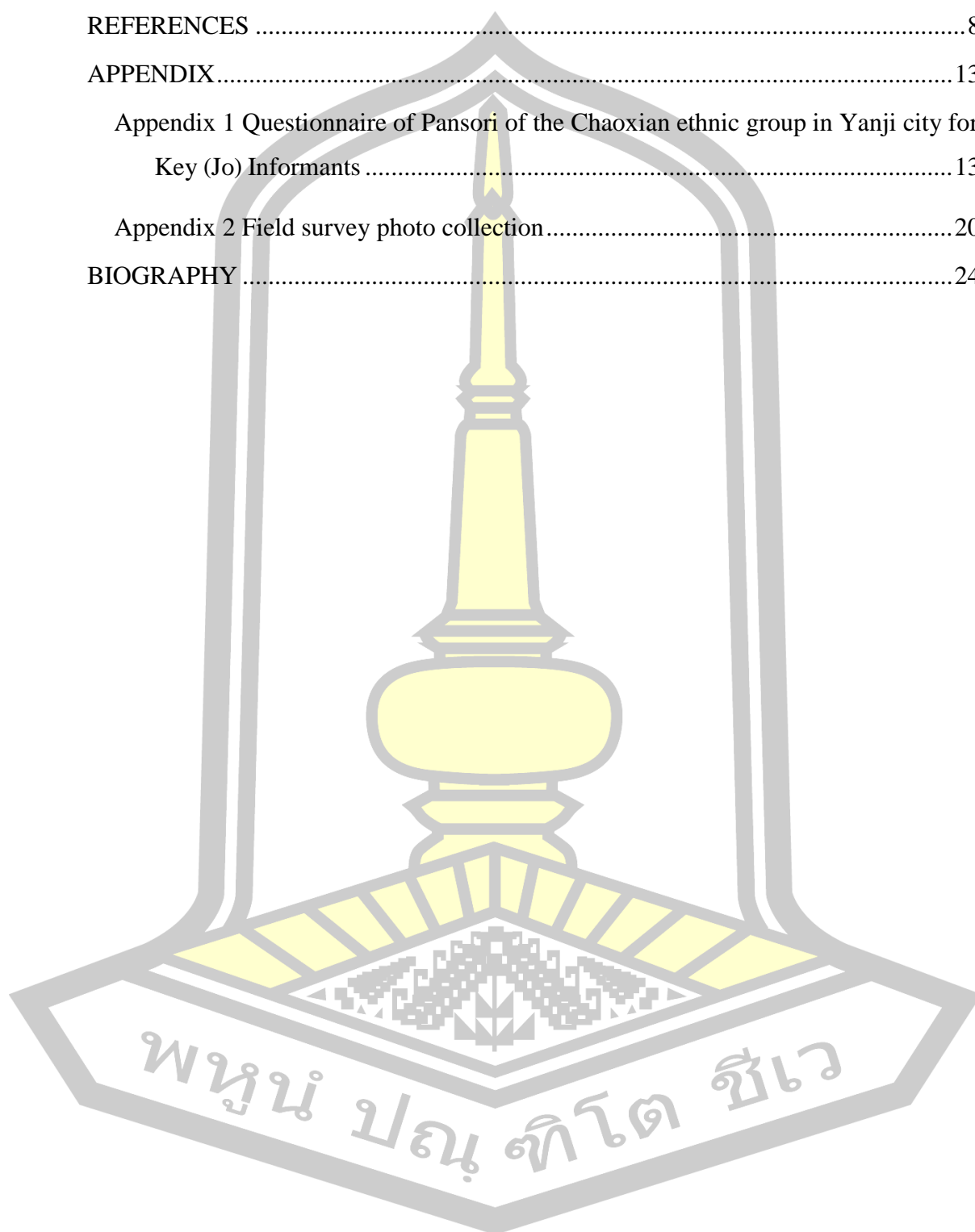
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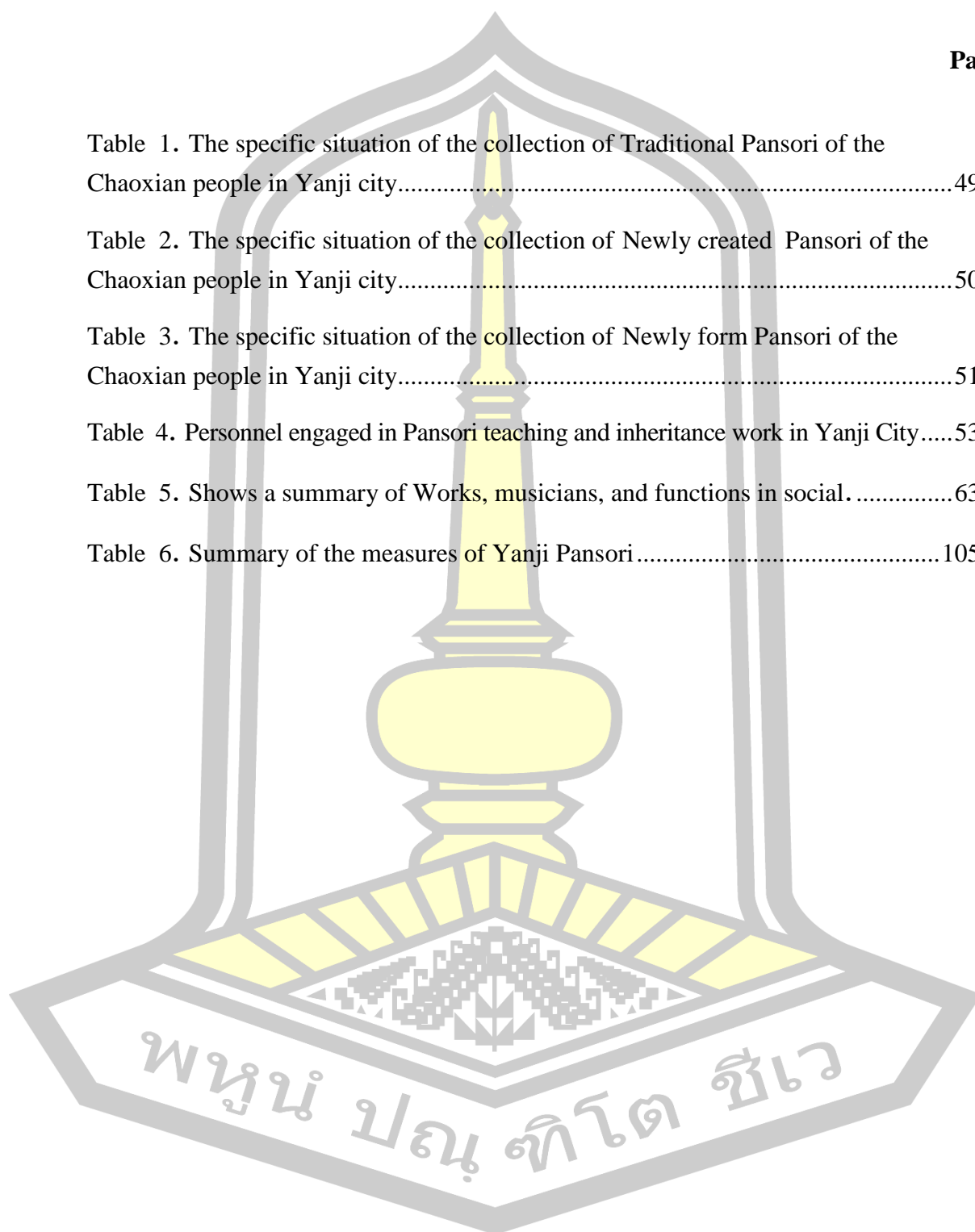
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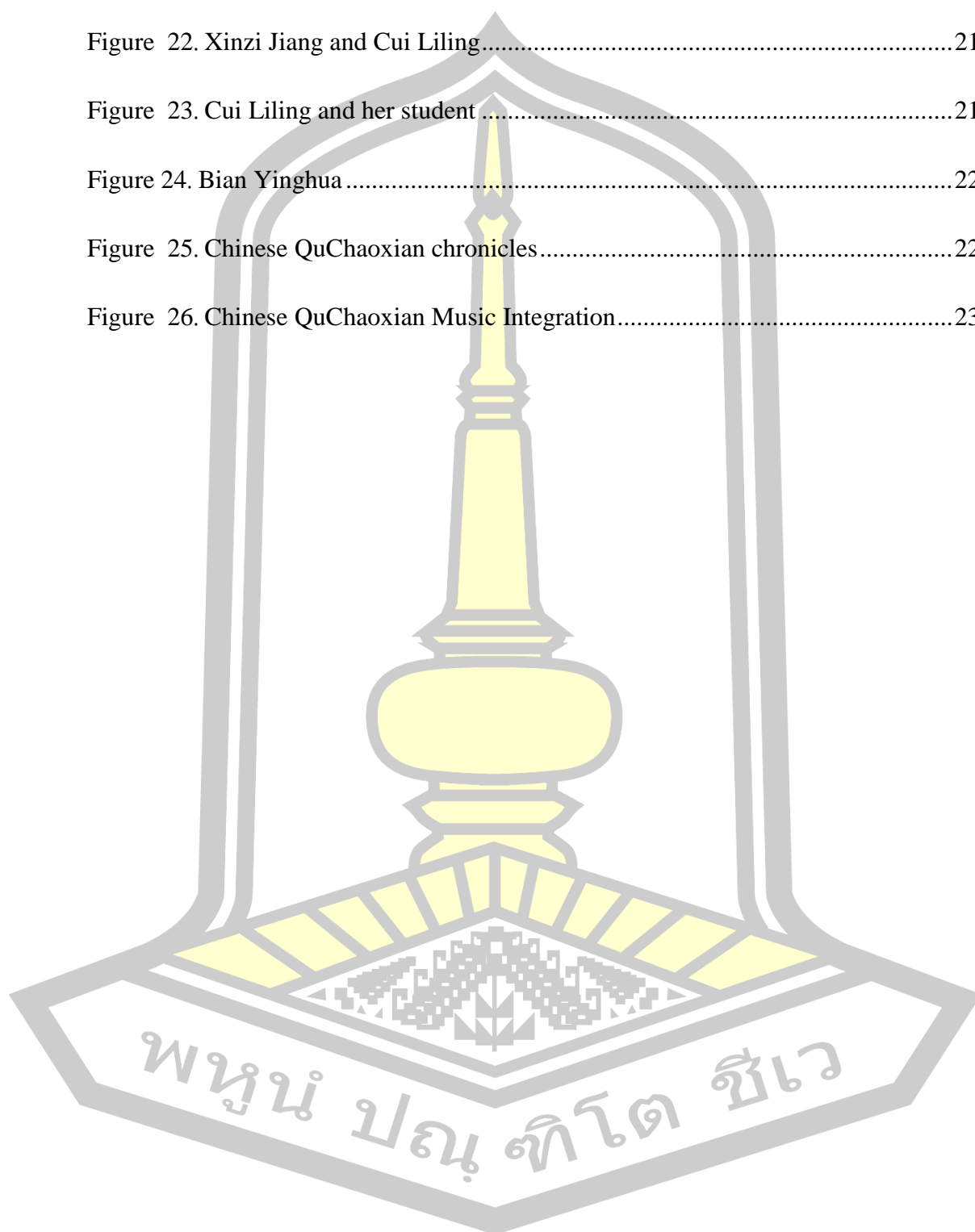
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CHAPTER I

INTRODUCTION

1.1 Research Background

Pansori is the quintessential form of Korean traditional performing arts which originated in the southwest of the Korean Peninsula in the 17th century. By the 18th century, it was already popular. With the development of history, the Korean nationality "Pansori" has become a unique rap art. The traditional performance form of "Pansori" is "one person sings with a fan with the right hand, and one person sings with the drum". This performance form has been handed down in South Korea. (Cui Dongxian, 1999).

At the beginning of the 20th century, the traditional influx of North Korean immigrants to China. The tradition "Pansori" has been introduced into China for about a century, and has taken root and sprouted in the Chaoxian settlements in the three northeastern provinces of China. In the process of development, we combined the local living environment, customs and culture and the aesthetic taste of local people, thus formed the "Pansori" suitable for Yanji area, and made Yanji "Pansori" become a form of Chinese minorities, which is loved by the Chaoxian group ethnic people in Yanji. In terms of the inheritance of "Pansori" in Yanji, the School of Art of Yanji University has set up professional courses to teach "Pansori" in Yanji, which has a great positive role in the inheritance and development of "Pansori".

However, with the development of science and technology and the progress of The Times, the diversity of people's entertainment has gradually ignores the excellent traditional music culture of Chinese ethnic minorities. Many students who graduated from the Pansori program at the Conservatory of Music found no job and took other jobs, and few Pansori artists were able to continue teaching performance. Another important reason is that "globalization" has become a hot spot in recent years. These Chaoxian cultures have attracted many scholars at the attention of readers, various in-depth studies have been carried out on various cultures of the Chaoxian people. I believe that a large number of scholars will continue to study. (Xizhe Nan, 2010).

Chinese Chaoxian group ethnic is a diaspora outside the Korean peninsula around the world one of the most representative groups, after they moved to China, gradually formed their own unique national cultural characteristics, various fields, including music, both maintain the Korean tradition, and on the basis of further carry forward, the most complete inherit and develop the cultural heritage of the nation. The Chinese Chaoxian group ethnic people love singing and dancing very much. As long as there is the Chaoxian people, there will be Chaoxian group ethnic music. (Changhao Jin, 1991).

The Chaoxian group folk popular singing and dancing, the masses can be good at singing and dancing, the music has a unique style, full of strong national color. The melody of the Chaoxian group song is smooth, cheerful and clear, the lyrics are simple and honest, the tunes are beautiful and rich, the mood is warm and cheerful, and the structure is complete and symmetrical. (Jing Li, 2008).

At present, there are two problems in the dissemination of Pansori of the Chaoxian ethnic group in Yanji city.

One is that fewer and fewer people are interested in the Pansori of the Chaoxian people in Yanji city. Not interested in this aspect, Although the Pansori major in Yanbian University in Jilin Province has trained many students who can sing Pansori and Chaoxian ethnic Pansori, due to the lack of large market demand, many graduates have switched to other jobs, lack of music teachers.

The second is that there are relatively few people who study the Pansori of the Chaoxian people in Yanji city, and the dissemination is relatively weak. base Because of these problems, we should learn more about the spreading process of Pansori of the Chaoxian ethnic group in Yanji city, so as to solve such problems.

1.2 Research Objective

1.2.1 To investigate the current status Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China

1.2.2 To analyze the characteristic of music selected of the Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China

1.2.3 To propose the transmission of the Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China

1.3 Research Questions

1.3.1 What is the current status of the Pansori of the Chaoxian ethnic group in Yanji, Jilin, China

1.3.2 What are the Pansori performance of the Chaoxian ethnic group in Yanji, Jilin, China?

1.3.3 What is the transmission of the Pansori of the Chaoxian ethnic group in Yanji, Jilin, China?

1.4 Importance of Research

1.4.1 We will learn about the current status of the Pansori of the Chaoxian ethnic group in Yanji, Jilin, China.

1.4.2 We will understand about the Pansori characteristic of music selected of the Chaoxian ethnic group in Yanji, Jilin, China.

1.4.3 We will know more about the transmission of the Pansori of the Chaoxian ethnic group in Yanji, Jilin, China.

1.5 Definition of terms

1.5.1 Pansori : refers to one person sings with a fan with the right hand, and one person sings with the drum".

1.5.2 Current status: refers to current status of Pansori in Chaoxian ethnic group include: status of Music, status of songs, status of musicians and status of functions in social.

1.5.3 Yanbian area: refers to a Local self-governing area of Chaoxian ethnic group , and Yanji is the capital of this area.

1.5.4 The characteristic of music selected of the Pansori: refers to the Key(Jo) (Jo)、 Mode, Rhythm, Beat, Lyric.

1.5.5 The transmission: refers to inheritance and protecting the Pansori of the Chaoxian ethnic group

1.5.6 The change: refers to the Pansori transform of Chaoxian ethnic group in Yanji, Jilin, China.

1.6 Conceptual Framework

This table takes Pansori of the Chaoxian ethnic group in Yanji as the research object, based on the three research objectives of Pansori of the Chaoxian ethnic group in Yanji, using field surveys and literature. Provide analysis method to study, and finally draw the research conclusion according to the research objective.



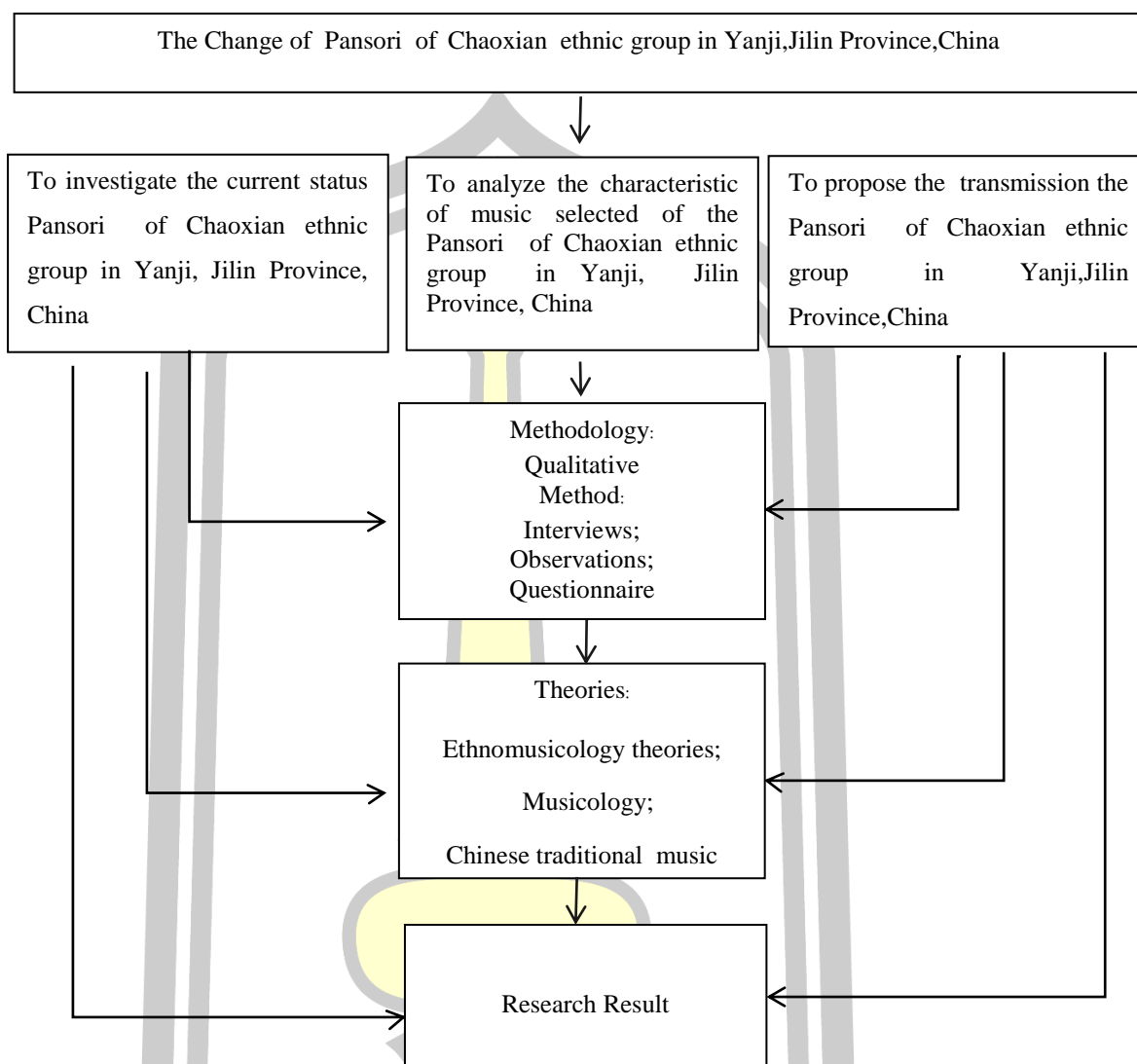


Figure 1. Conceptual Frameworks

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CHAPTER II

LITERATURE REVIEW

In this chapter, the researchers consulted the relevant literature for this research. and obtained very important information, reviewed according to theme and objectives.

2.1 General knowledge about Pansori development

2.2 General knowledge about Yanji, Jilin Province, China

2.3 General knowledge about Yanji Pansori in china

2.4 General knowledge about the characteristic of music selected of the Yanji Pansori

2.5 General knowledge about the drum of Pansori

2.6 Theories used in the research

2.7 Documents and related study

2.1 The Pansori development

Pansori is mainly spread in the present Korea and Yanbian area of China, the main inheritance scope is in Korea, the theoretical research is based on Korea, its research scope involves all aspects of Pansori . China's Pansori only began to be valued and research in recent years. At present, there are few papers and monographs on the research in the Chinese academic circle, only some journal papers. The range of studies in Korea is very broad. The paper on Pansori development is reviewed as follows:

The characteristics of " Pansori " and its spread in China, this article mainly introduces the origin, development and evolution of " Pansori ". In the beginning of the 20th century, with the large number of Korean ethnic immigrants to northeast China, the " Pansori " music culture followed. The early survival status of " Pansori " in the three northeastern provinces: the performance characteristics of " Pansori " are highlighted in the paper. (Changhao Jin, 1987).

The Generation, variation and Trend of the Art of "Pansuri" in Korea in History and current Civilization Several theories of the origin of "Pansuo Li" on the

Korean Peninsula are discussed in detail: "the origin of Bian Zi tone", "the origin of wu song", "the origin of the general laughing abuse drama", "the origin of mass entertainment" and so on. Either kind of origin is not separated from the "witch song" and "wizard family". In the article, the schools and types of "ansoli", "trinity artistic style" and "ansoli" are also discussed in detail. In the fifth part of the article, the "pan" in history and current civilization is briefly divided into five historical periods and elaborated. (Hongmei Li, 2008).

Pansori is an art form that is popular on the Korean Peninsula. It means to sing songs in front of a large audience and participate in a performance together. The name Pansori was first used in the History of Chaoxian Opera published by Luti Zheng in 1940, and has been widely used ever since. Pansori is a musical form of narrative epic, the general public needs artistic media to express their emotions, "Pansori" is produced in this social context. In the process of development, the middle and upper classes also participated, and became an art form suitable for both the ordinary class and the upper class. (Jialu Li, 2009).

"Pan" means territory, and "soli" is a transliteration of the Korean language, meaning the various sounds of the world. Pansori is defined as a traditional narrative song by a singer called "Sorikun". When Pansori is performed, rap is combined. Pansori music requires the singer to have multiple voices and imitate the sounds of heaven and earth. Pansori has very high requirements for "Sorikun". In the documentation, "Sorikun" is required to study in the mountains for decades after learning to imitate all the abstract sounds in the world. A wonderful Pansori performance by the performers, the drummers, and the audience. (Wanran Qin, 2018).

Pansori originated from Jeolla Province on the Korean Peninsula, and the reason why Pansori art form was produced in Jeolla Province is inseparable from the geographical and cultural environment of Jeolla Province. Jeolla is the southernmost part of the Korean Peninsula. It is mostly plain and has fertile land and high grain yields, so Jeolla cuisine is the most famous in the Korean Peninsula. Since ancient times, Jeolla Province was rich in natural resources and developed in agriculture, so it was a region contested by two classes of Joseon nobles. In that live hundred family names, all year round to the two classes of disc stripping, living pain is not worthy. So in the process of labor, they use the form of singing to feel their own unhappiness.

Moreover, in his spare time, he gathered with others who were in the same situation as himself, and eliminated his boredom by singing and dancing. Pansori was born in this kind of situation. (Yilan Jin, 2012).

Pansori is a dramatic, integrative form of vocal music, performed by a singer and a drum player. Pansori's performance, is the transformation of a silent Pansori musical composition into sound material sounds. Nowadays, there are very few singers on the turntable, and the singing crowd is shrinking. (Yinghua Bian, 2006).

2.2 Introduction to Yanji, Jilin Province, China

2.2.1 General Situation of Jilin Province

Jilin Province, simply known as Ji, is one of the 23 provinces in China. Its capital city is Changchun, located in the center of northeast China, covering an area of more than 180,000 square kilometers, with mountains in the east, hills in the middle, and Songliao Plain and Western plain in the west. The region has a temperate humid - arid monsoon climate. Summer is short and cool, it is appropriate to avoid heat, winter is long and cold, it is appropriate to observe snow and ice, rime and carryout ice and snow activities. The spring and autumn period is windy, and the average annual temperature is 2- 6°C, from -20 °C to 14°C in January, from -23°C in Changbai Mountain area, and from 16-24°C in July. The average annual precipitation is 400-800 mm. There are Han, Korean, Manchu, Hui, Mongolian, Xibe and other nationalities. The forestry industry is developed. (Changxiong He, 2009).

Jilin Province has the advantage of coastal areas, is one of the nine border provinces in the country, and is an important window for the national "Belt and Road" to open up to the north. Hunchun in the east end of Jilin Province is only 15 kilometers away from the Sea of Japan, and only 4 kilometers away from Russia's Bochet Bay, which is an important channel for Jilin and even China's foreign trade and foreign exchanges. Jilin Province has the advantage of revitalizing the old industrial base, and the processing and manufacturing industry is relatively developed. Automobile, petrochemical, food, equipment manufacturing, medicine and health are the five Key(Jo) industries, especially the automobile and high-speed rail manufacturing, which are in the leading level in China. Jilin Province is an important national commodity grain production base, located in the world-renowned "golden

corn belt" and "golden rice belt", the per capita grain consumption, grain commodity rate, grain transfer volume and corn export volume ranked first in the country for many years. Jilin Province is a national pilot province for ecological construction, with 51 nature reserves. (Zhen Shi, 2011).

2.2.2 Social structure of Jilin Province

The early humans in Jilin formed three cultural types. In the eastern Yanji area, Baicaogou, Zhongan Township, Xiaoyingzi, Jinguu, Longxing and other sites were representative of the cultural types that emphasized farming and hunting. In the central Jichang area, Zuojiashan, Yangjiagou, Miaoling, Houshi Mountain, Xituan Mountain are the main agricultural, fishing and hunting cultural types; The nomadic fishing and hunting culture type in the western Baicheng Da 'an, Zhenlai and Changling areas lived by water and grass. Jilin culture is the integration of multi-ethnic cultures, so it has a strong cultural inclusiveness. (Kim Ye-ran, 2012).

The author studied in Jilin Province for many years, and has a deep understanding of the folk customs and regional culture of Jilin Province. Jilin Province is a multi-ethnic fusion area, rich in culture and art, and diverse in music forms. In the early 20th century, as a large number of Korean immigrants moved into China, traditional Pansori rap music also came. The traditional "Pansori" has been introduced into China for about a century, and has taken root and sprouted in the three provinces of Northeast China where Korean people live. In the process of development, it combines the local living environment, customs and culture and the aesthetic taste of the local people, thus forming the Pansori suitable for the Yanji area, making Yanji Pansori a form of Chinese minority folk music and favored by the Yanji people.

2.2.3 Overview of Yanji Chaoxian ethnic group Prefecture

Yanji Chaoxian ethnic group Autonomous Prefecture is the largest Korean inhabited area in China. Since the Chaoxian ethnic group ancestors moved into the Northeast at the end of the 19th century, the Chaoxian ethnic group people have inherited, developed and accumulated rich cultural heritage in intangible form, such as the inherent language, customs, traditional etiquette, colorful literature and art, in the historical process of exploring, building and defending the frontier. The Chaoxian ethnic group intangible cultural heritage embodies the deep cultural genes and

thoughts of the Chaoxian ethnic group nation, as well as the creativity and vitality of the Chaoxian ethnic group people, and is the spiritual bond of the Chaoxian ethnic group people. (Jin Jing, 2015).

Yanji Chaoxian ethnic group Autonomous Prefecture is located at the border of China and North Korea in the east of Jilin Province. It is not only an important window for the three eastern provinces to communicate at home and abroad, but also a meeting point of the three centers of gravity of economy, population and geography in Northeast Asia. National regional autonomy has been practiced since June, and its capital is Yanji City. The main ethnic group of Yanji Regional Autonomy is the Chaoxian ethnic group . The people here are hardworking and brave, hospitable, civilized and polite, and can sing and dance well. Together with the Han and other fraternal ethnic groups, Yanji has been built into a well-known "hometown of education" , "hometown of singing and dancing", "hometown of culture" and "hometown of football". Slamming, jumping board, swinging Qiuqian, Bahe, Chuantong wooden row competition, knife dance, long drum dance, face dance, agricultural music dance, etc. all show the unique style of the Chaoxian ethnic group in the border area (Shi Zhang, 2012).

Yanji Chaoxian ethnic group Autonomous Prefecture , as an administrative region of China, has the highest concentration of Chaoxian ethnic group in China , most of these Chaoxian ethnic group s immigrated from Hamgyong, Gyeongsang, and Pyongan provinces in the north of the Korean, they have different regional culture from residents or immigrants in the south of the Korean, where " Pansori " originated , therefore , is different in aesthetic sense. For this reason, and the geographical limitation , clearly define the cultural background and popular base that are different from Korea.(Hui Wu, 2007).

2.3 Yanji Pansori in china

Folk song: "folk poetry composed orally." A kind of folk literature. In the oral transmission of the continuous collective processing. Early folk song creation is often closely related to music, and some are also trinity with dance and music. There are many kinds of songs, classified by content and function, such as labor songs, ritual

songs, political songs, satirical songs, love songs and children's songs." (Zhengnong Xia, 2010).

Yanji traditional folk music is an important part of Chaoxian ethnic group music in China. It was mainly brought into northeast China by a large number of the north of the Korean farmers from 17th century to 1945 due to natural disasters, wars and other historical reasons. As one of the 56 ethnic groups in China, the Chaoxian ethnic group music culture with Chinese characteristics has gradually formed with the changes of Chinese society since they moved into China. (Xin Jin, 2015).

Since the mid-19th century, Chaoxian ethnic group music has been influenced by Western music and Han musical styles. The Chaoxian ethnic group Pansori in China not only inherit the characteristics of the original Korean Pansori, but also integrate the elements of western music and Chinese music, so that the Chaoxian ethnic group music in China is different from the original Korean music, forming the Chaoxian ethnic group music culture with local cultural characteristics. (Xiachan Fang, 1997).

From the 1820s, Chaoxian ethnic group musicians who had received professional music education in the West began to teach in Chaoxian ethnic group schools in China after returning home. The level of music education in schools is rising rapidly. The school began to set up chorus and military band, but the tunes, styles and other musical elements of these music showed different characteristics from folk music, some people called it new music, since then, Western music quickly spread in the Chaoxian ethnic group community, promoting the integration of Chaoxian ethnic group music and Western music. At this stage, Chaoxian ethnic group music is a state of inheritance of traditional folk music in rural areas and the development of new music in schools, and the development of music is gradually becoming formal. (Xiachan Fang, 1997).

From the mid-19th century to 1931, a large number of Chaoxian ethnic group people moved into China and formed a large number of Chaoxian ethnic collectives in the northeast of China. In this period, the Chaoxian ethnic group music spread in China was mainly folk music, and mainly served the lower class of the public, so the Chaoxian ethnic group music spread at this time was mainly low-level folk music. Although the Chaoxian ethnic group people in China during this period mainly sang

traditional Pansori, they were influenced by the local Han musical styles in the transmission, and their contents, tunes and singing styles had changed.(Qin He, 2006).

During the Anti-Japanese War, folk music, which was originally spread and preserved in rural areas, was promoted to spread more widely due to the special historical environment during the Anti-Japanese War. New forms of music also spread to the countryside, and the countryside began to contact new music, and new music was generated and developed under the influence of foreign music. Chaoxian ethnic group musicians have been involved in almost all musical and cultural activities, and since they have lived and worked in China for a long time, their musical styles are also influenced by Han musical styles. At this stage, the Chaoxian ethnic group music style showed diversity, and the Chaoxian ethnic group personality music culture with obvious Chinese characteristics was far from formed.(Yuhua Cui, 2008).

The counterattack of the progressives not only effectively attacked the cultural aggression of Japanese imperialism, but also promoted the development of Chaoxian ethnic group music. From 1935, theaters appeared in Northeast Longjing, Yanji, Tumen and other areas, and the appearance of theaters provided places for the spread of folk music. Anti-japanese groups, such as amateur music groups from the folk, Chaoxian ethnic group "wandering troupes", teachers, students and musicians from schools, used all the meeting time to hold various types of musical performances and spread national culture. In order to resist the Japanese cultural invasion, Chaoxian ethnic group composers such as Jing Seoki, Moon Ho-yue and Kim Kyo-sung composed a large number of songs, such as "Life in a Foreign Country", "Tears Wet Tumen River", "Girls and Boys", "Nodoer River", and "Weeping Willow", which were widely spread at that time. In order to distinguish them from ancient Chaoxian ethnic group songs and yellow songs promoted by Japanese imperialism, People call these songs "new Pansori" and classify them in the category of Pansori.(Yuhua Cui, 2008).

After the founding of New China, under the active encouragement of the national policy, the Chaoxian ethnic group settlements in various regions gradually formed an atmosphere of collecting Chaoxian ethnic group traditional music in an all-round way. On October 5, 1957, Yanji Art School, the first Korean art talent

training base in China, was established in Yanji Chaoxian ethnic group Autonomous Prefecture. Since its establishment, the school has attached great importance to the collection, arrangement, inheritance and development of Chaoxian ethnic group traditional music, and hired well-known folk artists such as Jin Wenzi, Shen Yuhua, and Park Jingliol as the national vocal music teachers of the school, so that Yanji Pansori began a new process.(Humin Jin, 2010).

In May 1954, Yanji People's Publishing House compiled and edited 49 Pansori composed by Jin Shengmin, An Guomin, Li Renxi, Gao Zixing, Zheng Zhenyu and other composers during their study of Pansori into a collection of Pansori, and published them publicly. This is the first time that Chaoxian ethnic group music has been published in China. This is of great significance to the development of Chaoxian ethnic group music culture.(Xizhe Nan,2011).

In the early days of the founding of New China, under the guidance of government policies, various forms of art competitions and art performances were successively launched in various Chaoxian ethnic group settlements to discover and select outstanding folk artists in the form of competitions and performances, and effectively collect traditional . In 1953, Yanji Chaoxian ethnic group National Autonomous Region organized the "Yanji Second Art Competition", including Yanji city and counties, more than 600 amateur troupes and clubs of folk artists signed up to participate in the competition. In October of the same year, the "Jilin Province's First Folk Art Performance Conference" was also held in Jilin City, Jilin Province. At this performance conference, Yanji Chaoxian ethnic group Ethnic Autonomous Region formed a huge performance group of 113 people, and participated in many forms of music, including dance, which greatly enriched traditional Chaoxian ethnic group folk music. The performances include many Pansori and dances, such as farm dance, masque dance, fan dance, crane dance, Chunxiang Song, Shen Song, bird taling, bellows taling and so on.(Hui Quan, 2023).

2.4 The characteristic of music selected of the Yanji Pansori

On the basis of inheriting the music culture of the Korean Peninsula, Chaoxian ethnic group music was formed by absorbing Han culture, Bohai music culture and ancient Fuyu music culture. Through the absorption and fusion of other ethnic music

elements, the innovation and development of Chaoxian ethnic group music culture were promoted. For example, in terms of mode, , like Han Pansori, are mainly based on pentatonic mode, but they have different appellations. The Chaoxian ethnic group people divide pentatonic mode into various flat tones and interface tones. According to the classification methods of reflecting themes and singing forms, Pansori can be divided into various genres, such as labor ballads and lyrical ballads, including lyrical ballads such as love ballads, and customs ballads, narrative ballads, short ballads, and nursery ballads.(Meihua Li, 2008).

2.4.1 The melody of Yanji Pansori

The melodies of often develop up and down , to form melodic lines. This sound is usually the backbone of the mode , is different from the traditional Western music "motive". The melody of is based on the tone of living language.(Geng Zhou, 2003)

The music melody of Yanji Pansori is relatively clear, often with a sound as the axis, this sound generally refers to the backbone of the mode, the melody rises and falls around it, and the intervals apart from it are mostly second or fourth degrees, forming a wavy line or parabola(Guanghua Deng, 2011).

The melody of Yanji Pansori has its unique characteristics of melody, the music is relatively stable, the interval is generally not more than four degrees, in line with the gentle and stable character of Yanji people. Chinese traditional Pansori are rich and varied, with different styles in different regions. As the Yanji culture continues to absorb and integrate elements of Chinese music culture, on the basis of maintaining the original melody style, Yanji music also absorbs elements of traditional Chinese music, forming the characteristics of Chinese Yanji music with Chinese characteristics(HuazeShi, 2016).

The melody of Yanji folk song is based on the tone of life language. There are two kinds of melody lines: descending type and parabolic type, the latter being the most common. A song with a falling melody line begins at the highest or higher point of the whole song and then dewinds down to the tonic note. There may be a few ups and downs in the whole song, but the general trend is downward. Such as "Farmer song", "palace tune head rope" and so on. The beginning and end of parabolic songs are lower than the middle part, and the highest point of the whole song is about the

middle of the whole song or behind the middle, such as "Rowing Soorie" and "Pound the Bell"(Wu Jing, 2018).

Yanji folk music often takes the fourth degree as the core in the structure of melody intervals, and the fourth degree progression often appears directly or indirectly at the beginning and end of songs and in the middle part. For example, the fifth degree progression usually appears directly or indirectly in the middle of songs and plays a melodic role between connecting passages. The same degree progression is the simplest form of progression. Mainly used for mood and narrative melodies. As for the six, seven, eight, nine, ten degree jumps, mainly in the individual syllables of the lyrics play a role in emphasizing emotion or contrast, in order to make the tone to high, broad emotions, often use the eight, nine intervals, such as "Yangsan Road" and "Yongbyon Song"(Wu Jing, 2018).

2.4.2 The rhythm of Yanji Pansori

The Chaoxian ethnic group beats are mainly based on the triple time system (single time, double time and mixed time), which is mainly in 6/8, 9/8, 12/8, 3/4, 5/8 and other beats, and some of the use of the double time system. According to the long-term historical development, language rhythm and other factors, gradually formed a unique Chaoxian ethnic group rhythm system.(Baolin Wang1988).

Chaoxian ethnic group "long and short" is one of the core elements of Chaoxian ethnic group traditional music and one of the important means of expression constituting the characteristics of national music. It is not only the organic combination of various elements, but also the factors that define the mood of music, the framework of music structure, and the unique means of expression of a certain interest and style of national music. The word "long and short" is a professional term in Chaoxian ethnic group folk music. It is a concept abstracted from various forms and some regular long and short forms. It summarizes the rhythmic sound structure of the Chaoxian ethnic group music, which not only contains the alternation of different rhythmic forms, but also contains the internal relations between the elements of beat, speed, intensity and melody and the factors that determine the music progress.(Baolin Wang1988).

Yanji people like to dance (Chang-drum dance is their very popular dance), the tone and rhythm of many Pansori are often closely combined with light and

elegant dance movements, and the rhythm belongs to the triple time system, 3/8, 3/4, 6/8 and so on. Of course, the three-time rhythm is also related to the national language, and the stress arrangement of Chaoxian ethnic group language often forms a rhythm pattern of long front and short back or short front and long back. (Wu Jing, 2018).

2.4.3 The Modal scale of Yanji Pansori

In the widely spread and folk music works, most of the musical works adopt the five-tone mode, and the more common mode is Yu mode. " In ancient Korean music theory, the hanyu mode is called "interfacial mode" and is regarded as the most basic mode, followed by 徵 mode, Angle mode and Shang mode, from which Angle mode and palace mode are derived. (Guanghua Deng, 2011).

Pentatonic mode is the basis of Yanji folk song melody. According to the existing Pansori, the pentatonic mode includes: upper flat tone, flat interface tone, lower interface tone, flat tone and interface tone. According to its color and function can be divided into flat tone, interface tone two categories, although there are differences in the performance of the content, some relaxed, clear, some low, graceful, but in the structure of the melody interval have a common point of view. (Wu Jing, 2018).

Chaoxian ethnic group traditional music is based on the five-tone mode, which is different from the Chinese national five-tone mode " Gong, Shang, Jiao, Zheng, Yu". According to the tone color characteristics of traditional Pansori, it can be divided into two categories: flat tone and interface tone. Each tone scale has its unique backbone tone and tone color. The classification method of Yanji folk music is mainly based on the mode characteristics of each region, so it can be seen that the mode scale is one of the important factors determining the style characteristics of Yanji folk music. (Xin Jin, 2023).

2.5 The drum of Pansori

There are few related studies on Pansori drum, according to the relevant articles:

Kim Junghee, a senior ritualist in the tradition, explained to me that the ensemble's many exuberant, improvisatory, and virtuosic passages similarly aim to demonstrate positive psychological transformation; in particular, they exemplify a playful approach to material that results in breaking free of personal confines (Mills,

2010, p. 165). In many passages, the hand gong players perform 'according to their hearts' desires', playfully improvising sequences of patterns that have their own metric logic and refusing to fit neatly within the metric framework of the rhythmic cycle, as demarcated by the large gong (discussed earlier). Meanwhile, the drummer divides up the rhythmic cycle in a myriad of ways, again and again defying expectation to build up tension before segueing to more expected patterning to achieve momentary release; this creates what Kim describes as an endless stream of 'tying up, loosening, tying up, loosening' in which the ties are particularly tight and every loosening action is a source of relief. In some ways then, the performance may be regarded as the musical equivalent of the aforementioned knot ritual.

Chungjungmori is used in both the "Love Song" from the Tale of Ch'un-
hyang, and the "Money Song" from the Tale of Hung-bo. In both cases the mood is light and cheery. Particularly in the "Love Song" the bouncy rhythm adds to the playful nature of the song. The consistency of the relatively fast rhythm also adds a pleasant momentum to the repeated words, "Love, love. love, my love..." (see page 199). The following three chungjungmori rhythmic cycles are rendered by Kim So-hui and Kim Myong-hwan. Notice that the drummer does not begin immediately at the beginning of the song, rather, he allows the singer to set the pace of the tune and then joins Kim by the ninth, accented beat. Also on the third entrance of the cycle, the kosu strikes the drum with the left hand a millisecond before the right to adding variance and syncopation, thereby accentuating the light air of the song. (Alane Willoughby, 2002)

2.5.1 ZhangDrum

Yanbian "Pansori" began to use ZhangDrum after it was introduced into northeast China; Originally, the accompaniment instrument of the traditional "Pansori" is SoriDrum. Whether ZhangDrum or SoriDrum, the momentum of the drum can always give people a kind of masculine and magnificent beauty, which can not only control the rhythm of the performance, but also vividly express the character

image. It is quite popular in Yanbian Chaoxian ethnic group Autonomous Prefecture. With the development of The Times and the changes of history, Jiang Xinzi often uses the piano when teaching Yanbian "Pansori" to students. He plays the melody of Yanbian "Pansori" with the piano, and then plays the drum rhythm and beat with ZhangDrum. The combination between the two instruments is more conducive to learners to remember the melody accurately and quickly. Through this teaching form not only has the traditional "Pansori" ritual, but also loses the spatial continuity.(Bai Minghui, 2015)

The drums used in the Yanbian "Pansori" performance; Yanbian Chaoxian ethnic group mixed percussion film singing instrument. The Chaoxian ZhangDrum is the only instrument in the Chaoxian percussion that can independently, accurately and completely play a variety of "long and short" instruments, known as the Chaoxian "long and short instruments". The length of ZhangDrum used in Yanbian "Pansori" is about 60cm, the middle is slightly thinner, and the two sides are slightly thicker symmetrical, shaped like two inverted foot cups. The sound box of ZhangDrum is also wooden, and the drum face is made of cow skin, and the drum face on both sides is the same size; The rope is cross-threaded between the two drum faces, and the two adjacent ropes are tied with movable leather sleeves, which can be moved left and right to adjust the tension of the drum face, and the diameter of the drum face is about 40cm. The hammer is made of thin bamboo strips, about 40cm long, and the hammer head is slightly larger and slightly curved. The outside of the drum is painted in various colors, some decorated with gold patterns. The left end of the drum is usually covered with a thick piece of cowhide, donKey(Jo) skin, etc., using a thick animal skin can produce a relatively soft, slightly deeper bass; Hold the drumstick in the right hand and hit the drumstick. The drumstick is generally made of bamboo strips or fine bamboo, and its length is generally about 40 cm. (He Xiaojia, 2015)

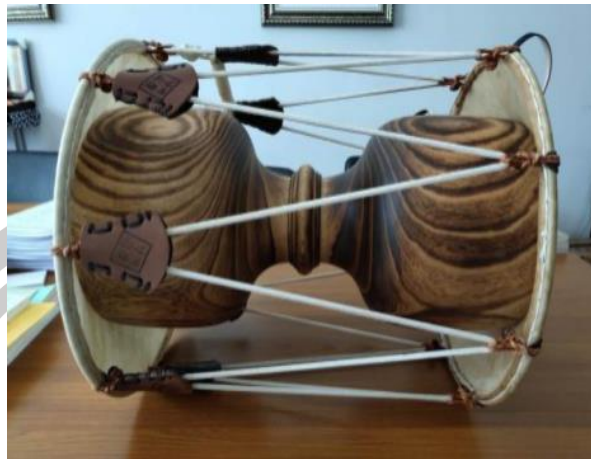


Figure 2. Zhang Gu
Source: Wanglulu, (2023)

2.5.2 SoriDrum

The SoriDrum used in the traditional "Pansori" has an oval shape, the drum frame is made of wood, and then the leather surface is sewn on the drum shaped rattan circle, and the rope is crossed into the two rattan circles. The drum skin has tension that can be relaxed or tightened, and the pitch can be adjusted according to needs. The diameter of the drum head is about 30cm to 50cm, and the height of the drum is between 15cm and 20cm. The border of the drum is painted red with red paint, depicting gold flower patterns, and the drum skin is tightened with red string. SoriDrum is less used than ZhangDrum in Yanji City.(Tang Linlin, 2017)



Figure 3. Sori Gu
Source: Wanglulu, (2023)

2.5.3 Other Musical Instruments

On the evening of March 28, 2010, the 14th CCTV Young Singer TV Competition "Blue Classic · Sky Blue" held by CCTV kicked off. Cui Liling, a Korean singer selected by Jilin TV Station, won the unanimous praise of the judges and the audience. She performed "Pansori" and "Red Cliff Fire War" in the final, and got a high voice. In this "Pansori" performance, the accompaniment instrument used is "double drum".(Guo Chunmin, 2016)



Figure 4. Chibi fire battle performance still

Source: <http://tv.cntv.cn/video/C10361/3416ce147c614c307016af9f4fdf2df3>

2.5.4 Gayageum

In the Korean Peninsula, the traditional accompaniment of "Pansori" was only the sori drum, but after it was introduced to China, the accompaniment instrument was changed to the drum. Until 2010, China's first traditional "Pansori" professional master's student Cui Liling returned, Yanbian "Pansori" as an accompaniment instrument began to be active on the stage. The traditional Gayageum was created by the Gaya folk musicians of the Silla Dynasty in imitation of the Chinese zither. The earliest Gayageum had 12 strings. The Gayageum used in China can be divided into two types according to its shape: the traditional Sanjo Gayageum (mainly used to play traditional music such as Sanjo and Pansori). The other is the improved, without the beam tail, the main shapes of this category are: 1, wire nylon string, seven sound, 21 string Gayageum, 2, mixed string, seven sound, 21 string Gayageum, 3, wire nylon string, pentatonic scale, 21 string Gayageum 2. Yanbian local musicians Zhao Shunji,

Li Zhengtao and so on, after painstaking research, and finally developed for nylon strings, 23 strings, seven sound levels, today's widely used Gayageum. The Sanjo Gayageum is mainly accompanied by Yanbian "Pansori". In terms of the singing style of Yanbian "Pansori", the Sanjo Gayageum has improved its vocal range, which is generally between G-f2. Through the good combination of performer and Yanbian "Pansori" singer, the emotion that Yanbian "Pansori" wants to express can be expressed incisively and vividly, and the sound is soft and more expressive. Yanbian modified Gayageum and battle drum ensemble, singing Yanbian songs. Due to the inconvenience of carrying Gayageum, with the development of electronic music and MIDI, most of them are accompanied by recorded music, and some are not even used(Cui Yuhua, Luo Xuan 2021).

2.6 Theories used in the research

This study intends to use western music analysis theory, Chinese traditional music theory, ethnomusicology theory to conduct in-depth research on Yanji Pansori , and analyze its development, musical characteristics and performance characteristics. through the interview and summary of the spread of Yanji Pansori , the author puts forward the idea of spreading and protecting Yanji Pansori .

2.6.1 Western Music Analysis theory

The Western music analysis theory mainly focuses on the analysis and research of rhythm, melody, harmony and other aspects. Western music theory is mainly used to analyze the external structure of Yanji Pansori melody: also known as melody. It reflects the overall idea or main idea of the music and is played by a single part and many independent tones, combined with patterns, rhythms, and beats (Sogo Lee, 1962).

The fluctuating music is organized horizontally and orderly according to a certain rhythm to form a tune. Tuning is the most important expression in music form, the essence of music, and one of the decisive factors of music. The direction of the same sound is called horizontal; Tunes that go from low to high are on the rise; Tunes from high to low are in a downward trend. Rhythm: The rhythm of music refers to the length and intensity of the pitch in the musical movement. The relationship between organized tones of different lengths is melody (Sogo Lee, 1962).

Rhythm is usually thought of as the structure of music. A beat is the periodic repetition of a heavy beat and a weak beat in music. In traditional Chinese music, the beat is called "Banyan" , "ban" is equal to downbeat; "Eye" is the second strong beat (middle finger) or weak beat (Wang Yaohua, 2010).

Harmony: Harmony includes " chords" and " harmonic progression" . In polyphonic music, combinations of more than three tones that can be arranged according to a three- degree relationship are called chords. A chord is usually a sound combination formed by three or more musical sounds overlapping vertically (simultaneously). The horizontal organization of chords is harmonious. Harmony has the color effect of thick, light, thick and thin, and also plays the role of forming clauses, segmentation and ending music (Li Chongguang, 1962).

The analysis theory of western music needs a comprehensive analysis. Through the above analysis objects, this paper carries on the in-depth analysis of the music ontology, so as to analyze the music image that resonates with the audience. The application of western music analysis theory is helpful for us to understand more deeply the melody structure and rhythm of Yanji Pansori . It also helps researchers to study the ontology, so as to analyze the music image that resonates with the audience. The application of western music analysis theory is helpful for us to understand more deeply the melody structure and rhythm of Yanji Pansori . And help researchers to study Yanji Pansori music ontology structure. (Cao&C.Y, 2017)

2.6.2 Chinese Traditional Music theory

The research method of Chinese traditional music theory is to carry out the musical structure, interpretation and analysis of the remaining score of Yanji Pansori . Chinese traditional music includes three main music systems: Chinese music system, European music system and Persian Arabic music system (Wang Yaohua, 2010)

We should continue to analyze music ontology on the basis of western music analysis theory, and use Chinese traditional music theory to analyze banyan tree structure and other deep structures. Using western and Chinese music theory, this paper makes an in-depth analysis of the representative works of Pansori to ensure the clear analysis of the music ontology structure of Pansori in Yanji.

In Chinese traditional music theory, the analysis of traditional music forms is one of the most important analytical paradigms. The research method of Chinese traditional music structure is based on the special research of the form of traditional music. The structural principle of music is the musical grammar of a country. This is a kind of thinking mode summed up by human beings according to the natural law of their own cultural form in the long-term practice of music. The multi-angle, multi-layer and three-dimensional analysis of music structure can be applied to macroscopic traditional music. (Xiao Mei, 2020).

At the same time, it can also conduct in-depth analysis of micro-music elements, so as to comprehensively and precisely study the structure of Chinese traditional music, and deeply understand and study the music ontology of Yanji Pansori. It is important to note that nothing can be analyzed with a single research method. Obviously, this is a very one-sided approach. Therefore, the research method of Chinese traditional music structure is of great significance for analyzing the music ontology of Yanji Pansori. However, the analysis method of western music theory is also a very important supplement to the collection of relevant literature, music scores, recordings and other materials of Yanji Pansori. However, Western music theory is only aimed at music score systems and modular music systems. The theory of Chinese traditional music will help researchers to study the deep structure of Yanji Pansori and put forward relevant opinions.

2.6.3 Ethnomusicology theory

Ethnomusicology theory involves writing about the description, classification, comparison, interpretation and generalization of music (possibly sound), about specific musical traditions, about music in a group of related music, or about music in relation to cognitive, artistic, empirical, social, cultural, political and economic issues, themes and processes (Timothy, 2010).

Ethnomusicology is mainly the science of studying the national music of countries and regions with different social systems and development levels, and discovering various laws related to music. Ethnomusicology belongs to a category of musicology, which is closely related to ethnology and folklore. Music is a social behavior (Timothy, 2010). It includes the investigation and study of the musical characteristics of different peoples, countries and regions, the discussion of the

relationship between these music and geography, history and other cultures, the compilation of ethnomusicology or regional musicology, and the drawing of some music-related conclusions.

Ethnomusicology essentially uses the interpenetration of multiple disciplines and the inclusion of large amounts of information to study the fundamental reasons why music is so important. In this sense, ethnomusicology is the hermeneutics of musical culture. It uses a simplified approach to interpret and revive the music in the context of time as much as possible. When we use relevant disciplines to study music problems, we cannot force people to make unnecessary connections. This only leads to confusion about the research methodology and misunderstanding of the reader. Folk music is a special subject in music theory. The concept has been defined and developed in many ways by collectors, scholars and practitioners in different geographical locations and different historical periods. Its roots lie in questions about the identity and identification of "ballads", the definition of the purpose of musical theatre, how these plays are transmitted, and the evaluation of sound (Sadie, 2001).

It must track and combine the progress of relevant non-music theory disciplines in order to show its unique characteristics and strengths. Therefore, it is necessary to infiltrate its research methods into related non-music theory. In the theoretical sciences, the focus of music research has gradually shifted to people, musicians, behavior, and psychology in social and cultural contexts, rather than staying solely in music or narrower forms of music. The music turns to the people, from the works to the performers and participants. Changing perspectives and concepts have led to changes in ethnomusicology. Based on this point of view, this paper analyzes the history, geography, nationality, language, social system, mode of production and way of life, folk customs and cultural psychology of national culture on the basis of field investigation of national culture or regional culture. Let's take a look at how they affect the music of this country and region, and how they produce unique musical aesthetic standards, that is, from the cultural background and production environment of music, to study the characteristics of music and explore the law of music. This is ethnomusicology. Ethnomusicology is a science that studies the symbiotic relationship between music and its cultural environment through field

studies. The purpose of the study is to clarify the laws of musical development of all peoples and regions, including general and special laws.

This paper discusses the origin, formation, development, prosperity and evolution of music based on the actual situation of music, so as to realize the understanding of the development law of human music culture. Using the ethnomusicology theory, the researchers studied the external environment of Pansori in Yanji. This part is similar to anthropological theory, mainly studying the historical environment and social environment of Yanji Pansori. To help researchers to Yanji Pansori origin and development of personal research point of view.

2.7 Related resaerch

In recent years, there have been few studies on the Pansori of the Chaoxian ethnic group in Yanji. The main ones are:

Um Haekyung (2012) "Performing Pansori music drama: stage, story and sound" The aim of the study was to examine the changes in three Key(Jo) features of Pansori, stage, story and sound through the 18th to 21st centuries. The methodology of the study combines historical research and interviews. The study clearly draws on historic literature to identify sound, stage and story as the Key(Jo) features defining ansori. The study also clearly documents the changes in the three features of Pansori from the original Pansori in the 18th century to the modern Pansori in the 21st century.

Chang Yoon-Hee (2015) "Pansori its globalization, and cultural hybridity in current Korean Traditional Music" The aim of the study was to explore Pansori and its transformation and transmission in the era of globalization. The study adopted an ethnographic research method. The study observes young Pansori performers and innovative Pansori music groups such as Chaoxian Ja-ram, Kim Bong-yeong, Taru, and Singugagdan Sorea, who aim to globalize Pansori. The study clearly indicates that new forms of music can still preserve Pansori. Although the new Pansori has shortened performance time, different stage setting (theatres and auditorium), and reduced audience participation, performers still use traditional stage names, attire and stories (political satire, and dreams and pains of the upper class), which are similar to those of the original Pansori.

Dae-Cheol Sheen (2009) “Korean music in the 19th century” . The study’s methodology was archival research. The research draws on primary sources held in archives such as manuscripts, documents, objects, sound and audio-visual materials to document and illustrate the Key(Jo) changes to Pansori in the 19th century. The study finds that the opening up of Korea to western concepts of performing arts through military Bands and protestant church music in the curriculum began in the 19th century.

Creutzenberg Jan (2010) “Creating communities: preservation, promotion and revival of tradition in Pansori performance”. The study aimed to explore the changing role of tradition and community in different forms of concurrent Pansori practice in modern-day Korea. The study’s methodology combined historical research and performance analysis of new Pansori . The study indicates the current efforts by performers and the Korean Government (through the Cultural Property Preservation Law of 1962) to preserve Pansori have created three forms of Pansori : orthodox, touristic and experimental Pansori . Each of these three forms of Pansori has its own advantages and disadvantages in preserving and promoting Pansori to both local and international audiences.

Kim Jeong-Ha (2013) ” Korean primary school music education during Japanese colonial rule (1910-1945)” The aim of the study was to examine the impact of the primary school music education during the Japanese colonial role on Korean traditional performing arts. The study’s methodology combined historical research on music textbooks and education policy documents and interviews with elderly Koreans who attended primary schools during the colonial era. The study clearly identifies and outlines four educational policies between 1911 and 1943 enacted by the Japanese colonial masters had a significant impact on the decline of Korean traditional performing arts, especially Pansori .

Doobo Shim (2005) “ Hybridity and the rise of Korean popular culture in Asia”, in The aim of the study was to explore the current Korean popular culture and its effect on Korean traditional performing arts. The study adopts an ethnographic research method. The research methodology combines historical research and performance analysis of Korean popular (K-pop) music and artists, and films. The study clear indicates themes from Korean traditional performing arts such as Pansori

still form the content of some of today's successful Korean films. Exporting these films to neighbouring countries such as Vietnam contributes to improving foreign relations between Korea and Vietnam.

Yon-Ho Suh (1991) "The revolutionary operas and plays in North Korea", The study aimed to explore the development of Pansori in the 18th century through to the 20th century. The study methodology utilized historical research. The study finds the Confucian culture was prejudiced against trade, thereby preventing Korean communities from accumulating wealth to form a class of prosperous merchants. In China and Japan, merchants were the main audience and drivers behind performances in theatres. Japanese colonization of Korea opened up Korea to foreign cultures and markets influencing the growth of mercantile economy and the emergence of theaters. Theaters were associated with the development of dramatic art forms and passive audience consumption of art forms.

Je-Ho Yoo (2007) "Local characteristics of Pansori and means of its globalization: focusing on linguistic and cultural communicability", The study aimed to determine whether translation of the five specialized fields of Pansori into foreign language could be a means to promote and globalize Pansori. The study methodology was a comparison of the author's own performances of Pansori in Korean original version and in translated French version. The study indicates that translation attracts foreign audiences and creates an international awareness of Pansori but loses the original musical, poetic, and narrative contents of Pansori.

Hongmei Li (2008) "History and current civilization of the Chaoxian ethnic group " Pansori " art generation variation and direction" The article introduces the origin, artistic style, genre and type of the name of the Chaoxian ethnic group " Pansori ". This article makes a detailed discussion of the origin of the origin of " Pansori " on the Chaoxian ethnic group Peninsula: "the origin of Bian tone", "the origin of Wu song", "the origin of the drama", "the origin of mass entertainment" and so on. Either kind of origin is not separated from the "witch song" and "wizard family". In the article, the schools and types of " Pansori ", "trinity artistic style" and " Pansori " are also discussed in detail. In the fifth part of the article, the " Pansori " in history and current civilization is briefly divided into five historical periods and elaborated.

LiJing (2008) "Traditional Inheritance and Changing Morphology of Chinese Chaoxian ethnic group Music", The main purpose of the article is to describe the traditional inheritance of Chinese Chaoxian ethnic group music and the changes of Chinese Chaoxian ethnic group traditional music under the influence and impact of multi-culture. In this paper, the Chinese Chaoxian ethnic group music reference, inheritance and development of Chaoxian ethnic group Peninsula music are discussed in detail. In different time and space dimensions, the development of any art form will have different trends and directions. Therefore, we should make more clear the dual character of Chinese Chaoxian ethnic group music, and even the compound musical cultural characteristics with more character components. In this regard, with the intensification of cultural "globalization", cultures all over the world will be fiercely impacted, resulting in cultural acceptance and even cultural variation. This is the trend of cultural development and conforms to the trend of historical development.

Hongmei Li (2008) "Study on the Composition of Chaoxian ethnic group Pansori" This paper mainly studies the composition of Pansori from the aspects of Pansori's vocalization, intonation and its "long and short" rhythm. In this article, the author focuses on the unique sound method of Pansori music.

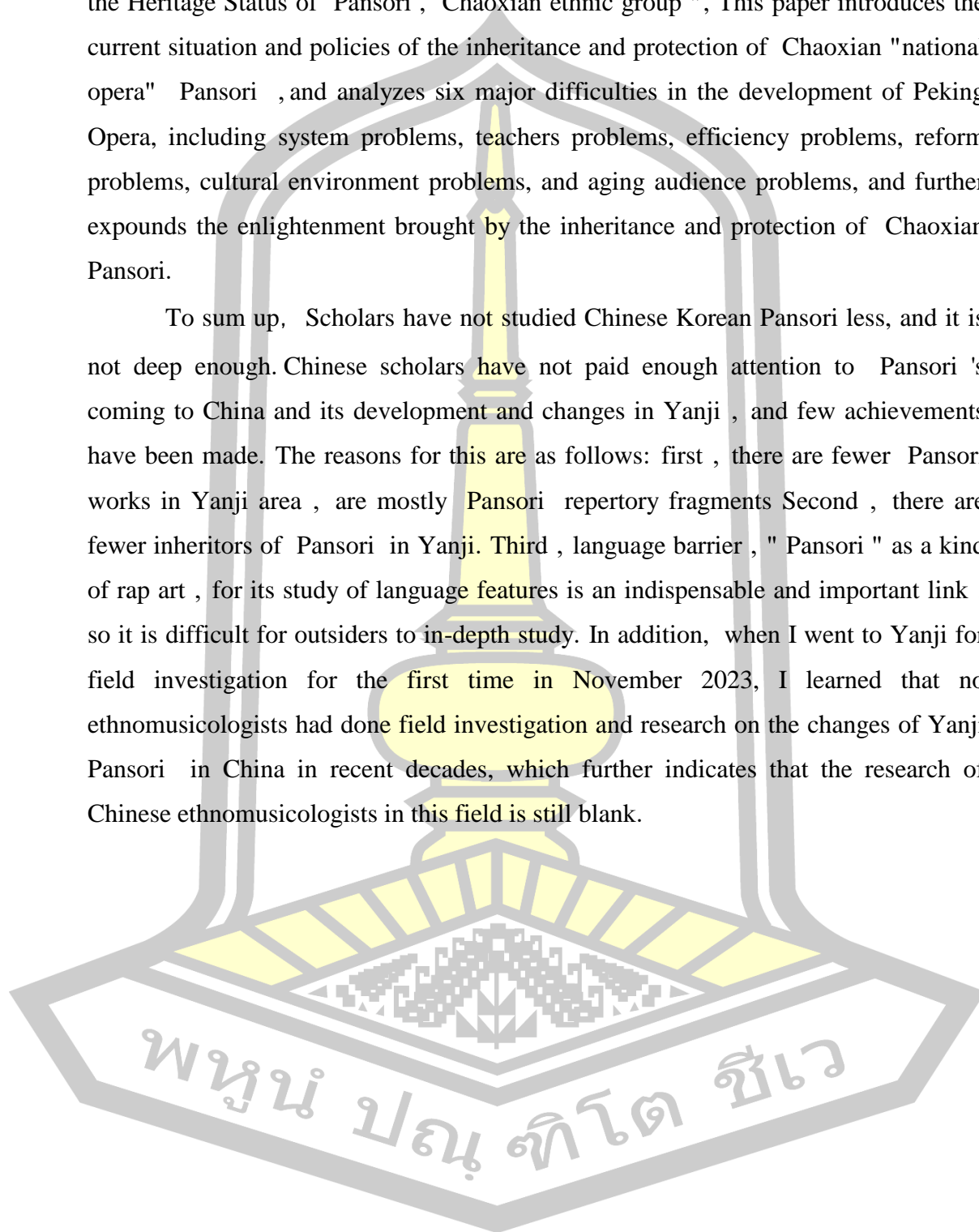
Kim Jung-ko (2006) "A Study of Chaoxian ethnic group " Singing and Talking "- Centered on" singing and Talking "in Yanji Area" introduces a new form of performance "singing and talking" based on Pansori singing and drama. , in which , is the origin and development of this music , provides great inspiration for the study of this paper , also provides a lot of references for the study of the development and change of Pansori .

Shuiyong Chi (2004) "A Comparative Study of Chinese Suzhou Tanzi and Chaoxian ethnic group Pansori ", made a comparative study of the contents, literary forms and performance characteristics of the Chaoxian ethnic group Peninsula Pansori and Suzhou Tanzi from the perspective of literature, in which a relatively detailed introduction of Korean Pansori is of reference value for the study of this paper.

Xizhe Nan (2007) "The Present and Future of Pansori Creation" is an introduction to the history and changes of Pansori creation and some personal opinions of the author.

Hongmei Li(2007) "On the Protection and Development of Peking Opera from the Heritage Status of Pansori , Chaoxian ethnic group ", This paper introduces the current situation and policies of the inheritance and protection of Chaoxian "national opera" Pansori , and analyzes six major difficulties in the development of Peking Opera, including system problems, teachers problems, efficiency problems, reform problems, cultural environment problems, and aging audience problems, and further expounds the enlightenment brought by the inheritance and protection of Chaoxian Pansori.

To sum up, Scholars have not studied Chinese Korean Pansori less, and it is not deep enough. Chinese scholars have not paid enough attention to Pansori 's coming to China and its development and changes in Yanji , and few achievements have been made. The reasons for this are as follows: first , there are fewer Pansori works in Yanji area , are mostly Pansori repertory fragments Second , there are fewer inheritors of Pansori in Yanji. Third , language barrier , " Pansori " as a kind of rap art , for its study of language features is an indispensable and important link , so it is difficult for outsiders to in-depth study. In addition, when I went to Yanji for field investigation for the first time in November 2023, I learned that no ethnomusicologists had done field investigation and research on the changes of Yanji Pansori in China in recent decades, which further indicates that the research of Chinese ethnomusicologists in this field is still blank.



CHAPTER III

RESEARCH METHODS

This chapter describes the research methodology used in the study, including details of the subjects, and the process of designing the questionnaires and interviews.

3.1 Research Scope

3.1.1 Scope of Content

3.1.2 Scope of Research Site

3.1.3 Scope of Time

3.2 Research process

3.2.1 Methodology

3.2.2 Key(Jo) Information Providers

3.2.3 Research tools

3.2.4 Data Collection

3.2.5 Data Management

3.2.6 Data Analysis

3.2.7 Data Presentation

3.1 Research Scope

3.1.1 Scope of content

This part includes the current status of Pansori of Chaoxian ethnic group in Yanji, Jilin, the performance of Pansori Chaoxian ethnic group in Yanji, and the transmission analysis of Pansori of the Chaoxian ethnic group in Yanji.

3.1.2 Scope of Research Site

Yanji area is the largest gathering place of Chaoxian ethnic group people in China, and Han and Chaoxian ethnic people are the most important ethnic groups in Yanji area. Yanji City is the capital of Yanji area, where there is a very famous Chaoxian ethnic group song and dance troupe - Yanji Song and Dance Troupe, from which many famous Chaoxian ethnic group singers, dancers and composers in China have come out. It can be said that Yanji Song and Dance Troupe is the cradle of Chaoxian ethnic group musicians. In the Yanji of Chaoxian ethnic group people's

various activities, parks, the foot of the mountain can be seen everywhere singing and dancing people, it can be said that Yanji is the main position of Chaoxian ethnic group music development.

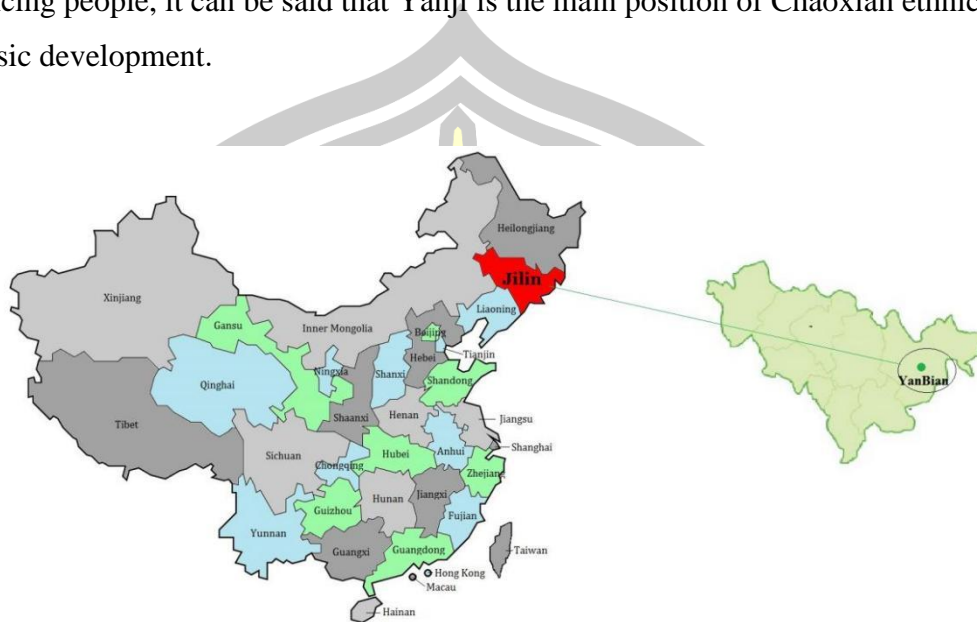


Figure 5. Map of Yanji City, Jilin Province, China

Source: <https://chinafolio.com/provinces/jilin-province/>

3.1.3 Scope of Time

Nov.2022 to Nov. 2023

3.2 Research Process

3.2.1 Methodology

3.2.1.1 Fieldwork method

This dissertation mainly adopts the method of field investigation.

Participate in the life of the local Chaoxian people in Yanji city, experience the daily life and ideological realm of the Chaoxian people in Yanji city within a strictly defined space and time, and record the life of the Chaoxian people in Yanji city and the singing culture of the Chaoxian people. Feel the Pansori culture of the Chaoxian people in Yanji city to show how different cultures meet the common basic needs of people and how society is formed.

3.2.1.2 Literature analysis method

This dissertation mainly adopts the method of literature analysis, and collects and summarizes the books, documents, periodicals, videos, pictures, etc. of Pansori of the Chaoxian ethnic group in Yanji city. Carefully comparing each type of data, summarizing the existing data and interviewing insiders, analyzing the current status and transmission of Pansori of the Chaoxian ethnic group in Yanji city, and then proceeding to the next step of research.

3.2.2 Key(Jo) Informant Providers

3.2.2.1 The criteria for selecting Key(Jo) informant persons are:

- 1) Provincial-level intangible cultural heritage transmitters announced by the Jilin Provincial Department of Culture or municipal-level intangible cultural heritage transmitters announced by the People's Government of Yanji City
- 2) An excellent performer of Pansori of the Chaoxian ethnic group
- 3) They all shoulder the mission of transmission the Pansori of the Pansori of the Chaoxian ethnic group in Yanji city
- 4) Made outstanding contributions to Pansori of the Chaoxian ethnic group in Yanji city
- 5) An important core member of the local Pansori of the Chaoxian ethnic group competition.

3.2.2.2 The criteria for selecting casual informant persons are:

A. Adults:

- 1) They are all adults over the age of 30
- 2) They were all members of the audience who had heard Pansori sing
- 3) They are familiar with the characteristics of Pansori

B. Children

The audience is randomly selected, and there is no limit to whether or not they have heard Pansori

3.2.2.3 The criteria for selecting general informant persons are:

- 1) They have been doing the work of transmission the Pansori of the Chaoxian ethnic in Yanji city.
- 2) They have been helping the rise of Chaoxian culture in Yanji city.

3) They performed singing performances on the Pansori of the Chaoxian ethnic in Yanji city.

The researcher interviewed two Key(Jo) informants, both of whom are provincial-level intangible cultural transmitters of Pansori of the Chaoxian ethnic group and are very respected singers. The researcher chose these two teachers as my Key(Jo) informant providers because they themselves are the provincial-level musicians of Pansori of the Chaoxian ethnic group in Yanji city, which will help the follow-up research of this dissertation. Follow-up research on the number of Pansori of the Chaoxian ethnic group, the current status of transmitters, and the impact of modern society on Pansori of the Chaoxian ethnic group in Yanji city.

The researcher also randomly interviewed 3 adults who had heard of Pansori and 3 children, and accumulate written and oral information on the development of Pansori of the Chaoxian ethnic group in Yanji city, as well as the melody and tone, rhythm, beat, interpretation form, and lyrics form of Pansori of the Chaoxian ethnic group in Yanji city.

At the same time, the researchers also interviewed 3 general informants of Chaoxian singers. Through interviews with them, we can understand the preservation of the existing culture of the Pansori of the Chaoxian ethnic group in Yanji city and the transmission of the Pansori of the Chaoxian ethnic group in Yanji city in the future.

3.2.2.4 According to the above criteria, the 2 Key(Jo) informants selected by the researcher are Xinzi Jiang and Liling Cui.

1) Xinzi Jiang



Figure 6. Key(Jo) Informant : Xinzi Jiang

Source: Wanglulu, (2023)

Xinzi Jiang, female, Chaoxian people, born in 1941, Educator, professor, Pansori was included in the third batch of national intangible cultural heritage list in 2011, and is the successor of Pansori, a representative project of national intangible cultural heritage.

2) Liling Cui

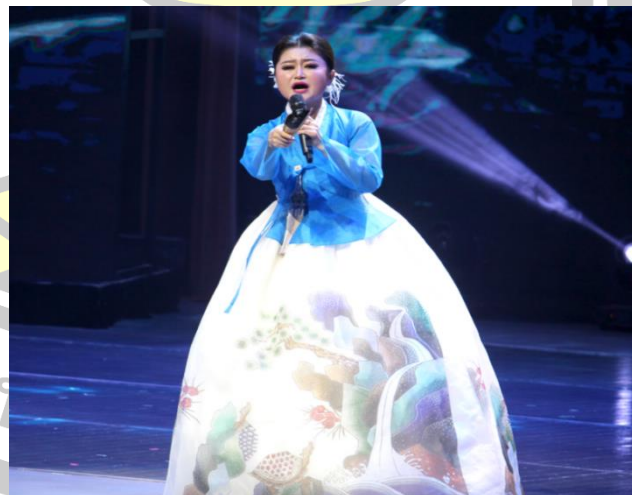


Figure 7. Key(Jo) Informant : Liling Cui

Source: Wang lulu (2023)

Lilin Cui, female, Chaoxian people, born in 1982, Yanji Song and Dance Troupe actor, Pansori was included in the third batch of national intangible cultural heritage list in 2011, is the provincial intangible cultural heritage representative project Pansoli inheritor.

3.2.3 Research Tools

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

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

- 1) Create a questionnaire for Key(Jo) insiders
 - 2) A temporary informant questionnaire is also required
 - 3) Create a general informant questionnaire
 - 4) Then submit the file to my tutor for review
 - 5) Then hand it over to the Key(Jo) informant to see if the file is comprehensive
 - 6) Revise the questionnaire and make up for deficiencies
 - 7) Take my questionnaire to an expert for review
 - 8) Continue to revise the questionnaire
- Finally, this file is used for research tools

3.2.4 Data Collection

Through communication and interviews with Key(Jo) informants, it is found that Yanji Pansori 's current work is very rich. Therefore, according to the suggestions of the main informants and scholars, as well as the consideration of the high degree of popularity, two traditional Pansori, two created Pansori and two New form Pansori are selected as examples for analysis. At the same time, through music analysis, the forms of Yanji Pansori in different periods are further compared for further study.

In terms of data collection, researchers use music research in historical and cultural contexts, field investigations, literature analysis and comparison methods to collect data. Researchers collect databased on the objectives of the study.

The first is the data collection of the historical development of Yanji Pansori . First, the researchers collected the original text by literature review Present information, extract literature information about the historical development of Yanji Pansori , and then interview Key(Jo) informants, collect Oral information about the development history of Yanji Pansori . Organize literature and field data collection, compile data analyze.

The second is the data collection of Yanji Pansori music characteristics. First, the researchers adopted the method of literature review, collected the original literature data, and accumulated a certain amount of literature. At the sametime, the researchers interviewed Key(Jo) informants, recorded the Yanji Pansori performance video and audio recordings, accumulated video, audio data for data analysis.

The third is the transmission and protection of data collection in the extension pan Pansori . First, the researchers collected literature by means of literature review, and then interviewed Key(Jo) informants, temporary informants and general informants to collect oral information about the transmission and protection of Yanji Pansori . Prepare data analysis.

3.2.5 Data Management

The researcher collated the data collected from the Chaoxian people. Video and audio materials can be scored by Sibelius, which is convenient for subsequent music analysis. Interview data researchers collate the words and keep them in the form of words. Tables are used in the questionnaire to generate statistics.

Managing data is the process of efficiently collecting, storing, processing and applying data. The basic purpose of managing data is to extract valuable and meaningful data from a large amount of unclassified and messy data.

From my fieldwork on the Pansori of the Chaoxian ethnic group in Yanjicity, I will categorize and manage the locally collected recordings, videos, pictures, etc. in folders. Books are classified and managed according to history, current status, music elements, music characteristics, and transmission. In a large amount of information, it is classified according to different information such as time, music theme, humanistic aesthetics, etc., to help follow-up analysis.

3.2.6 Data Analysis

The data I analyzed started with three objectives In the first research objective, I used a descriptive narrative approach based on literature and oral literature data, obtained information through literature surveys, and fully grasped the research question. And pay attention to the current status of Pansori of the Chaoxian ethnic group in Yanji city refers to the current status of Pansori of the Chaoxian ethnic group , the current status of musicians, the current status of Pansori of the Chaoxian ethnic group performance environment.

In the second research objective, for the analysis of the musical characteristics of the Pansori of the Chaoxian ethnic group in Yanji city, the researchers used Western music analysis methods and traditional Chinese music analysis methods for data analysis. Researchers should first make notation, and then analyze the melody and vocal form of the score data to prepare for the subsequent paper writing.

The third research objective, On the basis of literature review and field investigation on the transmission of Pansori of the Chaoxian ethnic group in Yanji city, the researchers plan to use the method of field investigation for data analysis. Analyze and summarize relevant field survey data through data collection and management. At the same time, discuss the conclusions of the analysis with Key(Jo) informants, casual informants, and general informants. A method that is more suitable for the transmission of the Pansori of the Chaoxian ethnic group in Yanji city, China is proposed.

3.2.7 Data Presenting

- 1) Chapter I Introduction
- 2) Chapter II Literature review
- 3) Chapter III Research methods
- 4) Chapter IV The current status Pansori of Chaoxian ethnic group inYanji
- 5) Chapter V The Pansori performance of Chaoxian ethnic group in Yanji
- 6) Chapter VI The guideline to transmission the Pansori of Chaoxian ethnic group in Yanji
- 7) Chapter VII Conclusion Discussion and Suggestions

CHAPTER IV

The current status of Pansori of the Chaoxian ethnic group in Yanji city

In this chapter, I analyze the current status of Pansori of the Chaoxian ethnic group in Yanji city based on references and field work results, current status it refers to current status of Pansori in Chaoxian ethnic group include: status of Music, status of songs, status of musicians and status of functions in social.

4.1 Status of music and songs

4.2 Status of musicians

4.3 Status of functions in social

4.4 Summary

4.1 Status of Music and Songs

In history, collection and arrangement of Pansori of the Chaoxian ethnic group in Yanji city. According to reference documents and field work, researchers have conducted a comprehensive investigation and research on Pansori of the Chaoxian ethnic group in Yanji city and Yanji city Chaoxian singing culture for more than 70 years, and there have been three relatively large-scale collections and arrangements in history.

1) The first collection and arrangement (1955-1965)

Since the founding of the People's Republic of China, the music activities of the Korean ethnic group in Yanji have been gradually paid attention to. In 1952, musicians such as Jin Shengmin, Gao Zixing, Zheng Jinyu, and Li Huangxun, who are members of the Yanbian Song and Dance Troupe, began to explore traditional music including Pansori music.

In 1956, according to the instructions of the central, provincial and state departments, the collection and arrangement of Pansori was carried out. The State Culture Department organized a symposium of folk artists, in which folk artists Zhao Zhongzhou sang "Red Cliff Song" and "Kong Ming Song", and Shen Yuhua sang part of "The Biography of Spring Fragrance" and "The Biography of Shen Qing". Through

the performances of folk artists, many works were recorded successively, such as: The Green Lantern, Prison Song, The Leadership of the Communist Party is Good, the opera Xingfu Biography, the opera Red Cliff Song, etc., in this period, the main collection of Yanji Pansori mainly stayed in a small range of audio collection, which mainly provided materials for the later research of Yanji Pansori. During this period, under the guidance of the Party's literary and artistic policy, excavating and inheriting the cultural heritage of ethnic folk music, excavating Pansori music materials and singers, inviting old artists to Yanbian Art School for inheritance, and training young singers to join art groups to perform Pansori singing were inseparable from national policies. It has strong characteristics of the planned economy era.



Figure 8. Piao Zhenlie Photos of Pansori

Source: Chinese quyi music integration, (1999)

2) The second collection and arrangement (1979-2000)

In March 1979, Yanbian Prefecture Culture Bureau and Broadcasting Bureau invited 14 folk artists and recorded more than 200 Pansori, including 14 related Pansori songs. In June 1989, Jeong Joon-gap recorded 16 Pansori sung by Park Jin-ryeol and compiled them into a song titled "Pansori Sung Opera in Namdo."

In June 1999, China ISBN Center, with the approval of the National Art and Science Planning Leading Group, jointly led by the Ministry of Culture, the State Ethnic Affairs Commission and the Chinese Musicians Association, published the Chinese Opera Integration - Jilin Volume in Chinese. Among them, 32

Chaoxianoperas are included. This paper introduces 9 pictures of Chaoxian singing opera, Musical Instruments and so on.

In March 2000, China ISBN Center, with the approval of the National Art and Science Planning Leading Group, co-led by the Ministry of Culture, the State Ethnic Affairs Commission and the Chinese Musicians Association, published in Chinese the "Chinese QuChaoxian Music Integration - Jilin Volume". Among them are 51 Chaoxian Pansori songs, 20 "singing and talking" songs, and 65 related photos. Jung Jin-woo, the creator of Pansori, and Jung Joon-gap, the collector of Pansori are introduced.

In this period, the collection and collation work has greatly improved in both quantity and quality, mainly staying in the collection and collation of audio and text, translating Chaoxian into Chinese and recording into volumes, mainly the ontological research of Pansori.



Figure 9. Lin mingyu Photos of Pansori

Source: Chinese quyi music integration, (1999)

3) The third collection and arrangement (2006-2012)

In 2006, Yanbian Pansori Institute was established, and five Pansori works were presented at the conference, "Dream of Kong Section Chief" edited by Kim Jung-kwon, sang by An Jilin, Li Dong-hoon, Xu Mi-yu, "Egg and Calf" edited by Kim Jung-kwon, sang by An Jilin, sang by Lu Ailan, "The Birthday of a Mountain Holder" edited by Huang Sang-bo, sang by Kim Feng-kwan, Sung by Zhang Honglian, "Advanced Election" by Kim Jung-Kwon, composed by An Jilin, sung by

An Li, "Old Woman's Proposal" by Kim Jung-Kwon, composed by Kim Bong, sung by Kim Meilan, Park Xiaoyan, etc. The establishment of Yanbian Pansori Institute and the first performance of Wubu creative Pansori is one of the important events in the history of Chaoxian culture after the founding of the People's Republic of Chaoxian ethnic group .



Figure 10. Chaoxian ethnic Traditional Music Theory Research Society established live photos

Source: Wang lulu, (2011)

Collection at present, Since then, there has been no large-scale collection of Pansori of the Chaoxian people in Yanji city, and 11 years have passed since 2024.

From the above basic research and collection, Pansori of the Chaoxian ethnic group in Yanji city have achieved very fruitful results. Among these Pansori songs of the Chaoxian ethnic group in Yanji city, they can be roughly divided into three types:

4.1.1 Tradition Pansori

4.1.2 Newly created Pansori

4.1.3 New form Pansori

4.1.1 Tradition Pansori

4.1.1.1 The contents of tradition Pansori

According to Song Wanzai's *Guanyuxi* (1810), The original twelve collections of traditional "Pansori" are: "Chunxiang Song", "Shen Qing Song", "Xingfu Song (Bailing Ling Ballad)", "Rabbit Turtle Song (Water Palace song)", "Chibi Song (Huarong Road)", "the bird beating Ling ballad", "Heng Ying Song", "Peiyao will beat Ling ballad", "Jiangling Plum Blossom beating ballad", "Shu Ying Empress Biography", "Yonggu Holding Beating Ling ballad". However, in Yanji City, China, there are only five works: "Spring Fragrance Song", "Shen Qing Song", "Water Palace Song", "Red Cliff Song" and "Xingfu Song". According to the author's field investigation, I learned that the "Shen Qing Song" currently performed in Yanji City is a concise version, the entire performance length is only more than an hour, the remaining 4 parts are not coherent, are some fragments.

These "Pansori" songs, which were spread from the Korean Peninsula to the Yanbian area, mainly focus on family relations, social ethics, folk love life, and social class conflicts on the Korean Peninsula at that time. The choice of subject matter is closely related to ordinary life, and such content is easy to arouse the emotional resonance of the public. Folk stories and folklore are the main expression content, and the lyrics are mainly sung in ancient Korean, supplemented by dialects and ancient Chinese words. These traditional songs are mainly about the dissatisfaction of the society at that time, the hatred of the dark phenomenon, and the criticism of the ruling class; Given this background, stories always end in a happy ending. From the description of the characters in the story, the good and evil are very clear, and the emphasis is on the personality of the characters, such a description may be too simple. Pansori's subject matter appears to be imagistic, idealized and full of legend.

At the beginning of the 20th century, "Pansori" had been introduced into the northeast of China, but it was really recorded in history and began to be systematically inherited, but it was also pushed to the 1950s. Two subsequent events had an important impact on the development of "Pansori" in China: First, in the "ethnic identification" work of the 1950s, the Korean ethnic group was the first to be identified, and then officially recognized as a national minority in China.

As "minority music", "Pansori" contains the dual cultural identity from the ethnic group and the country: on the one hand, it is inseparable from the blood

relationship with the whole Chaoxian ethnic group , making it the cultural identity of the ethnic group; On the other hand, after immigrating to China, Pansori's national identity is no longer any dynasty or any country on the Korean Peninsula, and before its title, there is a politically significant title "China". In our country's multi-cultural structure, the Chaoxian ethnic group is indeed a "minority", the public still lacks understanding of it, and "Pansori" as a non-mainstream culture, the degree of attention, attention, recognition is also naturally very low.

4.1.1.2 The performance form of tradition Pansori

The performance form of tradition Pansori in Yanji, The performance form of tradition Pansori in Yanji, the performance form of tradition Pansori in Yanji, the performance form of Pansori in Yanji, the performance form of Pansori in Yanji, the performance form of Pansori in Yanji, It is more similar to the body state when singing Bel Canto and Pansori.

Yanji traditional "Pansori" singers show a standing posture in the performance. This is the Yanji style of "Pansori singing body posture, at this time, all the body cavity and vocal organs, there is no pressure, the breath can flow smoothly, it can be said that this is the most conducive to the singer singing posture.

During the performance, the Yanji traditional "Pansori" singer holds a fan in his right hand, and sometimes holds a handkerchief in his left hand, and sometimes he is empty. Both hands coordinate the performance, which is sometimes accompanied by the steady movement of the body and sometimes by the rhythm of the whole body according to the specific story plot.

4.1.1.3 The features of tradition Pansori

- 1). Languages used: Chaoxian
- 2). Play the role: One person has many roles
- 3). Accompaniment: Zhang drum
- 4). Performance: The movement is simple and the range is small
- 5). History of the transmission of tradition Pansori : handed down from generation to generation, orally sung. Generally, it is to keep the general idea

6). Structure: Before the performance of Yanbian "Pansori", it is usually started with the warm-up song of "tan ga", which has a very simple melody and strong fragment. Multisegment linkage form.

7). Costume props: simple props and background, wearing traditional costumes, holding fans.



Figure 11. tradition Pansori

Source: Wanglulu, (2023)

4.1.1.4 The role of tradition Pansori

Traditional Pansori singing was originally a restaurant, hotel, festival, birthday ceremony and other occasions for self-entertainment. With the development of The Times, the use of stage equipment has changed the traditional "Pansori" performance venue, and Pansori in life is basically invisible, and Pansori is gradually moving to the stage.

4.1.2 Newly created Pansori

4.1.2.1 The contents of Newly created Pansori

The performance form of tradition Pansori in Yanji, The performance form of tradition Pansori in Yanji, the performance form of tradition Pansori in Yanji, the performance form of Pansori in Yanji, the performance form of Pansori in Yanji, the performance form of Pansori in Yanji, the performance form of Pansori in Yanji, It is more similar to the body state when singing Bel Canto and Pansori.

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4.1.2.2 The performance form of Newly created Pansori

Yanji Pansori has been widely spread in the Chaoxian gathering area, in the process, it absorbs various excellent characteristics of many different kinds of music, and integrates some Chaoxian traditional songs. One of the more representative ones is that folk singers constantly improve and innovate the singing style with a strong local flavor in the continuous singing process, and gradually form a certain standard of writing form, which makes the expression of music more diversified, music more flexible image, singing process more colorful, and performance style unique.

The singer of the newly created Pansori's performance is still playing many roles. However, in the accompaniment, drum, cahra, cave flute and so on were gradually added for accompaniment; Unlike traditional Pansori, which only has drum accompaniment, there is no interaction with the accompanying drummer. In the creation of music, various forms of music merge and absorb each other, and the new works give full play to the artistic characteristics of the traditional Pansori as the basis, and sublimate the development of Chinese Chaoxian ethnic group Pansori art to a new origin with the voice of The Times.

4.1.2.3 The features of "Newly created Pansori "

- 1) Languages used: Chaoxian
- 2) Play the role: One person has many roles
- 3) Accompaniment: Zhang Drum, sori drum, Gayageum, Dongxiao
- 4) Performance: The movement is simple and the range is small

5) History of the transmission of "Newly created Pansori" : The use of staff and simplified notation notation and singing, fixed lyrics and music.

6) Structure: The new repertoire is refined and short compared with the traditional "Pansori" both in terms of performance time and length, and consists of several small paragraphs of singles.

7) Venue: Props, costumes and backgrounds fit the plot.



Figure 12. Newly created Pansori

Source: Wanglulu, (2023)

4.1.2.4 The role of “Newly created Pansori ”

The stages of newly created Pansori were initially on formal stages, and gradually expanded to radio and television broadcasts, as well as singing in chamber halls, "Newly created Pansori," gradually becoming the art of singing by professional singers.

1.3 New form Pansori

With the development of The Times, the demand for diversification of performance forms increased, which directly promoted the dramatic change of the script. In order to meet the needs of the development of literature and art at that time, after many efforts and exploration, new types of QuChaoxian opera emerged one after another, and a new form of Yanji "Pansori" appeared, Yanbian singing and talking and singing opera.

4.1.3.1 The contents of “New form Pansori ”

"New form Pansori" -- singing and talking

Yanbian Singing and Talking is based on Yanji City's "Pansori" in the 1970s, integrating the art forms of other nationalities, collecting the strengths of hundreds of schools, and finally creating musical forms. "Yanbian singing talk" is performed by many people, mainly to say, to sing as an auxiliary actor in the narrative plot at any time into a variety of characters, through the white and white way to describe the character, singing part focuses on the expression of emotions, performers and accompanists sometimes dialogue, and sometimes sing and perform each other lively.

4.1.3.2 The performance form of “New form Pansori ”

"New form Pansori" -- Yanbian singing and talking performance form:

The combination of rap is one of the important singing methods of "singing and talking", and this singing method occupies an important position. "Singing and talking" has the characteristics of close combination with the tone of language, and language plays an important role in music, and its music mainly has the function of narration and lyric function. The performance form of "singing and talking" is relatively singing-based, and there are also words. When telling the story plot and shaping the character image, the saying and singing are organically combined, there are saying and singing, the lead singer is auxiliary, the singer is auxiliary, half saying and half singing, like saying and singing, there are words in singing, the word is singing, and the singing is spoken colloquial, and the rhythm is very rich Yanbian Chaoxian local characteristics. The accompanying instruments of singing and talking have their own personalities and characteristics.

4.1.3.3 The features of “New form Pansori ”

"New form Pansori" -- singing and talking

- 1) Languages used: Chaoxian languages
- 2) Play the role: one person plays the role
- 3) Accompaniment: Kano, Haeqin, short Xiao, rod drum, round drum and peace drum.
- 4) Performance: Integration of Chinese Han opera action, action performance.
- 5) History of the transmission of "Newly form Pansori" : Use staff notation and singing, fixed lyrics and music.

6) Structure: The music structure is large, consisting of introduction, couplet and chorus.

7) Costumes and props: Costumes, props and backgrounds fit the plot.



Figure 13. New form Pansori

Source: Wanglulu, (2023)

4.1.3.4 The role of "New form Pansori "

Yanbian sings and talks:

There are many venues for Yanbian singing and talking performances, such as theaters, schools and performances in the countryside, but the formation of market economy makes the literary and artistic groups embark on the operation track of socialization and marketization. The situation in the past, when most performing groups were almost dependent on government grants for their survival, has been broken. Most professional performance groups are faced with challenges and opportunities for survival and development.

With the progress of the society, the fierce competition of various art forms and the changes of the people's ideological tastes and aesthetic needs, the Chinese Chaoxian "singing and talking" fell into a low point, there was a depression phenomenon, and it finally fell to the decline, and it has been ignored by people, and the subject and object have also been separated in aesthetic practice. "Singing Talk" has no professional composers and creative groups to deepen and ponder. Therefore, there is no professional staff to create large-scale "singing and talking" music.

4.1.4 Number of songs

At present, in a large number of literature studies and field work, the researchers found that in 2000, published by the China QuChaoxian Music Integration Editing Committee, "China QuChaoxian Music Integration • Jilin volume", there are more than 50 first pan Soli songs. According to the researchers' field investigation, the author recorded dozens of Pansori fragments in the banshu used by Xinzi Jiang, in the textbook of Namdo Pansori, and in the Pansori sheet music provided by Professor Nam Hee-chul. I collected Pansori of the Chaoxian people, the details are shown in Table 1、Table 2、Table 3 :

Table 1. The specific situation of the collection of Traditional Pansori of the Chaoxian people in Yanji city

Traditional Pansori	aria
Biography of Spring Fragrance	"Prostitute point Test" "Akagi Song" "Love Song" "Prison song" "Chunxiang Mei Famous" "Fang Zi Messenger" "Contemporary loyalty and filial piety" "If you dare not go" "Love Song" "Military slave Order" "Chunxiang mother came" "May Dragon Boat Festival" "Cowhang Zhi Nu" "This is your fault" "Refuse" "Moon Plum since the song"
Song of the Red Cliff	On the High Hall
Shen Qing Song	"My Daughter," "Hello, Ladies," "Shen Qing in the House," "Ha ha, I'm crazy "" Father, listen to me" "Prayer" "We are Nanjing Man" "Blind" "Re-see the light" "Dinner table" "Farewell song" "Shen Fengshi self-sigh song" "Aunt Peng De Image" "Shen Fengshi bath scene" "Shen Fengshi on the way to the Imperial City" "Spring rice bell" "Father and daughter meet" "Servant song" "Treat Father well"
Water Palace Song	"Water Palace Song" "Yingde Temple Back Yard" "Rabbit Portrait" "Gaogao Horizon" "Look at this place"

Xingfu Song	"Magnificent scenery of mountains and rivers" "Money beating" "Jiangnan Swallow came to find Xingfu" "Gourd seed beating" "gourd beating" "Young Yan farewell to the master" "Xingfu saw the scene" gourd beating "" Swallow spring"
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Table 2. The specific situation of the collection of Newly created Pansori of the Chaoxian people in Yanji city

Newly created Pansori	Composer and lyricist
A Scout's Hatred	The lyrics were written by Cui Jingyuan and the music was composed by Zheng Zhenyu
The Dream of Chief Kong	Kim Jeong-kwon composed An Jilin Qu
The Egg and the Calf	Kim Jeong-kwon composed An Jilin Qu
The Birthday of the Mountain Bearer	Huang Xiangbo composed Jin Fengguan song
Advanced Elections	Kim Jeong-kwon composed An Jilin Qu
The Old Woman Who Proposed	Kim Jeong-kwon composed An Jilin Qu
Changbai Mountain	The lyrics were written by Jeonjeong and composed by Kim Nam-ho

Table 3. The specific situation of the collection of Newly form Pansori of the Chaoxian people in Yanji city

Newly form Pansori	Composer and lyricist
The Bailing Order	Lyrics by Jin Changfeng and music by Jin Shengmin
Pig Amani	Lyrics by Cui Shoufeng, arranged by An Jilin, Jin Taiguo and Li Yinan
Chicken Banquet	Lyrics by Cui Shoufeng, arranged by An Jilin, Jin Taiguo and Li Yinan
The Heart of a Cook	Lyrics by Cui Shoufeng and arrangements by Jin Nanhao
The Red Seed	Lyrics by Lee Longyong and music by Lee Kyu-cheol
The Old Lady and the Saleswoman	Lyrics by Cui Shoufeng and music by An Jilin
Azalea Mountain	Lyrics by Cui Shoufeng and music by An Jilin
Happy Events	Lyrics by Cui Shoufeng and music by An Jilin

Conclusion

Judging from the survey results.

1) Traditional Pansori account for the main position of Pansori of the Chaoxian ethnic group in Yanji city, Five traditional Pansori have been found so far in Yanji, Jilin Province, China. Among them, only the Biography of Shen Qing has a coherent but not comprehensive story, and the remaining four works only have about 300 fragments.

2) There are 6 new Pansori works, which are preserved completely. After the traditional "Pansori" was introduced into the Yanbian area of China, on this basis, the Yanbian Chaoxian ethnic literary and art workers created some new songs reflecting the theme of real life, such as "The Anger of the cake Hammer" (also known as "The Story of a Scout"), "Changbai Mountain ginseng", "the gratitude of Lang Jun", "Yonggu's biography", "Tianchi Tour Song" and "The gunfire at the Execution Site".

The new "Pansori" repertoire in Yanbian is different from the traditional "Pansori" repertoire in terms of content, length and singing style.

3) The new form Pansori have 6 songs preserved completely. Based on the modern Peking Opera "Du Juan Mountain", "Du Juan Mountain" and "Xu Wenbiao Control Ye County" (arranged by Quanji and Jin Nanhao respectively), Cui Shoufeng and Li Longyong successively adapted and created new songs such as "Meeting a Hundred Chickens", "Red Seeds" and "Pig Amani", among which "Meeting a hundred Chickens" received high praise. Yanbian Song and Dance Troupe also created the "Yanbian singing and talking" "Beating the White Bone Essence". In the process of continuous development, Yanbian Chaoxian ethnic "singing and talking" has gradually been affirmed and accepted by various ethnic cultures, which makes Chaoxian culture get further development and inheritance.

4.1.5 Singing Features of Pansori of the Chaoxian ethnic group in Yanji city

Due to the special natural environment and humanistic environment in which the Chaoxian nationality lives in Yanji city, the cultural characteristics and functions of the singing culture will be different from those of other ethnic groups. There is also

mutual integration with other ethnic groups. On the basis of analyzing the particularity and compatibility of this culture, we will properly summarize and analyze the characteristics and functions of the singing culture of the Yanji city .

In the past, the status of Pansori of the Chaoxian people in Yanji city was very

high, and the degree of integration with the Chaoxian people in Yanji city was very high. The Pansori culture and its behavior played a vital role in the continuation of the life of the Chaoxian people and the maintenance of social structure. In the past, in addition to entertainment, the Pansori of the Chaoxian people in Yanji city were performed at restaurants, hotels, festivals, birthday celebrations and other occasions for self-entertainment. Later, it moved to the formal stage, and eventually expanded to school education, radio and television broadcasts, and singing in chamber music halls, which shows that Pansori sang in the Yanji City and gradually became a professional singer's singing art. The singing works, from

scattered few fragments, to later more and more fragments were sung by the singers, in this process gradually formed Pansori's singing characteristics in Yanbian area.

Most of the functions of today's Pansori of the Chaoxian ethnic group in Yanji city are mainly entertainment, aesthetics and transmission.

4.2 Status of musicians

4.2.1 Number of musicians

When the researchers consulted the literature and field work, they summarized the basic information of all transmitter of Pansori of the Chaoxian ethnic group in Yanji city. See Table 2:

Table 4. Personnel engaged in Pansori teaching and inheritance work in Yanji City

	Name	Sex	Age	From	Is it inheritor of intangible cultural heritage
1	Xinzi Jiang	Female	83	Yanji,Jilin	Yes
2	Cui Liling	Female	42	Yanji,Jilin	Yes
3	Bian Yinghua	Female	41	Yanji,Jilin	No
4	Piao Xiaoyan	Female	42	Yanji,Jilin	No
5	Jiang Hua	Male	42	Yanji,Jilin	No
6	Meiyu Xu	Female	40	Yanji,Jilin	Yes
7	Choi Lina	Female	38	Yanji,Jilin	No
8	Kim Sun Hee	Female	39	Yanji,Jilin	No
9	Xinghai Xuan	Female	37	Yanji,Jilin	No
10	Haiyan Jin	Female	43	Yanji,Jilin	No

From the table 2 it can be concluded that

1) There are 10 transmitters of Pansori of the Chaoxian ethnic group in Yanji city, including 1 men; and 9 women. There are relatively few male transmitters of Pansori of the Chaoxian ethnic group in Yanji city.

2) There are 1 Pansori of the Chaoxian people in Yanji city who are over 80 years old; 6 people are between 40-60; 3 people are under 40 years old.

Among them, the successors of Pansori of the Chaoxian ethnic group in Yanji city who are over 80 years old are very old, Most of the transmitters 40-60, only a small part of them account for people under the age of 40. It can be seen that the transmission of Pansori of the Chaoxian ethnic group in Yanji city, is facing severe challenges.

There is one national inheritor and one provincial inheritor of Pansori in Yanji City, China.

From the table 2 it can be concluded that :

1) There are 11 transmitters of Pansori of the Chaoxian ethnic group in Yanji city, including 1 men; and 10 women. There are relatively few male transmitters of Pansori of the Chaoxian ethnic group in Yanji city.

2) There are 1 Pansori of the Chaoxian people in Yanji city who are over 80 years old; 6 people are between 40-60; 3 people are under 40 years old.

Among them, the successors of Pansori of the Chaoxian ethnic group in Yanji city who are over 80 years old are very old, and only a small part of them account for

it. Most of the transmitters are people between 40 and 60 years old. The three youngest successors under the age of 40 are considered the youngest successors. It can be seen that the transmission of Pansori of the Chaoxian ethnic group in Yanji city, is facing severe challenges.

There is one national inheritor, one provincial inheritor and one Yanbian Prefecture inheritor of Pansori in Yanji City, China.

4.2.2 The performance of musicians

"Pansori" in Yanbian has gone through two stages: first, since its introduction to the 1950s, there is no related documentation, and according to the folk music work started in the 1950s on the discovery of immigrant artists, before that, there seems to be no trace of inheritance. However, because it cannot be ruled out that "inheritance activities exist, but they have been lost at that time", the author temporarily called this period of time the "folk natural inheritance" stage.

Secondly, the school professional inheritance stage. Since the 1950s, the inheritance of Pansori in Yanbian has been documented, which initially occurred in Yanbian Song and Dance Troupe, and in 1956, the troupe invited folk artists such as Park Jung-yeol, Shin Ok-hwa, and Zhao Chung-joo to guide Pansori. The following year, Yanbian Art School invited Park Jung-yeol, Shin Ok-hwa, Kim Moon-ja, and Lee Geum-deok to teach "Pansori" as teachers of national vocal music. Since then, "Pansori" has entered the stage of "college professional inheritance", and Yanbian Art School has become the only inheritance institution of "Pansori" in Yanbian. At the same time, the home of the teacher of the art school "Pansori" has become the only place for private inheritance. In addition, due to the weak influence of "Pansori" in China and even in Yanbian, there is no popular inheritance institution of "Pansori" in China at present.

After entering the college, "Pansori" has experienced three generations of inheritance, and in this process, the inheritance mode has been transformed:

The first generation of immigrant artists grew up in the "voucher" inheritance mode during the Japanese colonial period on the Korean Peninsula, and mastered a relatively diverse range of professional skills. However, similar to the learning status of the "Pansori" described in the first chapter, the artists have only mastered the main verses of "Pansori", and the learning of traditional singing has not reached a perfect level, which is confirmed by their music records left over. Nevertheless, they planted the seeds of "Pansori" on Chinese soil and made it take root. Artists pass on what they learn to the second generation of inheritors in the traditional one-to-one, word-of-mouth format.

The second generation is Yanbian native singers who grew up in Yanbian Art School. With the opening of the professional road, in the western music education system, the solfeggio and ear training make teachers and students question the pitch and intonation of "Pansori". The so-called scientific voice of Bel canto makes them doubt the traditional voice method of Pansori; Western professional music appreciation makes them

doubt the value of "Pansori". After the "Cultural Revolution", Jiang Xinzi, the second generation inheritor, returned to Yanbian Art School as the sole inheritor of "Pansori" in 1986. Since then, he has combined traditional "Pansori" with Western vocal music training methods, music techniques and teaching methods, and finally completed the transformation of "Pansori" inheritance mode.

At present, there are only three "Pansori" singers of the third generation who are mainly active on the stage of Yanbian and the whole country: the first one, Piao Xiaoyan (1985 -), stayed in Yanbian University after graduation as a national vocal music teacher, and still taught in the inheritance mode of the second generation successor Jiang Xinzi; Second, Byun Young-hwa (1983 -), who won a prize in the National original vocal Music Competition and became a professional actress of the Central Folk Song and Dance Troupe, is now spreading Chaoxian ethnic folk music culture throughout the country and even around the world. The third, Choi Li-ling (1983 -), studied with Xinzi Jiang in 2002, and has been studying with Yu An Su-sun and Song Soon-sub in Korea since 2003. In 2010, she returned from studying abroad and became a soloist of Yanbian Song and Dance Troupe. Therefore, from the third generation, Yanbian "Pansori" from the school to the social transmission.

4.2.3 Criteria for Condition as a Musician

In the past, the learning condition of Pansori was very difficult, and people's cognition of Pansori was not clear.

The author's interview with Xinzi Jiang is recorded as follows:

"Students studying Pansori are not paid attention to and the learning conditions are difficult. Gradually, I was left with the same students who studied with me at the same time, and at that time, I was often the first and best authentic presentation of Pansori. After graduating from the university, he studied with experts from North Korea for a year. Before 1966, "Before the cultural revolution" : Because of his outstanding talent, he was absorbed by Jilin Province Song and Dance Troupe and transferred to Changchun to work as a singer, and received a warm welcome, and "Pansori" was recognized, affirmed and welcomed. After 1966, the "Cultural Revolution" : folk teachers were classified as "devils and serpent gods" and were sent down to the printing factory to become printers. He returned to school in 1972. Back to school, at first, "Pansori" was not well regarded. Jiang Xinzi teacher does not give up, their own strong efforts.

In 1985, Yanbian Art School set up the "Pansori" major, which remained unpopular until 1992 when the report concert was held. After the first report of the concert in 1992, during this period, Yanbian was affected by North Korean Kim Il Cheng's "things of the old era do not want", "North Korea can not stand up, Yanbian can persist!" "Claims keep coming back and forth; As in North Korea, Pansori is suppressed, and many Pansori artists in North Korea are sent to the countryside; Pansori even if she went to the cultural center, and continue to train students well, and successfully held a concert in 1995. Since then, ushered in an epoch-making turning point.

At present, there are still Pansori singing majors in Yanbian University's music college, and there are also programs dedicated to teaching Pansori singing in Yanbian TV Station. Although the path of inheritance is bumpy, Pansori artists always insist on it and still continue.

The researcher has been studying in the School of Music of Yanbian University during his undergraduate and postgraduate studies, and the teaching experience of Jiang Xinzi is summarized as follows: Adhering to the purpose of the traditional "Pansori" to practice skills, students are required to lay a solid foundation, step by step, and even when practicing, they should give each sound life, that is, when the time is right, not rigid mechanical singing.

4.2.4 The transformation of the identity of "Pansori" singers

During the exploration of folk music in the 1950s and 1960s, Pansori artists such as Woo Ji-kang, Cho Chung-joo, Shin Ok-hwa, and Park Jung-yeol were discovered, awarded the title of folk singer, and performed and passed on as such. In 1957, Yanbian Art School (the predecessor of Yanbian University Art School) was established, and founded the professional class of national vocal music. In 1958, these folk artists were hired to train the successors of folk music. Since then, their identity has been added - "guest teachers", and the singers after graduation are no longer "folk artists". He became a "professional actor" in an art group.

However, unlike the status of "national music" promoted by "Pansori" in South Korea, its development in China is somewhat tortuous. During the "Cultural Revolution" from 1966 to 1976, "Pansori" became a "devil, ghost, serpent and god" that was criticized and attacked, so it disappeared from the public's vision for more than ten years, and almost disappeared until 1986, Jiang Xinzi, as the only "Pansori" inheritor, was invited

back to Yanbian Art School to teach. So that the "Pansori" tradition can continue. At this time, the identity of the "Pansori" singer is no longer an immigrant artist, but a "Pansori" professional professor born in Yanbian area. In recent years, with the promotion of the protection of intangible cultural heritage in China, "Pansori" was successfully applied for the third batch of national intangible cultural heritage in 2011 by Tieling City in Liaoning Province and Yanji Chaoxian ethnic Autonomous Prefecture in Jilin Province, and the performers and teachers of "Pansori" have become the "inheritors" recognized by the state. Receive financial support from the state. This change is closely related to the protection of minority music in our country and the Yanji Chaoxian ethnic people's identification and development of their own national culture.

The effect of intangible cultural heritage is not satisfactory in ensuring the inheritance and development of "Pansori". "Pansori" has become a marginal culture not only in China, but even within the ethnic group, with few inheritors, many performances criticized, and unsatisfactory employment situation. Students have changed careers after graduation, resulting in inheritance crisis, but there are still singers struggling to support in order to maintain the ethnic culture. Although it is difficult for Chinese students to find employment, the situation of "Pansori" is not optimistic compared with the general environment.

4.2.5 Earnings of musicians

In the past, those who could sing Pansori of the Chaoxian ethnic group in Yanji city would be invited to perform at the restaurants, hotels, festivals, birthday celebrations and other occasions for self-entertainment. and they would usually be given a certain amount of money as a reward. But musicians don't do this full-time, because they still have a lot of farm work to do at home, so it's just an extra income.

At present, after the functions of the Pansori of the Chaoxian people in Yanji city have been weakened, the number of times they are invited to perform has become less and less, and the income from singing has become less and less. Most of the musicians have done work related to the Pansori of the Chaoxian people in Yanji city. For example, Liling Cui went to work in Yanji city. Liling Cui went to work in Yanji City. Xiaoyan Piao works at Yanbian University Music College.

4.3 The status of functions in social

4.3.1 Changes in singing requirements

Pansori, when it was just introduced into China, adopted an oral teaching method without singing songs, requiring a deep, hoarse and sad voice, which can better show the pain and hardship of people in the bottom society.

At present, Pansori uses Western staff and allows students to use formal templates. In the new situation and environment of current New China, the society is stable, the people are no longer displaced and start to live and work in peace and contentment, the economy has developed, the culture has begun to flourish and develop rapidly, and the whole Chinese nation has ushered in a prosperous scene under such changes in national social conditions. "Pansori" presents the pain and despair of the people's country in the past, and also integrates the joy of suffering, the yearning for a good and happy life, and the nostalgia for the painful and difficult days in the past. Jiang Xinzi requested that the connotation of "Pansori" should be more full, and on the basis of inheriting the original national essence, it should conform to the development of The Times, give new life and vitality, better integrate into the national spirit, and make the national culture more full. The sound should also be removed from the original absolute dull, become more bright.

When Pansori teaches Pansori, it requires adding the resonance of the head cavity and even the whole body in addition to the mouth and chest of the original traditional Pansori. It is called "deep breathing high position mask singing". Smooth up and down without dead corners, relatively relaxed and tense singing muscle requirements.

4.3.2 Changes in performance environment

The history of Chaoxian ethnic immigration in China is divided into six stages over a period of 300 years from the late Ming and Qing dynasties in the 1620s to the 1940s. The introduction of Pansori began in the year after the third stage, when oral Pansori from Hamkyung and Pyongan provinces were introduced and naturally spread to northeastern China with immigrants from the southern part of the Korean Peninsula, including Gyeongsang, Jeolla, and Kyocera provinces.

In the 1920s, restaurants and hotels in Yanji, Jilin, Shenyang, Dalian, and Dandong, formerly known as Andong, Harbin, and Moyue-Yijiang, where geisha sang Pansori

segments, attracted large numbers of customers. At festivals, birthday celebrations, and weddings held between rural and urban areas where Chaoxian ethnic gather, people like to sing Pansori pieces to enhance the festive atmosphere. In 1928, Lee Choong-deok, Kim Kyung-mok, Wen Sung-san, and Ahn Jong-yeon started singing Pansori in areas where people gathered. In 1930, Pansori singers led by Lee Dong-bo, who was known as the famous traditional Pansori singers, toured Yanji, Longjing, Changchun and other places. Famous singers sing Pansori to comfort the impoverished Chaoxian people who audience, captivated by the singers, alternated between silence and tears.

In February 2006, the School of Arts of Yanbian University, Yanbian Musicians Association and Yanbian TV co-sponsored the "Jiang Xinzi Student Concert", in which Jiang Hua sang "Husband and Daughter Reunion" from "Shen Qing Biography", Bian Yinghua sang "Re-seeing Light" from "Shen Qing Biography", and Choi Lina sang "Prison Song". These six concerts made Pansori's performances in Yanbian area more systematically moved to the stage of colleges and TV stations. In 2006, Yanbian Pansori Institute was established to present five Pansori works at the conference.

From the above information, it can be seen that Pansori singing was initially used in restaurants, hotels, festivals, birthday celebrations and other occasions for self-entertainment, and then moved to the formal stage, and finally expanded to school education, radio and television broadcasts, and singing in indoor concert halls

4.3.3 The transformation of inheritance mode

On the one hand, professional inheritance in schools provides a guarantee for the stable inheritance and protection of "Pansori"; On the other hand, under the influence of the whole Western education system, the inheritance mode of "Pansori" and the concept of pronunciation have undergone a transformation. In the study of the inheritance mode, the author summarized nine basic elements in the inheritance process, which were confirmed by teacher Jiang Xinzi: first, true sound; Second, practice voice; Third, piano; Fourth, music (staff and simplified notation); Fifth, recording; Sixth, the mouth "speaks" the heart; Seventh, long drum; Eighth, raise; Ninth, musicality. Among them, most of the names with the meaning of western vocal music training reflect the changes of Yanbian's "Pansori" inheritance and performance.

In the process of inheriting "Pansori" in Yanbian, students listened to the recording of the first generation of inheritors before class, practiced with the staff or simplified score

recorded by the second generation inheritor Jiang Xinzi, sang with piano accompaniment and long drum accompaniment during class, etc. These reflect the dual pursuit of inheritance with Chaoxian ethnic music culture as the spiritual core, Western concepts and modern equipment as teaching tools - the combination of mainstream (Han culture) and non-mainstream (ethnic minorities). Inheritors also bluntly told the author that this is the product of Western educational background, but also the inevitable result of the political orientation that began with the "Cultural Revolution". Especially in today's fierce competition, change is an inevitable choice for "Pansori" to gain a place in mainstream culture or even their own national culture.

4.3.4 meaning of education

In the past, as one of the Chaoxian cultures in Yanji city, the Pansori of the Chaoxian people in Yanji city advocated the concepts of respecting the old and loving the young, love between husband and wife, harmony in the neighborhood, hard work and kindness, interdependence, and harmonious coexistence between man and nature.

At present, it has extensive educational significance in today's interpersonal and inter-ethnic exchanges. The Chaoxian people continue to transmission the fine tradition of hospitality and friendliness in modern society. It plays an important role in strengthening national unity and building a harmonious society (Nan xizhe, 2024: interviewed).

The content of Pansori's works has a certain educational effect. Shen Qing in "Shen Qing Biography" is a kind, simple and filial daughter, people call her "Shen Qing". Six or seven years old began to support the blind father, in order to help his father to return to the light, at the age of Nanjing merchants do sacrifice at sea, Shen Qing's action moved the Yuli Emperor, so that his father returned to life, let his father see the light, meet his father again; In the Biography of Water Palace, the rabbit is witty and brave. He is fearless in the face of a strong enemy and escapes from the tiger with his wisdom and is reborn. In the Biography of Xingfu, Xingfu is a kind, honest and honest man, without resentment or dissatisfaction, and eventually leads a happy and rich life because of his virtues. Chunxiang and Li Menglong's loyalty to love in the Biography of Chunxiang. These are the traditional virtues we should learn. "Pansori" works have a high artistic value in literature, and these works are commonly told to children, such as the story of the filial daughter, the story of the martyr, and the story of the rabbit. When I was a child, I have seen Shen Qing's movies,

read rabbit's picture book and Chunxiang Li Meng's picture book, especially Shen Qing's story is the most touching and most educational.

4.4 Summary

The number of Pansori of the Chaoxian nationality in Yanji city is being slowly collected by scholars.

Traditional Pansori account for the main position of Pansori of the Chaoxian ethnic group in Yanji city, There are five traditional Pansori found in Yanji, Jilin Province, China, so far. Among them, only the Biography of Shen Qing has a coherent but not comprehensive story, and the remaining four works only have fragments. New creation Pansori has part, preserved intact, new form Pansori have 6 songs preserved intact.

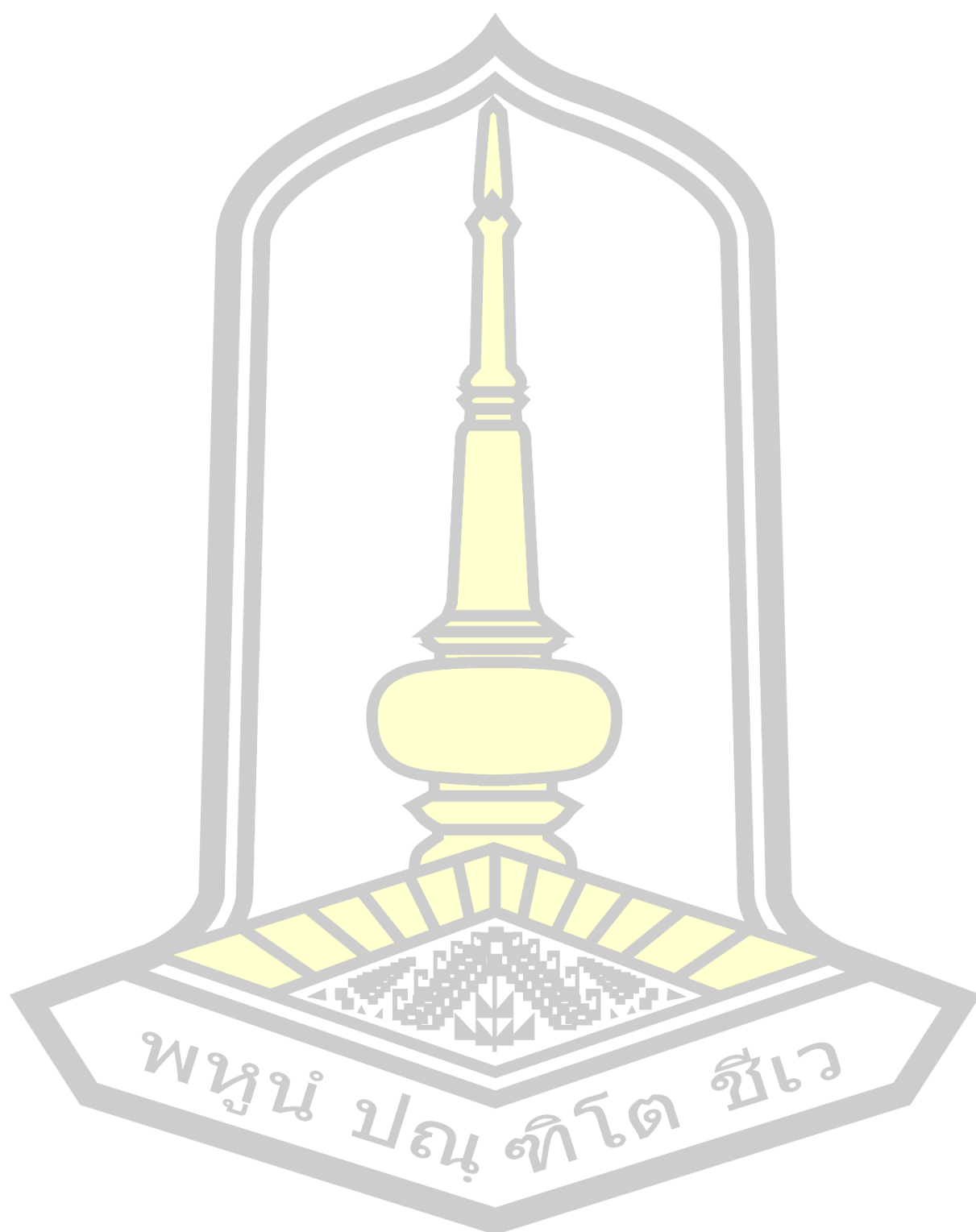
As "minority music" in China, "Pansori" can still be preserved in Yanbian area, the fundamental reason is that it is constantly changing, so as to suit the aesthetic taste of Yanbian area people. Performance venue: from street market to stage theater; Inheritance: from folk oral instruction to professional mentoring, and then to the protection of intangible cultural heritage; From the initial introduction to the roots of the ground, from the accompaniment instrument only one janggu to the addition of national instruments such as Gayageum and haegeum, from the husky dim to the bright sound characteristics, from the obscure Chaoxian ancient language to the easy to understand Chaoxian language, and even into the Chinese. Second; Initially introduced into Yanbian area, "Pansori" gradually adapted to the audience's attitude of no longer taking the initiative to participate in the performance, but only gave corresponding encouragement in the fixed decoration, which was consistent with the characteristics of Chinese opera art audiences. The traditional "trinity" form of performance has been broken, but it has not disappeared completely, but the degree of audience participation and function (function) have changed. Finally; The development of "Pansori" in Yanbian area is a difficult process. Artists and literary and art workers of all generations have overcome all kinds of difficulties and added to the local literature and art. The cultural department of Yanbian Chaoxian Autonomous Prefecture has strengthened the protection of "Pansori" and paid attention to the cultivation of "Pansori" inheritors in Yanbian, which has enabled the spread of this art form and the flower of folk music to flourish in people's hearts. On the basis of Yanbian "Pansori", the art forms such as singing and talking and new singing opera are derived from "Pansori" and have something in common. The process of cultural thixology is to seek common ground

on the basis of differences. Nowadays, Yanbian "Pansori" is still in the process of changing in some aspects, only in this way can Yanbian "Pansori" be better inherited and better reflect its own charm. Chinese Chaoxian culture has a dual character, both the characteristics of Chaoxian culture, and the characteristics of Chinese culture, the Chaoxian cultural characteristics in the Chinese cultural characteristics. And the Chaoxian music has dual or even more character of the compound musical cultural characteristics.

On the whole, most of the transmitters of the Pansori of the Chaoxian ethnic group in Yanji city are women. These transmitters who were born and raised here have become a representative part of the local life of the Chaoxian people from childhood to adulthood. The transmission of different ages People gather together, communicate with each other, and learn from each other. From those confident and happy faces, we can see that what singing brings them is no longer the satisfaction of the small circle around them, but also the promotion of their own national culture and even The pride of having contributed to the tourism development of this nation and this region. Perhaps, this is another effective way for national culture to have lasting vitality. See table 5.

Table 5. Shows a summary of Works, musicians, and functions in social.

	In the past	In the present
Works	Five incomplete traditional Pansori works	Added dozens of new creation and new forms of work
Musicians	Performance at the ceremony, Learn to Pansori with “Kou Chuan Xin Shou” , sing in the Towns and villages	Performance at concert halls and theatres, teaching, using piano and sheet music modes, sing in the Towns
Functions in social.	Important form of entertainment, It is a symbol of the harmonious way of life of the Korean people	Added stage performance environment, the function has been reduced a lot, People not only rely on Pansori for entertainment



CHAPTER V

The characteristic of music selected of the Pansori

This chapter analyze three types of representative works of Pansori of the Chaoxian ethnic group in Yanji city. The musical characteristics of Pansori of the Chaoxian ethnic group , mainly Pansori of the Chaoxian ethnic group in Yanji city refers to the Melody, Rhythm, Modal scale, Vocal music technique. These Pansori are all highly sung in the local area. They are collected systematically by professional researchers. By studying the melody, rhythm, modal scale, vocal music technique of Pansori of the Chaoxian ethnic group in Yanji city, we can better understand the Chaoxian ethnic group in Yanji city. Later researchers provided some reference materials for the musical characteristics of Pansori.

The Pansori of the Chaoxian ethnic group in Yanji city are deeply rooted in the people of the Chaoxian people in Yanji city. They are the direct product of the culture of the Chaoxian people in Yanji city. They are an important carrier for the Chaoxian people to record the national history and culture. Customs, religious beliefs and other traditional cultural materials have extremely high value in folk literature; their musical expressions are also rich and diverse, with strong regional and ethnic characteristics. This chapter focuses on the Melody, Rhythm, Modal scale, Vocal music technique and so on.

I collected a total of 23 Pansori of the Chaoxian ethnic group in Yanji city, but only selected 6 songs in total to analyze the musical characteristics. Among them are 2 “Tradition Pansori”, 2 “Newly created Pansori”, 2 “New form Pansori”.

These songs were collected by researchers in the field. Select local transmitters and outstanding singers for recording. On the one hand, these songs are household names in the local area. On the other hand, these songs are representative works of their respective authors. Through the study of melody characteristics, we can understand the musical characteristics of Pansori of the Chaoxian ethnic group in Yanji city. Three types of songs analyzed next.

5.1 Introduction to Chinese music theories

5.2 Analyze Three Types of Pansori

5.2.1 Analysis of “Tradition Pansori”

5.2.2 Analysis of “Newly created Pansori”

5.2.3 Analysis of “New form Pansori”

5.1 Introduction to Chinese music theories

5.1.1 Yanji“Pansori”Singing Key(Jo)

The "Key(Jo)" of music in Pansori in Yanji City, China is also called "Singing Key(Jo)"; It mainly reflects the melody of music, dynamic performance of music and so on. The correct intonation and flexible use can make the singer and performer have a good expression; Also can play more incisively and vividly; It also allows listeners to express their inner emotions while fully integrating into the music, so that the audience is immersive. The Key(Jo) of Yanji's "Pansori" is different from the Key(Jo) (Key(Jo)) in the traditional sense, and the use of Yanji's "Pansori" Key(Jo) is mainly based on the mood expressed in the piece. the traditional Chinese pentatonic scale (the five tones of Gong, Shang, Jue, Zhi and Yu,) is used.

"Tune" is the root of music, the unique soul of music, and one of the foundations of music composition. Yanji "Pansori" is mainly divided into three types of tones: Yujo, Pyongjo, and Kyemyonjo.

1. Yujo

Yujo's main characteristic is a powerful, exciting, exciting rhythm, when the use of this singing tone will feel a sense of vicissitudes of masculinity. Yujo has a distinctive personality. In the performance, she can clearly highlight the emotions expressed by the characters, whether they are happy or worried.

Example 1



Yujo is a pentatonic scale composed of do, re, mi, sol and la. It is mainly used for large-scale, character-emphasizing songs, and Yujo is usually used when describing the most mysterious and solemn scenes of nature. In addition, in some of the expression of love, affection will also use Yujo, rough and delicate. According to historical records, this mode is the "Zhi" mode in the Chinese Gong mode system. "Pansori" borrows this scale, but it uses a different spin from "song", so it has different musical characteristics from "song".

2. Pyongjo

Just from the literal meaning can also see its characteristics, "Pyon" means: average, equal, not inclined, no concave and convex meaning. It also means the peace, the softness of the tone, the beauty of the melody of Yanji's "Pansori", who sang the Pyongjo; In addition, it also requires characteristics such as clear pronunciation and transparent sound.

Example 2



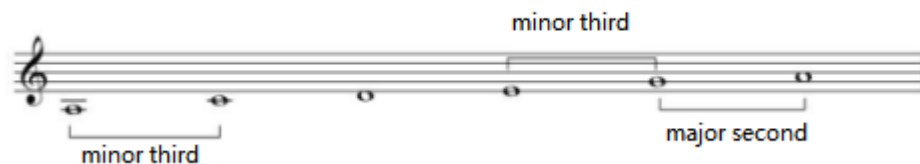
The Pyongjo is a pentatonic scale made up of sol: sol, la, do, re, mi. Using this Key(Jo) is basically sol as the end note, and in very special cases re as the end note. The intervals of the host sol in the Pyongjo scale are pure intervals and major intervals, sol-do pure fourth, Sol-re pure fifth, Sol-la second and Sol-mi major sixth. Pure intervals sound empty, pure, clear and cheerful; Like the Yujo features mentioned earlier the melody is soft and clear; Use more scenes about happy, happy times. In general, Kyemyonjo: The Kyemyonjo recorded in the ancient Korean music

theory is the same as the "Yujo" in the ancient Chinese Gong tone system, that is, the pentatonic scale converted from "Yu, gong, Shang, Jiao, Zheng, Yu" : A, C, D, E, G, A. However, in the "Pansori", this scale form has been deformed due to the combination with the ancient southern Key(Jo)s, and it is difficult to distinguish the traces of the original. It forms A six-tone structure with E (G), A, B, C (D) and E as the basic framework, and the Key(Jo) is E and the terminating note is E or A. Pyongjo sang peacefully, gracefully and at ease with the audience.

3. Kyemyonjo

The origin of this song is the folk song of Jeolla Province, and the Pansori that spread in the folk are mostly to express the emotions and living conditions of the common people. Therefore, the characteristics of Kyemyonjo are more prominent, with beautiful honesty, resentment and miserable sadness reflected in the "Pansori" verse is extremely obvious; An audible feeling of sadness and resentment, often used to describe a sad scene or to express a woman's sentimentality.

Example 3



Kyemyonjo has la, do, re, mi, sol, and la as the tonic. In this Key(Jo) , it basically ends with la, and in rare cases it can end with mi. Kyemyonjo often has a change in tone. Some scholars call this scale with a change in tone " lower Kyemyonjo", which starts with the basic fourth of Kyemyonjo and forms a scale of mi, sol, la, do, re and mi.

5.1.2 The rhythm in Pansori – Zhangdan

At present, on the discussion of " Pansori" and " ZHangdan" , the more authoritative point of view comes from the discussion of South Korean musicologist Li Fuheng. ZHangdan is also the Yanbian Korean music rhythm rule and rhythm type and the traditional rhythm organization mode of the unit beat, is the general name of the music rhythm system, mainly contains: rhythm, speed, strength, rhythm, performance style, language tone, mood and other rich connotations. A "ZHangdan"

mode is a "starting - scene-knot - solution" structure, the four steps of "ZHangdan" are the beginning of the stage, independent existence, conclusion, the meaning of the solution or unlock, mainly including the use of the beat, the rhythm of the form, the speed of speed, strength and other functions. For shaping the unique image of Chaoxian music art, reasonable expression of the emotion of music has a great role, in the beginning of the track marked with what kind of "ZHangdan", you can understand the basic mood of the track, with distinct style characteristics.

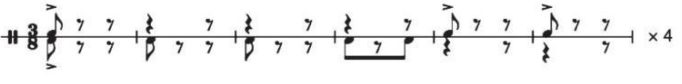




In addition, it should be noted that all the above "ZHangdan" is not dedicated to "Pansori", and is also widely used in other music types, and this paper only explains their use in "Pansori".

In the name of ZHangdan, there is more than one morpheme "mori", there are different corresponding words in different Pansori "songs, namely mori, meori, mori, this situation is related to the dialect characteristics of the region where "Pansori" is produced, and the differences generated when the oral tradition is converted into written text. And that doesn't affect the fact that they mean the same thing. In addition, some "ZHangdan" has two appellations is the same reason, the author in the "ZHangdan" name after the parentheses were explained. From the aspect of the characteristics of ZHangdan, "mori" has the meaning of "order". The words "Zhong", "Zhongzhong", "Wei" and "Zazin" appear in front of it are a limitation and expression of "specific order".

In addition, unlike the above "ZHangdan" containing "mori", "Jinyang" forms a "ZHangdan" as an independent vocabulary, which is usually also known as "Jinyang Diao". Since singers often use this "ZHangdan" combined with the plaintive sound of "Pansori" to express a fixed verse, it is customary to attach the word "tone" after its name with the concept of singing and rotation, but it is not a specific "tone". Therefore, there is no concept of "Zhong mori Key(Jo)" or "Zazin mori Key(Jo)".

In all the collected songs of Yanji City, the author only saw five commonly used "ZHangdan" modes, and did not find the use of compound "ZHangdan" in the current context.

Table 4 List of the basic forms of ZHangdan commonly used in "Pansori" [6]
 In order to have a more intuitive understanding of "ZHangdan", the western notation of Zhang Drum is temporarily used here. The basic forms of common "ZHangdan" in "Pansori" are presented one by one, as shown in the figure:

ZHangdan	Speed	The basic forms of common "ZHangdan" in "Pansori"
Jinyang	$\text{♩} = 60 \sim 70$	
Zhong mori	$\text{♩} = 90$	
Zhongzhong mori	$\text{♩} = 70 \sim 80$	
Zazin mori	$\text{♩} = 110$	
Wei mori	$\text{♩} = 110 \sim 120$	

5.2 Analyze Three Types of Pansori

5.2.1 Analysis of "Tradition Pansori"

Traditional Pansori refers to the five works of "Spring Fragrance Song", "Shen Qing Song", "Water Palace Song", "Red Cliff Song" and "Xingfu Song", which are sung in Yanji City, China. The contents mainly focus on family relations, social ethics, folk love life and social class conflicts on the Korean Peninsula. The choice of subject matter is closely related to ordinary life, and such content is easy to arouse the emotional resonance of the public. Pansori's subject matter is imagistic, idealized and full of legend.

Let me take two songs as examples:

Spectrum Example 1:

沈奉事自叹歌

Shen sighed and sang to himself

Shen Bong was ve-ry bored,
sim bonj sa ga ki ga mak h'jə

You fuck ing left, Pende,
hə hə p'etŋ di gi ne ga kan ne gi fja_

Blind pe - o ple are the most
se saŋ i mut s'aŋ han sa fa ma

pi - ti - ful in the world,
i waŋ i to maŋ i ka fja gə dən

mp And you left me in cold blood,
it t'in de sə ta fa na dʒi

mf Ex - ces - sive cru - el - ty, Too un just,
su beŋ fi mu in dʒi gjaŋ e wa sa *mp*

Leav - ing me hun dreds of miles in the mid - dle
mf dʒi gjaŋ i wen i fi fan ma fi nja

of no where, I can't see, Lone ly and lone - -
mp ky si ni fe du mot do fi fa

ly, This is no place to die, God damn it,
mf sa fam p'etŋ dik ə ma

De - peng, I did - n't know you were so immoral.
nə gi fəl tʃ'u fil ne mol lat t'a



Figure 14. Shen Qing Song
Source: Lulu Wang (2023)

From Figure 14, I need to make a points before analysis: The songs is sung in Chaoxian language without Chinese characters, so the researchers typed the pronunciation of Chaoxian language.

Researchers can analyze as follows:

In figure 9, there are four phrases in this sample. It is not difficult to find that the phrase1 ends in A (bars1-2). The phrase2 ends in the A (bars3-7). The phrase 3

ends in the E (bars 8 - 10). the phrase 4 ends in E (bars 11 - 12). The highest note is #F ,the lowest note is E, and the range is 9 interval.

Tonal analysis

This fragment is the interface tone, with la as the main note, which is expanded by la, do, re and mi. The change #F appears in the sixth node-some scholars call this scale with the change "lower Kyemyonjo", and the last note ends at mi. This melody gives people a feeling of sadness and resentment, and describes the sad scene of Shen Feng's self-sighing.

Mode analysis

Four-notes. Its basic sound sequence is presented as:A-C-D-E, Among then B and #F (bars 2, 3, 6, 7, 9 have B and #F).It's just a temporary change of tone,as passing note.

Rhythm and rhythm analysis

This fragment is Jinyang ZHangdan, Jinyang ZHangdan is the most soothing, stretching "ZHangdan". The speed is generally in $\text{♩} = 30-50$ between, the beat is 18/8,

a bar for six unit beats, with four bars (four quarters) to form a "ZHangdan", generally with three eighth notes to form a unit beat, a "ZHangdan" there are twenty-four unit beats. The stress of ZHangdan usually falls on the first beat and the fifth beat of each small section, and the relationship between strength and weakness is: strong, weak, medium strong, weak, medium strong, weak. Such a "ZHangdan" in the singing Yanbian "Pansori" when the use of more, the characteristic is in the singing Yanbian "Pansori" more used to serious, solemn scene, with a strong sadness resentment, sad and sad lyricism.

The musical score is written for a traditional Korean instrument, likely a Janggu, in a 12/8 time signature. It consists of two systems of staves. The first system has a right staff and a left staff. The right staff begins with a dynamic marking of *(f)* and a 18-measure rest, followed by a series of eighth notes. The left staff begins with a dynamic marking of *f* and a 18-measure rest, followed by a series of eighth notes. The second system also has a right staff and a left staff. The right staff begins with a dynamic marking of *(mf)* and a 3-measure rest, followed by a series of eighth notes. The left staff begins with a dynamic marking of *f* and a 3-measure rest, followed by a series of eighth notes. The score includes dynamic markings such as *f*, *p*, *mf*, and *(f)*, and a 3-measure repeat sign.

Lyric analysis

The Song of Shen Qing is based on the classic Korean novel The Biography of Shen Qing. The story was widely told long before it was written, about the 18th century, by an unknown author. The song "Pansori" is based on the content of the story, which mainly tells the story of Shim Hak-kyu living in the Peach blossom cave of Hwangju and his daughter Shim Qing, Shim Hak-kyu is the offspring of the "two classes", and later became an ordinary person due to family poverty. Until Shen Hak-kyu 40 years old and his wife gave birth to a daughter, named Shen Qing; Seven days after giving birth to her, Shen Qing, who was still in swaddling clothes, died of illness. The father and daughter struggled to survive together, begging for a living. Stay until Shen Qing sensible can go out alone to beg to support his father; Once, Shen Qing went out to beg and did not return, Shen Xuegui was very worried about going out to find Shen Qing, and unfortunately fell into the water on the way to find, fortunately, a monk from the Dream Cloud Temple rescued him from the water. The

monk told him, "If you can send 300 stone meters to the temple and pray, your eyes will be restored." Shen Xuegui deeply believe back home to tell Shen Qing, Shen Qing learned about the matter after worried, finally decided to sell themselves to the ship as a sacrifice to the sea. The Jade Emperor in heaven was moved by Shen Qing's filial piety, ordered the dragon king to send Shen Qing to the dragon Palace, let Shen Qing unexpectedly she saw her mother in the dragon palace, the Jade Emperor met Shen Qing after the title of her queen. In order to find his father, Shen Qing held a banquet to entertain the blind people in the world. During the banquet, Shen Qing shouted for his father Shen Xuegui. Shen Xuegui heard Shen Qing calling for his voice in the banquet, struggled to open his eyes and saw his daughter, and also announced that he had regained his sight, with the reunion of father and daughter as the final result.

This verse is sung when Shen Hak-kyu laments the tune, the main content is to express the blind can not see the pain and complain about Aunt Depeng abandoned him.

Lyrics:

Shen Feng service boring unceasingly, Peng De his mother you don't quit,

Blind people are the most pitiful in the world, but you left me,

Too cruel, too unjust,

Leaving me hundreds of miles in the middle of nowhere,

I can't see, I'm so remote, so lonely,

This is really no place to die, Depeng his mother, I didn't expect you to be so immoral and unjust.

Spectrum Example 2:



月梅自叹歌

The moon plum sighed and sang



Moon ah moon, spring March out - ing to en joy the flo-wers,
tal pak t'a tal pal gə mop s'il no me tʃə ta fi jə

3
Eve- ry night you shine, au-tumn Sep tem ber tour the moun
ne nin ha njaŋ kl pi tʃi (i) na nil gin (hin)gə sin ne fo gu na

5
tains and view the ma-ple, Al-though the moon is bright and char-ming,
na du dʒəl mə ta njaŋ si dʒəl je p'i dan mal do ti fə bwa k'o

7
and the moon plum is ve- ry red for a time in the Na-my -
po mi mjə nin hwa dʒən no fi kə i fi mjən (hən)tan p'uŋ gu giəŋ

9
uan fame, But I'm an old man, Day and night you kiss me
na mwə ne wəl me wəl me so mu ni tuŋ t'ə

11
love joy, Think of the youth, send a - way
tʃu ja pam nat sa faŋ s'o ge

12
the good times. Eve - ry - one says I'm char -
se wəl ga nin dʒul mol lat t'ə ni

13
ming and pret-ty. Now, old and weak, I see on - ly the white frost on the head, the
i mo min i fi nil gə pek p'a fi nal li nan de

14
moon and the moon in my eyes, It fills my heart with sor-row.
tʃə dal man tʃə fi pnl gə na ji sim sa fil to da nen da



Figure 15. The moon plum sighed and sang
Source: Lulu Wang (2023)

From Figure 9, I need to make a points before analysis: The songs is sung in Chaoxian language without Chinese characters, so the researchers typed the pronunciation of Chaoxian language.

Researchers can analyze as follows:

In figure 9, there are six phrases in this sample. It is not difficult to find that the phrase1ends in E (bars1-2). The phrase2 ends in the A (bars3-4). The phrase 3 ends in the A (bars 5 - 6). the phrase 4 ends in E (bars 7 -8).the phrase 5 ends in A (bars 9 -12). the phrase 6 ends in A (bars 13-14).The highest note is G,the lowest note is E, and the range is 10 interval.

Key(Jo) analysis

This fragment is Kyemyonjo, with la as the main note, which is developed by la, do, re, mi, sol, and the last note ends in the melody of la, which is soft and sad, expressing the sad mood of Chunxiang's mother Moon Mei.

Mode analysis:

Four-notes. Its basic sound sequence is presented as:A-C-D-E, Among then B (bars 1-8, 11-15)and G (bars 11 have G). The central sound is A, D and E, and the terminating form is the upper pure fourth E-A, It's just a temporary change of tone,as passing note.

Rhythm analysis

This fragment is the mid-morizhangdan, which is a variation of the mid-MORI structure by doubling the value of the unit beat to speed it up, generally between =90 and 180, thus forming a structure in which the unit beat is equal to the value of the moment. The time is 12/8, with an eighth note as a unit beat, with the stress falling on the first and ninth beats, and the relationship is: strong, weak, medium strong, weak cadence. Three beats in one quarter, for a total of four quarters and 12 beats. That is, 1 medium oriZhangdan=12 beats. Mid-middle mori "ZHangdan" is often used in the passionate, jubilant and cheerful Yanbian "Pansori" song.

Examples 4-4: Mid-medium mori "ZHangdan"

The musical score is written for right and left hands in 12/8 time. The right hand part starts with a measure marked '5' and contains two measures with dynamics *(f)* and *(mf)*. The left hand part starts with a measure marked '5' and contains four measures with dynamics *f*, *p*, *mf*, and *p*. The score is divided into two systems, with the second system starting at measure 7.

Lyric analysis

"Chunxiang Song" (or "Chunxiang Biography") is the only one of the five complete "Pansori" with a love theme, and also the one with a more twists and turns in the story and the longest singing time. The story tells that during the Dragon Boat Festival season, the South Yuan Prefecture makes Li Hanlin's son Li Menglong meet Chun Xiang, the daughter of geisha moon Mei, in the Guanghan floor, and the two people transcend the feudal hierarchy and set a private life. But Li Menglong with his father transferred to Beijing, bear the pain and spring fragrance departure. The new house make Bianlearn to bully spring incense as a concubine, rejected, put spring incense into prison and torture to put it to death. Li Menglong imperial examination and after, to the imperial history identity incognito private visit, severely punish Bianxuedao, rescued spring sweet and then continued front presented a complete

ending. The story with "virgins" chastity deeds, reflects in the strict class of feudal society, people's yearning for free love.

This verse is the heroine Chunxiang's mother month Mei's verse, month Mei is a famous prostitute in the South Yuan area when she was young, Chunxiang has quit the official circle when she grew up, one mind to teach her daughter at home. Month may from the sigh to express the month may to his old age sad sorrow.

Lyrics:

Moon ah moon, spring March outing to enjoy the flowers,
 Every night you shine, autumn September tour the mountains and view the maple,
 Although the moon is bright and charming, and the moon plum is very red for a time in the Namyuan fame,
 But I'm an old man,
 Day and night you kiss me love joy,
 Think of the youth, send away the good times.
 Everyone says I'm charming and pretty.
 Now, old and weak, I see only the white frost on the head, the moon and the moon in my eyes,
 It fills my heart with sorrow.

5.2.2 Analysis of “Newly created Pansori”

"Newly created Pansori" refers to some Pansori works Newly created and self-created by a Korean composer in Yanji, China. Compared with tradition, "Newly created Pansori" is more short and concise in terms of length and scale. Some of the works are based on novels, some reflect the stories of people's lives in the new era, but the overall content is mainly to sing praises to the party and leaders, singing about society. In Pansori's works, there are expressions of etiquette and customs, and the emotional display of married men and women, as well as the rules of family and social relations, and the content of creating the land, the world and human beings.

Let me take two songs as examples:

Spectrum Example 1:

一个侦查兵的仇恨

A Scout's Hatred

Tall, slen-der A-me-ri-can de-vil, Do what you're told.
gəŋ cɔ:ŋ hʌn migu liəŋ bʌn dəl mæ mɑ li zæ kiə ki dɒc

The ears were pulled, With no time for him to care,
du gui lə zʌb gɔ:, wu:n zə nər ho ni, i: li dʒə li: zɔr du kʌn dɒc

Be good, be good, be good, move on. U-sing a gre-nade as
zɔ:ŋ gu: in mi ni ji wən gu:n, zəŋ tʃʌr iʌŋ un wu li də mæ

a whip, Tell the e-ne-my to keep mo-ving.
mi gu nɔ: mər tʃʌ rɔ: dʒʌ bʌ rʌ gɔ: ər sɒc dɔ:ŋ dɔ:ŋ dɔ: rʌ ɔ:n dʌ

Go fas-ter and don't he-si-tate! My cap-tain,
zɔ:ŋ gu: in mi ni ji wən gu:n zɔ: sən hiʌŋ zæ lər gu: wən nʌ gɔ:

I've been wait-ing so long, It's
zɔ: gu gʌŋ tɔ: lə bau i:u hai dʌ i:ʌŋ guʌŋ lər

been a long time wait-ing.
də li dʒʌ i:ʌŋ guʌŋ lər də li dʒʌ

Figure 16. A Scout's Hatred

Source: Lulu Wang (2023)

From Figure 9, I need to make a points before analysis: The songs is sung in Chaoxian language without Chinese characters, so the researchers typed the pronunciation of Chaoxian language.

Researchers can analyze as follows:

In figure10, there are 8 phrases in this sample. It is not difficult to find that the phrase1 ends in A (bars1-2).The phrase 2 ends in A (BarS1-2).The phrase 2 ends in a (BarS1-6) .The phrase 2 ends in a (BarS1-2) .The phrase 2 ends in a (BarS3-6).The phrase 3 is phrase1, The phrase 5 ends in The E (bars 9-10), the phrase 5 ends in the E (bars 9-10), the phrase 6 ends in A(bars 11-12). The phrase 7 is a repetition of phrase5 (bars 13-14), The phrase 8 is A variation of The phrase repeated ((bars 15-17).The highest note is A,the lowest note is bass E, and the range is 11 interval.

Key(Jo) analysis

This segment is Kyemyonjo, with la as the main note, which is expanded by la, do, re, mi, and ends at la. This melody gives a mournful and resentful auditory feeling, describing the scout's resentment of the war.

Mode analysis:

Fiver-notes. Its basic sound sequence is presented as:A-B-C-D-E. The central tone is E and A, and the terminating form is the upper pure fourth D-G. It's just a temporary change of tone,as passing note.

Rhythm analysis

This fragment is the mori "ZHangdan", the mori is the basic speed of the "ZHangdan", using it as a reference standard to divide the "ZHangdan" fast and slow. The speed is generally =60-80 or so, its beat is 12/8, a bar is generally six unit beats, generally with four bars (four moments) combination to form a "ZHangdan", with an eighth note as a unit beat, then a "ZHangdan" has sixteen unit beats. The stress of the middle mori "ZHangdan" will generally fall on the first beat and the ninth beat, and the relationship between strength and weakness is: strong, weak, medium strong, weak cadence. It is basically used in the scene of " Pansori" with narrative and lyricism, showing soft, gentle, extremely flexible, and giving people a profound feeling.

9 (f) (mf)

right

left

f p mf p

11

right

left

Lyric analysis

This piece is taken from the newly created Pansori piece "Hatred of a Scout", which was composed by Cui Jingyuan, composed by Zheng Zhenyu and sung by Jin Shengmin of Yanbian Song and Dance Troupe in 1955. The main content of the song is that during the anti-American aid to North Korea, a Chinese People's Volunteer Army scout hated the United States invasion of the Korean Peninsula, every time he won the battle he would sing, so his comrades gave him the nickname "cake hammer", the plot describes the "cake hammer" in the process of a reconnaissance character met the United States scouts and they launched a fierce fight. The whole play is divided into six songs, and this is the sixth paragraph.

Lyrics:

Tall, skinny American devil, doing what he's told. Ears were caught, no time for him to take care of, obediently obediently moving on.

Use a grenade as a whip and direct the enemy to move on. Go faster and don't hesitate! It's been a long wait, my captain.

The Chinese People's Volunteer Army scout hero resourceful scout, captured alive an American soldier captive, let him carry on the way home.

The Chinese People's Volunteer Army has made outstanding achievements in fighting against the United States and aiding Korea, protecting the homeland and defending the territory.

Glory to the volunteers!

Glory to the nation of heroes!

Spectrum Example 2:



郎君的恩情

The Kindness of Lang Jun

Blink the sun set on the West Ridge, It was dark out side,
 he nin sə sa ne tʃi go se di fin po gim tʃa fi tʃ'a dʒa dj nin de

A hun dred birds re - turn to the for - est, ni min
 he dʒi gi dʒən o ma ha dən u fi

Lang Jun pro-mised to come be - fore dark,
 ə i ha jə saŋ gi do o dʒi a na

But why is - n't he there now? The child is al - so calling for his fa ther,
 ə fin gət t'o a p'a bul la ki da fi go ki da fi da

And wait and wait, Wait and wait and sleep well.
 s'e gin s'e gin tʃam di fən nin de

Figure 17. The Kindness of Lang Jun

Source: Lulu Wang (2023)

From Figure 11, I need to make a points before analysis: The songs is sung in Chaoxian language without Chinese characters, so the researchers typed the pronunciation of Chaoxian language.

Researchers can analyze as follows:

In figure11, there are 8 phrases in this sample. It is not difficult to find that

the phrase 1 ends in E (bars1-2).The phrase 2 ends in A (bars3-4). The phrase 3 ends in E (bars5-6).The highest note is G.The phrase 1 ends in E (Bars1-2).The phrase 2 ends in a (BarS3-6).The phrase 3 ends in E (BarS5-6).The highest note is G ,the lowest note is bass E, and the range is 11 interval.

Key(Jo) analysis

This fragment is Kyemyonjo, with la as the tonic, expanded by la, do, re, mi, sol, and an F sound in bars 3 and 6. Some scholars refer to this varying scale as "lower Kyemyonjo", which terminates at mi. This melody is more sad mood.

Mode analysis:

Five-notes. Its basic sound sequence is presented as:A-B-C-D-E, Among then F and G (bars 3and 5). Five-notes. Its basic sound sequence is presented as:A-B-C-D-E, among then F and G (bars 3and 5). It's just a temporary change of tone,as passing note.

Rhythm analysis

This segment is slow moriZHangdan (Esungmori), which belongs to middle mori as "ZHangdan". The speed is generally about=60, the beat of slow mori "ZHangdan" is the same as that of middle mori, and the stress will generally fall on the first beat and the ninth beat, the relationship between strength and weakness is: strong, weak, medium strong, weak cadence. The slow moriZHangdan is a little slower, good at narrative and lyrical characteristics.

The musical score is presented in two systems. The first system, starting at measure 13, features a right staff with a treble clef and a left staff with a bass clef. The right staff begins with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. The left staff has dynamics of *f*, *p*, *mf*, and *p* indicated below the notes. The second system, starting at measure 15, continues the melody on the right staff and accompaniment on the left staff. The notation includes various note values, rests, and slurs, typical of traditional Korean musical notation transcribed for Western instruments.

Lyric analysis

This selected work is taken from the newly created Pansori's "The Kindness of Lang Jun", the plot mainly tells the story of a poor Korean family. The wife unfortunately suffered from illness after childbirth and could not afford to lie in bed all day, and the husband worked very hard every morning to buy medicine for the sick wife and food for the starving baby. The wife looked at the pain in the eyes and did not want to involve him anymore, and wanted to divorce her husband, but her husband insisted on refusing. Husband hard work, after the husband gradually better, a family of three people respect each other and love each other, live in harmony.

Lyrics:

Blink sunset Xiling,
dusk outside the window,
a hundred birds back to the forest,
Lang Jun said it will come before dark, but why not now?
The child is also calling for his father,
waiting and waiting and waiting and sleeping happily.

5.2.3 Analysis of "New form Pansori"

"New form Pansori" refers to the music that is based on Yanji City's "Pansori", integrates the art forms of other nationalities, gathers the strengths of hundreds of schools, and finally creates. This type of music includes "Yanbian singing and talking" and singing opera. Due to the reason of length, only the "Yanbian singing and talking" is analyzed here.

"Yanbian Singing and Talking" is a form of performance combining "speaking" and "singing" performed by many people. This art form inherits and develops the traditional Korean "Pansori" in terms of musical content, and has the style characteristics of "singing opera" to a certain extent in the form of performance. In the performance process, actors need to "integrate into and integrate into" the different roles they play. At the same time, monologues and dialogues are used to tell the story and depict the characters. The performance form of "Singing Talk" is mainly singing, but also speaking. When telling the story plot and shaping the character image, the saying and singing are organically combined, and the singing is spoken

colloquial and rhythmic, which is full of Yanbian Korean local characteristics. The thesis only analyzes the antithesis.

Let me take two songs as examples:

Spectrum Example 1:

你再看那乐平
You Look at That Luan Ping Again

Ar-rang ing a chick-en feast for the e-ra-di-ca-tion of
tok s'u fi fil tʃaŋ soŋ hal pe k'je jə nil tʃ'a bi ha go

a moun-tain ea - gle, Un-der the pre-text of heigh-tened se-cu - ri
kjəŋ gje fil saməm ha ge han da nin ku sil de go

ty, Put the gang ster's guard post, The tone of the tone, What should
po tʃ'o mak t'o om gjə no k.o nom dil to pa k'wə no k'o

be changed, Yang Zi-rong stood on the top of Qi- hu
t'e jən han kə fi mi fo san saŋ boŋ e

Moun - tain.
ol la sət t,a ne

Figure 18. You Look at That Luan Ping Again

Source: Lulu Wang (2023)

From Figure 12, I need to make a points before analysis: The songs is sung in Chaoxian language without Chinese characters, so the researchers typed the pronunciation of Chaoxian language.

Researchers can analyze as follows:

In figure12, there are 5 phrases in this sample. It is not difficult to find that the phrase 1 ends in D (bars1-4).The phrase 2 ends in G (bars5-8). The phrase 3 ends in the A (bars 9-12), The phrase 1 ends in D (Bars1-4).The phrase 2 ends in G (Bars5-8).The phrase 3 ends in the A (bars 9-12), the phrase 4 ends in C (bars 13 - 16). The phrase 5 ends in G (bars 17 - 19).The highest note is A ,the lowest note is the bass D, and the range is 12 interval.

Key(Jo) analysis

In this verse the properties of the Pyongjo are made apparent. The pentatonic scale with sol as the tonic: sol, la, do, re, mi. Such singing gives people a peaceful, elegant, leisurely feeling. The overall music image is vivid and three-dimensional, so as to better reflect the lively scene of "hundred chicken banquet". According to historical records, this mode is the "characteristic" mode in the Chinese Gong tone system. "Pansori" borrows this scale, but uses a different spin from "song", and thus has different musical characteristics from "song".

Mode analysis:

Five-notes. Its basic sound sequence is presented as:G-A-C-D-E, with G, A, and D as the center, and A-G as the bottom second degree. It's just a temporary change of tone,as passing note.

Rhythm analysis

This segment is the swing of the mori "ZHangdan", which is the fastest ZHangdan in the singing of "Pansori". The speed is basically between 110-120, and the rhythm is 4/4, the wave mori "ZHangdan" is a quarter note as a unit beat, and the second half of the first beat and the third beat are stressed, and the relationship between strong and weak is also strong, weak, medium strong and weak. This "ZHangdan" is also very representative, generally used in the end of the song, often used to show the character's emotions after a huge impact or some kind of stimulus.

right

left

17 *f* *mf*

f *p* *mf* *p*

Lyric analysis

"Meeting a Hundred Chickens Banquet" is a very famous Chinese Peking Opera "Taking Tiger Mountain" the most essence of a scene, in the "Meeting a hundred Chickens Banquet" this scene, Yang Zirong encountered the biggest crisis in the course of suppressing bandits. Luan Ping, who had been captured by our army, not only escaped, but also went to the Tiger Mountain, and Yang Zirong's identity was about to be exposed. Yang Zirong's solution to the crisis is to push forward layer by layer: the first step is to use the public opinion he created before to provoke the bandits' dissatisfaction with Luan Ping, so that Luan Ping is in a hostile atmosphere and loses her cool; The second step, when Luan Ping revealed his Communist army identity, asked Luan Ping how to know himself. Since Zuo Shandiao hated and feared the captured people most in his life, Luan Ping dared not admit that he had been captured, so the accusation against Yang Zirong completely lost credibility; The third step, after exaggerating the crisis of Tiger Mountain and showing his duty and loyalty, he turned back to advance, pretended to be a fool, and took the opportunity to show that Zuo Shandiao and the Eight King Kong make choices and statements; The fourth step, taking advantage of the Eight Vajra's eagerness to have a feast, did not give Zuo Shandiao a chance to think deeply and executed Luan Ping.

Lyrics:

Arranging the destruction of Zuo Shandiao's chicken feast,
Under the pretext of heightened security,
The gangster's guard post, the tone of the tune,
the change of the change, Yang Zirong standing on the top of the Qihu mountain.

Spectrum Example 2:

养猪场的阿玛尼

Armani at the Pig Farm



Sky hawk dange - rous peak, There is a pig farm at the
tək a'u fi boŋ gi ail ke tʃa fi dʒa bin

foot of the hill. They made the pigs fat, Be -
jaŋ don dʒaŋ tʃe dʒi fil tʃal tʃa fe wə

came a vil - lage ad - vanced.
sən dʒi ni fa pul li u mjə

E - ve - ry - one in and out of town prai - ses,
on ma il sa fam di fi tʃ'iŋ tʃa ni tʃa dʒa han de

E - ve - ry - one prai - ses, From now on, We're gon - na take the old bree -
i dʒe bu r'ə u fi di fun sa jaŋ wən nil kin fiaŋ dʒu

der cou - ple, the sto - ry of the pig farm
t'ik k'i nin jaŋ don dʒaŋ ə mə ni ii

A - ma - mi Ni, Say some - thing, Sing a song.
i ja gi fil ha fʃəm ni da

Figure 19. Armani at the Pig Farm

Source: Lulu Wang (2023)

From Figure 12, I need to make a points before analysis: The songs is sung in Chaoxian language without Chinese characters, so the researchers typed the pronunciation of Chaoxian language.

Researchers can analyze as follows:

In figure12, there are 5 phrases in this sample. It is not difficult to find that the phrase 1 ends in D (bars1-2).The phrase 2 ends in A (bars3-4). The phrase 3 ends in the D (bars 5-7), In a (Bars3-4). The phrase 3 ends in the D (Bars 5-7), the phrase 4 ends in A (bars 8 - 11). The phrase 5 ends in D (bars 12 - 15). The phrase 6 ends in D (bars 16 - 17).The highest note is G,the lowest note is bass D, and the range is 11 interval.

Key(Jo) analysis

In this verse is "Pingkyemyonjo". "Pyongjo" is essentially a combination of "Pyongjo" and "Kyemyonjo", with the dual qualities of these two modes, and its scale is made up of 23561. Pyongjo belongs to the class of "Kyemyonjo" if it made and played with two notes "2" and "5", and if it played with two notes "2" and "6", it belongs to the class of "Kyemyonjo". The flat Kyemyonjo used in the song "The Keepers and the Old Couple" has more prominent features, the sunny and cheerful nature of the Pyongjo property also has the Kyemyonjo of tenderness and happiness. Pyongjo itself has a strong tendency to make statements, which is in line with Kyemyonjo's graceful and sweet, suitable for the musical character of telling. At the same time, the story of the old couple getting rid of the dark shackles of the old society and welcoming a happy life in the new era also properly catered to the sunny and cheerful musical elements of "PyongJo". The attribute of "flat Kyemyonjo" is more appropriate in this verse and has a high synergy with the theme.

Mode analysis:

Five-notes. Its basic sound sequence is presented as:G-A-C-D-E, with G, A, and D as the center, and A-G as the bottom second degree. It's just a temporary change of tone,as passing note.

Rhythm analysis

This segment is the swing of the mori "ZHangdan", which is the fastest ZHangdan in the singing of "Pansori". The speed is basically between 110-120, and the rhythm is 4/4, the wave mori "ZHangdan" is a quarter note as a unit beat, and the second half of the first beat and the third beat are stressed, and the relationship between strong and weak is also strong, weak, medium strong and weak. This "ZHangdan" is also very representative, generally used in the end of the song, often used to show the character's emotions after a huge impact or some kind of stimulus.



Lyric analysis

"Pig Farm Armani" tells the story of a bunch of happy and loving old couples under the Tianying peak who opened a pig farm to get rid of the old society's darkness and meet the new life.

Lyrics:

Tianying dangerous peak, at the foot of the mountain there is a pig farm.

The pigs are all fat, and become the advanced of the village.

Everyone in and out of town praises it, everyone praises it, and from now on,

We want to tell and sing the story of the old couple of keepers, especially the pig farm Amani.

5.3 Summary

Through the induction and extraction of 23 Pansori songs, the author found that the Yanji minority music rhythm is very rich, and has its own ethnic attributes and characteristics, and has a certain typical importance and regularity. The specific rhythm characteristics are as follows:

The author draws the following conclusions through the analysis of Pansori cantata in Yanji City:

First, influenced by the rule of "short words and long sounds" in Chaoxian language, it uses "triple time and dotted rhythm";

Second, the frequent use of grace notes will also produce a rhythm effect similar to the language rhythm characteristics of "short before long after" in listening experience;

Third, in the dense rhythm, the placement of short rest beats has the effect of changing the stress position, so that the rhythm has the characteristics of continuous forward surge.

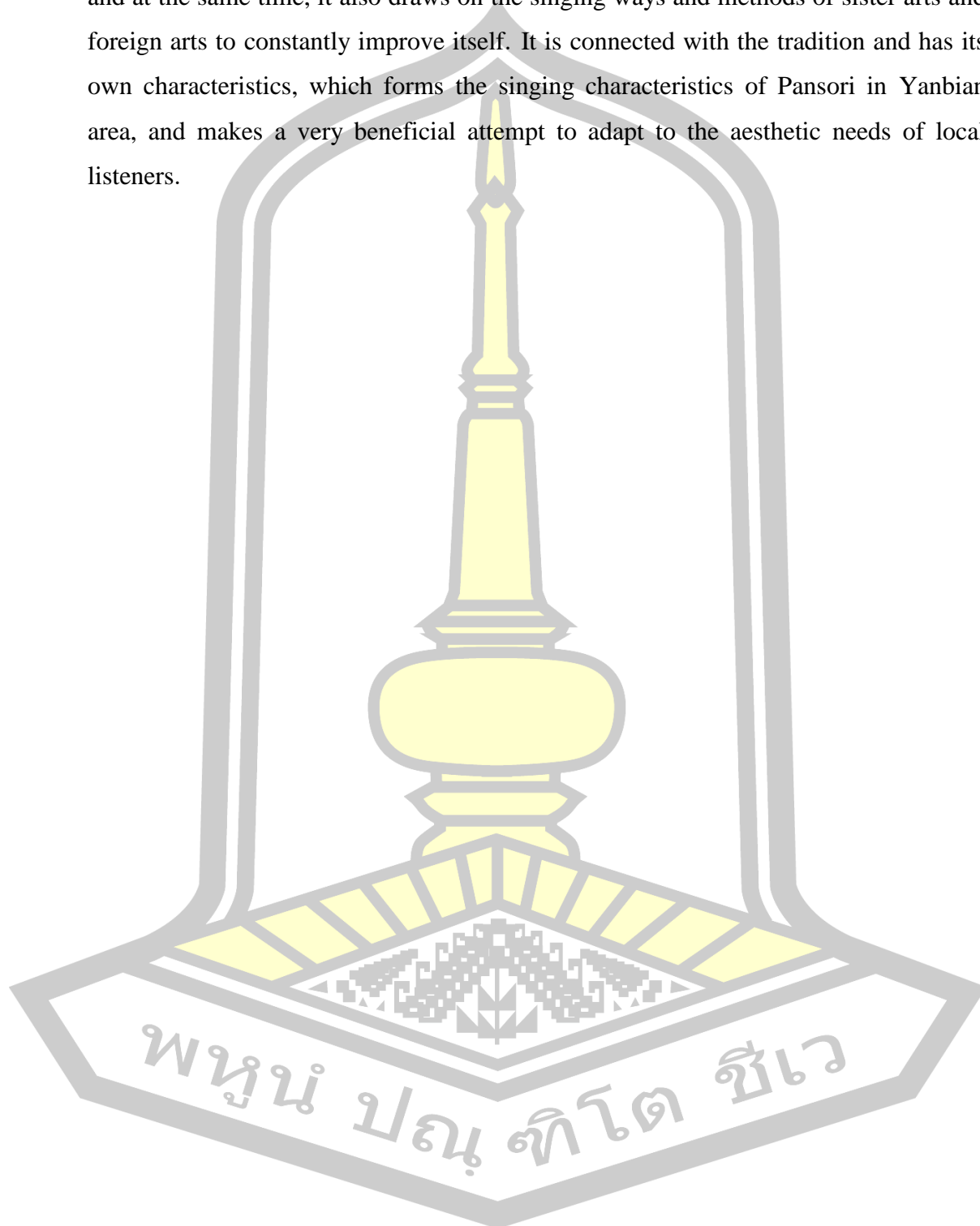
Fourth, from the ratio of Kyemyonjo to Yujo, it highlights the musical characteristics dominated by Kyemyonjo. In particular, in the version of Shim Cheong biography by teacher Xinzi Jiang of Yanji City, only the Yujo verse, "Shim Cheong was born again as Queen" (verse 25), is retained, and the rest is Kyemyonjo verse.

Fifth, the improvisation of "Pansori" lyrics is very weak, and the singers basically sing according to the master version. There is no such thing as a singer creating the melody and its rhythm and then filling in the words.

Sixth, the change of melody rhythm in the music example is to follow the principle of combining singing words with "ZHangdan", and the words in the established "ZHangdan" are completed in the established "ZHangdan". Although the number of small beats corresponding to some songs has changed, the number of ZHangdan occupied by the same songs has not changed. At the same time, the way of imitation is mainly by extending or shortening the time value of the singing words, changing the stress position of the singing words, and will not cause the change of the relationship between the singing words and "ZHangdan" because of the drastic change of the melody.

Seventh, in the process of melody generation, in addition to the sound chain group method with Key(Jo) tone as the core, singers also use repetition, modular progression, the same head for the end, retrograde, shift and other methods to expand the melody, which not only supplement the sound chain combination method, but also reflect the singer's narrative style, and play a certain role in emphasizing the singing content and characters' emotions.

To sum up, Pansori maintains some of its original characteristics in Yanbian, and at the same time, it also draws on the singing ways and methods of sister arts and foreign arts to constantly improve itself. It is connected with the tradition and has its own characteristics, which forms the singing characteristics of Pansori in Yanbian area, and makes a very beneficial attempt to adapt to the aesthetic needs of local listeners.



CHAPTER VI

The transmissions of the Pansori

The transmissions of the Pansori of the Chaoxian ethnic group in Yanji city refers to the guideline to transmit the Pansori of Chaoxian ethnic group. This chapter mainly discusses the transmissions of Pansori of the Chaoxian ethnic group in Yanji city, and draws relevant from the discussion.

- 6.1 Transmissions of the Chaoxian ethnic group national culture in Pansori
- 6.2 The researcher of the Chaoxian ethnic group in Pansori are inherited in Yanji City
- 6.3 Government dissemination of Chaoxian ethnic group Pansori in Yanji City
- 6.4 The school's inheritance of the Chaoxian ethnic group Pansori in Yanji City
- 6.5 Media dissemination of Chaoxian ethnic group Pansori in Yanji City
- 6.6 The activities of Chaoxian ethnic group Pansori in Yanji
- 6.7 Transmission of the authentic Pansori of the Chaoxian ethnic group in Yanji city of the transmitters
- 6.8 Conclusion

6.1 Transmissions of the Chaoxian ethnic group national culture in Pansori

- 6.1.1 Pansori of the Chaoxian ethnic group national culture
 - 6.1.1.1 Transmission the diversity of Pansori of the Chaoxian ethnic culture in Yanji city

The content of Pansori of the Chaoxian ethnic group in Yanji city involves all aspects of Chaoxian culture, and it also has its own characteristics in terms of expression, characteristics and functions multiple existences of oneself. Transmitters should insist that Pansori of the Chaoxian ethnic group in Yanji city are typical representatives of Pansori of the Chaoxian ethnic group in Yanji city, with rich tunes and diverse rhythms. Shen Qingli's "Farewell Song" and "Shen Fengshi's self-sighing Song" are in Jinyang Key(Jo), Shen Fengshi's "Shen Fengshi's Way to the Imperial City" is the middle mori, "Shen Fengshi's Bathing Scene" is the middle mori,

and "Father and Daughter Reunion" is the slow mori, the middle mori and the Zajin mori.

6.1.1.2 Transmission the Connotation of Pansori of the Chaoxian ethnic group in Yanji city Culture.

The life style, customs, language, literature and art of the Chaoxian ethnic group in Yanbian area have formed a unique Chaoxian ethnic group culture. While inheriting and developing the ethnic culture of the Chaoxian ethnic group, It also promoted the development of traditional Chinese culture.

In Yanbian Chaoxian ethnic group, there are still songs of the Chaoxian ethnic group, which reflect the cultural psychology of the people of the Yanbian Chaoxian ethnic group in a certain historical period, symbolizing their simple production and life and unique folk customs. If these ethnic elements are lost, Yanbian Chaoxian ethnic group will lose its historical and cultural connotation.

Inheriting and developing the ethnic culture of Yanbian Chaoxian ethnic group has a unique significance for protecting the art and literature of the Chaoxian ethnic group. The folk dances and folk Musical Instruments of Yanbian Chaoxian ethnic group are minority arts with special cultural value. The folk dance of Chaoxian ethnic group, with its cheerful rhythm and strong lyricism, has always been loved by the local people, and the effect of inheritance is still good.

Xizhe Nan said the inheriting and developing the national culture of Yanbian Chaoxian ethnic group is of great significance to the promotion of Chinese traditional culture. The national virtues of the Chaoxian ethnic group are partially consistent with the excellent traditional virtues of China. The characteristics of the culture of the Chaoxian ethnic group in Yanbian include diligence and bravery, respect for the old and the young, respect for teachers and education, etc., especially the etiquette in daily life. For example, when elders do not move chopsticks at the dinner table, the younger generation is not allowed to move chopsticks first, the younger generation is not allowed to smoke in front of the elders, and the elders drink to the side drink, etc. These etiquette habits have common characteristics with traditional Chinese virtues. Therefore, inheriting these excellent national cultures

without interruption is conducive to promoting the development of spiritual civilization and the realization of social harmony in Yanbian area. (Xizhe Nan, 2023,Interviewed)

The inheritance of national culture should be based on perfect protection measures, and the inheritance of Chaoxian national culture should be based on the complete protection of national culture. Without cultural protection, it is difficult for national culture inheritance to develop and grow. Therefore, we should attach importance to the protection of national culture in order to promote the orderly inheritance of Chaoxian national culture. (Chen Fang, 2008)

In general, the lyric structure and rhythm features of Yanji Chaoxian Pansori highlight the charm of Chaoxian folk music culture. The transmitter regularly carries out training activities (such as learning Chaoxian language, learning Yanji Chaoxian ethnic group Pansori, etc.). Yanji Pansori mainly sings at wedding events, festivals and theaters. This means that Chaoxian ethnic group Pansori involves many aspects of the spread of Chaoxian ethnic group. Yanji Chaoxian Pansori since its development, its function is obvious. Traditionally, it should have cultural connotations such as communication, media and entertainment of Chaoxian ethnic group culture.

6.1.1.3 Respect the cultural characteristics of the Chaoxian people

The original national culture in the vast ethnic areas, our country is not only rich in content, diverse in form, but also unique. These excellent traditional cultures are the national spirit and influence the thought from generation to generation. In the process of spreading traditional culture in the new era, it is not only about spreading and spreading, but more importantly, how to carry forward innovative development. Experts and scholars in Chaoxian ethnic circles have pointed out that great achievements have been made in the study of traditional cultural communication. Good results have been obtained and a complete set of transmission model has been formed. As Chaoxian people, facing the traditional culture, we must

be loyal to the disseminators and advocates, builders, promoters and disseminators of the national spirit. (Gong Chaoyi,2021)

6.1.1.4 Transmission of the cultural confidence of the Chaoxian people

Xizhe Nan said Always regard the excavation and transmission of ethnic traditional culture as a way to enhance cultural identity, enhance cultural selfconfidence, and help ethnic unity and progress source of strength. To strengthen the self-confidence of ethnic minority culture, we must correctly understand the special status of ethnic minorities and ethnic culture in Jilin.To strengthen the selfconfidence of ethnic minority cultures, we must clearly insist that the excellenttraditional culture of ethnic minorities is an integral part of Chinese ethnic culture. Strengthening the cultural self-confidence of ethnic minorities is the characteristic and concrete manifestation of strengthening the self-confidence of the traditional Chinese culture.To strengthen the self-confidence of minority cultures, we must uphold the overall awareness and openness and tolerance of minority cultures. (Xizhe Nan,2023: interviewed)

6.2 The researcher of the Chaoxian ethnic group in Pansori are inherited in Yanji City

6.2.1 In-depth study of Chaoxian ethnic group Pansori language

The study on the language of Yanji by the researchers of Yanji Chaoxian ethnic group has played a better and better role in spreading the culture of Yanji Chaoxian ethnic group. The Chaoxian language in Yanji city has both similarities and differences with the Korean language in Korea. Yanji Chaoxian ethnic group Language is the symbol of Yanji Chaoxian ethnic group. It is closely related to people's lives, inseparable. A good study of the language of Yanji Chaoxian ethnic group can lay a foundation for the spread of Yanji Chaoxian ethnic group culture and Yanji Pansori.

The inheritance of the national language of He Yuhua is indispensable to the protection of national culture, and in the process of language inheritance, there are

loopholes in the protection policy and insufficient protection, which will lead to unnecessary troubles, cause serious emotional fluctuations of minority people, and even cause social unrest in ethnic areas. Therefore, the government of minority areas should pay attention to the effective protection of minority languages and cultures. We will strengthen inter-ethnic and cultural ties and strengthen cross-border and cross-regional inter-ethnic ties. (Li Yunfu, He Yuhua, 2018)

Inheriting and developing the ethnic culture of the Chaoxian ethnic group is of great significance to enrich the Chinese national culture. Yanbian Chaoxian ethnic group has its distinctive national characteristics of Chaoxian language and Chaoxian language, which are the communication media for the people of the Chaoxian ethnic group to express and write. In fact, the history and culture of many cultural relics and ancient books in the Chaoxian ethnic group area are recorded in the form of Chaoxian. If the language and characters of the Chaoxian ethnic group are lost, the collection and arrangement of these cultural heritages will encounter difficulties.

China is a big family brought together by ethnic minorities. Among the 55 ethnic minorities, only some have inherited the traditional ethnic languages, such as the Mongolian, Tibetan and Chaoxian ethnic group s, etc., and in addition, a small number of ethnic groups occasionally use their own languages or characters. Therefore, the use of ethnic minority languages is not optimistic, and reasonable measures should be taken to protect the inheritance of ethnic minority languages. (Zhou Youguang, 2000)

6.2.2 Transmission of the original ecology of the Pansori of the Chaoxian ethnic group in Yanji city

Cui Liling said that Pansori must be preserved in its original flavor, which is an art that can represent the traditional culture of the Chaoxian ethnic group , and the sound and lyrics can reflect the connotation of the culture of the Chaoxian ethnic group Yanji Chaoxian Pansori performed in villages and towns, covering many aspects of people's lives in the Chaoxian ethnic group . Yanji Chaoxian ethnic group Pansori's performance and tone are very unique, which is the main expression of the difference between Chaoxian ethnic group Pansori and other singing arts. The Legend of Spring Fragrance is a work that expresses the soul, freedom, love, pursuit and emotion, and has a distinct national artistic style (Cui Liling, 2023:Interviewed).

6.2.3 In-depth study of Chaoxian ethnic group Pansori text

According to the author's survey in Yanji City, in the Chaoxian ethnic group village of Yanji City, most of the Chaoxian ethnic groups can understand Chaoxian language, but with the change of national policies, Chaoxian ethnic group no longer teaches exclusively in Chaoxian, and the number of students who can speak and write Chaoxian is decreasing year by year. At present, scholars and experts of Chaoxian ethnic group Association are making active efforts to change this situation, trying to continue to use Chaoxian language to teach, preserve and develop Chaoxian language (Nan Xizhe, 2023: Interviewed).

6.3 Government dissemination of Chaoxian ethnic group Pansori in Yanji City

6.3.1 Improve the successor identification system

If the communicator chooses improperly, it may affect the harmony of the community and tear up the original harmonious social relations of the community. If the identification process of the successor is not open and transparent, the procedure is improper, and reasonable complaints can not be found in an appropriate way, it will cause negative treatment of the traditional community and even damage the intangible cultural heritage. Therefore, efficient and reasonable relief procedures are the most effective way to guarantee the realization of rights. It is necessary to improve the existing transmission system and introduce other supporting systems, so that the transmission system will not do bad things out of good intentions and affect the normal inheritance of intangible cultural heritage. (Jiang Xinzi, 2023: Interviewed)

6.3.2 Establish Yanji Chaoxian ethnic group Pansori Professional Group

In the investigation of the Chaoxian ethnic group, the researchers found that Piao Xiaoyan and Cui Liling organized the teaching of Pansori, janggu and Pansori songs of the Chaoxian ethnic group for the general public at Yanbian TV Station. Among them, Pansori repertoire teaching is mostly the Pansori classic songs that the public often hears. This is very exciting for Pansori fans, but also because of the popularity of television stations so that more people who do not know Pansori can enjoy Pansori performances up close. Cui Liling said she will also go to primary and secondary schools to give Pansori performances, meaning to contribute to the

inheritance of Pansori. But because of some life or work reasons, such behavior is not stable. Therefore, it is of great significance to set up a professional team of Yanji Chaoxian ethnic group Pansori to regularly spread Pansori. (Cui liling, 2023: Interviewed)

6.3.3 Build the talent training system of Yanji Chaoxian ethnic group Pansori

The first is to establish a three-in-one education system of "school, government and cultural enterprises". The government needs to introduce some policies to support the development of Chaoxian ethnic group Pansori in Yanji City. For example, the education policy can be implemented. The school supports the establishment of Chaoxian ethnic group Pansori major in Yanji to improve the professional construction level of the school and ensure that the school can make better use of the major to train talents of Chaoxian ethnic group Pansori in Yanji. At the same time, the government should provide human, material and financial support to the school to support the cultivation of talents of Yanji Chaoxian ethnic group Pansori. The university should fully grasp the professional setup of Chaoxian ethnic group Pansori in Yanji City, education and teaching management, and construction of teaching staff, so as to lay a solid foundation for personnel training, so as to smoothly promote personnel training. While cultivating talents, we should also understand the market demand and adapt to the social demand for Pansori Chaoxian ethnic group Pansori talents in Yanji City. Cultural enterprises need Yanji Chaoxian ethnic group Pansori. In order to improve the employment level of Pansori Chaoxian ethnic group Pansori talents in Yanji City, it is necessary to construct the talent training system of Pansori cultural enterprise in Yanji City and optimize the education and teaching. Cultural enterprises should also take the initiative to contact schools and the government, and actively offer suggestions for the cultivation of Pansori talents in Yanji City. In addition, cultural enterprises also need to provide practical resource support for the cultivation of Pansori talents in Yanji. For example, the school can have students from the school who study Yanji Pansori come to the company for internships to further improve their singing skills. (Cui liling, 2023: Interviewed)

The second is to establish a "university-primary school, middle school-training institutions" combined linkage teaching mechanism. Colleges and universities should attach great importance to the cultivation of Chaoxian Pansori talents in Yanji and

carry out Pansori teaching in Yanji. It is necessary to give students more chances to perform to exercise their ability. In addition, all primary and secondary schools actively carry out the entry activities of Yanji Chaoxian ethnic group Pansori, which broadens students' horizons and actively guides students to learn Yanji Chaoxian ethnic group Pansori. In addition, training institutions need to recognize the educational value of Yanji Chaoxian ethnic group Pansori in promoting the development of traditional arts and improving students' artistic literacy, and actively invest in the education of Yanji Chaoxian ethnic group Pansori. Among them, Yanji City can set up Chaoxian ethnic group Pansori training class to recruit students. Education has improved their performance in the Chaoxian ethnic group Pansori in Yanji City. In addition, through the training of colleges and universities, primary and secondary schools and training institutions. Do a good job in the construction and education of Yanji Chaoxian ethnic group Pansori; They also need to strengthen communication and exchange and build connections. Mechanism to link Chaoxian ethnic group Pansori in Yanji City, Cooperate with each other to jointly promote Pansori Chaoxian ethnic group Pansori education in Yanji City.

Thirdly, the spread of Chaoxian ethnic group Pansori in Yanji should start from children. Yanji Chaoxian ethnic group Pansori talent training can not be completed overnight. In my opinion, only by breaking the evaluation of dialect art and improving the social recognition of dialect art can we start with children. Kindergarten and primary school students are young and curious. In order to strengthen the effect of talent training, they can be educated from an early age. Among them, the study class of Chaoxian ethnic group Pansori can be set up in Yanji City to encourage students to actively sign up, and then provide educational guidance to help students learn Chaoxian ethnic group Pansori in Yanji City.

Fourth, we will work hard to solve the problem of talent survival. The researchers believe that civil society is needed to conduct the necessary experiments. Although the school is a base for cultivating talents of Yanji Chaoxian ethnic group Pansori, students leave campus after graduation and gradually lose their enthusiasm for learning Yanji Chaoxian ethnic group Pansori. Therefore, the researchers found that the formulation of talent landing policies had positive significance for the spread of Chaoxian ethnic group Pansori in Yanji City. (Jiang hua, 2023, interviewed)

6.3.4 Establishment of local cultural relics preservation organizations

Relying on Jilin Chaoxian people Cultural Center, Yanji city Minority Minority Original Books Collation Office, Research Institute, Yanji city Cultural Center, Music School and other organizations, establish a Chaoxian people Pansori preservation institution. Incorporate the preservation of Pansori into daily work. Use scientific means and attitudes to effectively preserve the songs of the Chaoxian people and let them bloom in this land. Excavating the value of Pansori of the Chaoxian people in Yanji city is a new requirement for cultural relics work in the new era. On the basis of protecting the cultural relics itself, dig deep, study well, and explain the historical value, artistic value and scientific value of cultural relics, and show the connotation and era of cultural relics value, enhance influence and appeal. (Cui Liling 2023: interviewed)

6.4 The school's inheritance of the Chaoxian ethnic group Pansori in Yanji City

With the rapid development of economy and culture in Yanji Chaoxian ethnic group, the content of traditional education of the Chaoxian ethnic group is also advancing with The Times. The traditional cultural elements of the Chaoxian ethnic group are constantly introduced into modern education, and the traditional cultural courses of the Chaoxian ethnic group are added to make the students of the Chaoxian ethnic group better adapt to modern education. The combination of Chaoxian ethnic group cultural research and school education promotes teaching by scientific research, which effectively enhances the communication function of ethnic culture in school education. She has compiled music textbooks for Chaoxian ethnic group Pansori in Yanji primary school, middle school and university.

6.4.1 Primary School

The primary school education of Yanji Chaoxian ethnic group offers the course of cultural communication of Chaoxian ethnic group, but in fact, Many kindergartens and primary schools in Yanji's Chaoxian ethnic group area do not offer Chaoxian ethnic group cultural communication courses. There are fewer such courses in secondary schools than in primary schools, mainly because they are under greater pressure to move up. Because of ignoring education of Chaoxian ethnic group, some

schools have set up courses of Chaoxian ethnic group, but they have not followed the new curriculum policies of our country. Chaoxian ethnic group Culture courses are sometimes replaced by other courses and sometimes cancelled out by some important activities. The school even believes that some liberal arts courses and other practical activities inside and outside the school also contain the content of Chaoxian ethnic group culture communication education, so the time of the original Chaoxian ethnic group culture course is openly occupied by other courses or activities. In fact, although some contents and activities of Chaoxian ethnic group culture are involved in some courses, it still cannot replace the Chaoxian ethnic group culture course. Since there is no guarantee of time, improving the effectiveness of cultural heritage education in the Chaoxian ethnic group becomes empty talk.

6.4.2 Middle School

Liling Cui said schools should pay more attention to teaching Chaoxian ethnic group cultural courses. Theoretically, the education of Chaoxian ethnic group's cultural communication should be based on culture courses. However, in practice, some schools pay more attention to the cultural communication of Chaoxian ethnic group in other educational activities. Such as directing Chaoxian ethnic group dance, rehearsing Chaoxian ethnic group songs, etc. On the one hand, this kind of entertainment is easy to operate, and can often participate in various performances on behalf of the school, and can achieve good results; And indoctrination is not as effective as organizing some activities.

6.4.3 University

Yanbian University began to hire teachers specializing in Chaoxian ethnic group culture and Yanji Chaoxian ethnic group Pansori in 1987, and the College of Music opened the major of Yanji Chaoxian ethnic group Pansori. In the beginning, it was difficult and almost impossible to continue. With the persistence of jiang xinzi and the support of school leaders, the special concert of Yanji Chaoxian ethnic group Pansori was a great success in 1995. After 2002, lectures, training and other activities were regularly held. The post-service training of teachers is mainly to supplement and improve various problems in the teaching of Chaoxian ethnic group cultural courses, and is also a means to improve the cultural level of teachers themselves. However, due to such objective reasons as shortage of teachers, shortage of funds and fewer

students majoring in Chaoxian ethnic group Pansori in Yanji, teachers in Yanji rarely have the opportunity to pursue further study in relevant universities or institutions in China. It is also difficult to communicate with Chaoxian ethnic group teachers in other regions. The university publishing house regularly compiles professional songs of Yanji Chaoxian ethnic group Pansori, including music examples, Chaoxian characters, phonetic symbols, translations, etc., to provide researchers with formal professional music examples.

6.5 Media dissemination of Chaoxian ethnic group Pansori in Yanji City

6.5.1 Increase the dissemination of new media of Chaoxian ethnic group Pansori in Yanji According to the interview survey conducted by researchers, the current new media of Chaoxian ethnic group Pansori in Yanji City include TV, Douyin video number, etc. But overall, the numbers are small. The media played a very important role in spreading the Chaoxian ethnic group Pansori in Yanji City. Media friends should strengthen the new media development of Yanji Chaoxian ethnic group Pansori, so that Yanji Chaoxian ethnic group Pansori can be widely and effectively spread throughout the country.

6.5.2 Dissemination of materials of Chaoxian ethnic group Pansori in Yanji by new media

Meiyu Xu says material from Chaoxian ethnic group Pansori in Yanji will be safer and more durable if it is stored in new media. Keep relevant materials of Yanji Chaoxian ethnic group Pansori, such as music samples, audio and video, etc. There are good original records for later scholars and researchers to use, and this is a particularly professional way of preservation. It's also a good way to spread the word.

6.6 The activities of Chaoxian ethnic group Pansori in Yanji

6.6.1 The spread of Chaoxian ethnic group Pansori in Yanji by the public

Cui Liling said that as a member of the Chaoxian ethnic group, I organized folk art practice activities to give people an impression of Yanji Chaoxian ethnic group Pansori. Became interested in Yanji Chaoxian ethnic group Pansori. Art comes from life, and the performance at Chaoxian ethnic group Pansori in Yanji City will

guarantee an audience base, and the atmosphere will be better if there are people watching the performance. In the Chaoxian ethnic group Pansori, there are folk performances in Yanji City, mainly for entertainment, which is also a good performance communication.

6.6.2 Rewarding songs collectors

Piao xiaoyan said that by encouraging Chaoxian Pansori enthusiasts to collect Pansori and giving them spiritual rewards, people will participate in Pansori collection more and more. A great deal of wealth has been created. Yanbian Prefecture Bureau of Culture, Broadcasting Industry Bureau and China ISBN Center approved by the National Art and Science Planning Leading Group, led by the Ministry of Culture, the State Ethnic Affairs Commission and the Chinese Musicians Association, published "Chinese Opera Integration - Jilin Volume" and "Chinese Folk Art Music Integration - Jilin Volume" in Chinese. (Piao xiaoyan,2023:interviewed)

6.7 Transmission of the authentic Pansori of the Chaoxian ethnic group in Yanji city of the transmitters

Xinzi Jiang is an expert in South Pansori and Pansori, and the original way of learning Xinzi Jiang is to play and sing, and the teacher sings a sentence, and Jiang learns a sentence, and the artists do not know music. Sing while beating, beat the drum, sing a section to learn a section, teach by example. At that time, the way of performance was only after studying for a year, the guests came, several representatives sang around, and even sang in the field, and there was no educational activity, and the works performed were usually episodes and fragments of the Biography of Spring Incense. A Pansori is a person singing a long, story-telling song and talking as they sing." In Mr. Jiang's narrative, it can be seen that in the first generation, the inheritance was mainly oral, and there was no systematic way of inheritance. (Xinzi Jiang,2023: interviewed)

At a time when traditional Pansori was facing the possibility of being lost due to the death of older artists, teacher Xinzi Jiang saved Pansori through her own study and efforts. Whether someone will teach Pansori as persistently as teacher Xinzi Jiang is a serious problem for the transmission of Pansori in our country. At the same time,

how many people are willing to learn Pansori is also an important factor in the inheritance of Pansori.

Summary

In my field survey and literature research I found that the ways to transmission Yanji Chaoxian Pansori can be divided into the following points:

The first point is that Chen Fang proposed that to protect Pansori of the Chaoxian ethnic group in Yanji city, we must first respect the Chaoxian culture, respect the Chaoxian characters, Chaoxian language, and the traditional singing styles of Chaoxian Pansori, and ensure the authenticity and authority of Pansori of the Chaoxian ethnic group in Yanji city.

The second point is that Piao xiaoyan proposed that Fans of Pansori of the Chaoxian ethnic group in Yanji city are encouraged to collect Pansori, and spiritual and material rewards are given to them for submitting Pansori.

In this way, more and more people in the village will participate in collecting and organizing Pansori.

The third point is that Liling Cui proposed that establish local cultural relics protection organizations, rely on organizations such as the Jilin Chaoxian Cultural Center, Yanji Minority Ancient Books Collation Office, Research Institute, Yanji City Cultural Center, Music School, etc. to establish Chaoxian songs preservation institutions.

6.8 Conclusion

Based on research and interviews with experts and officials, actors and transmitters, audiences and students. this chapter discusses the transmission of Yanji Chaoxian Pansori and concludes that there are the following methods for transmission.

Transmission guide

- 1: The diversified ways of Chaoxian Pansori are preservation.
- 2: Pay attention to the national characteristics of Chaoxian nationality
- 3: Increase the collection of Chaoxian Pansori.

- 4: Establish local cultural relics protection organizations.
- 5: Transmitter regularly carry out training activities (such as learning Chaoxian language and Chaoxian Pansori).
- 6: Establish Yanji Chaoxian Pansori professional group.
- 7: Construct a talent training system for Chaoxian Pansori in Yanji.
- 8: Combin Chaoxian cultural research and school education
- 9: Increase the development of new media for Chaoxian Pansori in Yanji.
- 10: Organize folk art practice activities.

Table 6. Summary of the measures of Yanji Pansori

Transmission Measures	Improved to electronic media Social Media for convenience in transmission to different generations.
	Update the Pansori method of dissemination to be up-to-date so that it can be on all social media channels.
	Improving transmission and teaching methods of Pansori for a better variety of forms

CHAPTER VII

Conclusion Discussion and Suggestions

7.1 Conclusion

7.1.1 The current status of the Pansori of Chaoxian ethnic group in Yanji, Jilin Province, China

The status of Pansori in Yanji city, At present, there have been three relatively large-scale collections and collations in the history of the Chaoxiannationality area in Yanji city, Jilin. The status of Musicians in Yanji city, it was found that there are a total of 3 transmitters recognized by the government, are all engaged in work related to the Pansori of the Chaoxianethnic group in Yanji city.

The status of functions in social in Yanji city, it is found that the cognition of the Pansori of the Chaoxianethnic group in Yanji city is greatly affected by economic development. As a result, Pansori of the Chaoxianethnic group in Yanji city gradually faded out of people's sight, and people's choice of songs in music gradually tilted towards popular modern music.

7.1.2 the characteristic of music selected of the Pansori of the Chaoxian ethnic group in Yanji city, Jilin province, China.

The researchers analyzed the musical characteristics of music selected of Pansori of the Chaoxianethnic group in Yanji city refers to the Key(Jo), Mode, Rhythm,and Lyric.

1) Key(Jo). The key(Jo) of the "Pansori" in Yanji city is mainly divided into three types of tones: Yujo, Pyongjo, and Kyemyonjo.The Pansori of the Chaoxian ethnic group in Yanji city are mainly composed of interface tone(Yujo), followed by feather tone(Pyongjo), and flat tone(Kyemyonjo), of which flat tone used the least.

2) Mode. The mode of the Pansori of the Chaoxianethnic group in Yanji city is mainly based on the five-notes, while the four-notes and six-notes are relatively rare.

3) Rhythm. The "Pansori" of Chaoxian ethnic group in Yanji city, its rhythmic form is mainly influenced by the rule of "short words and long sounds" in Chaoxian language, it uses "triple time and dotted rhythm"; At the same time, and will not cause the change of the relationship between the singing words and "Zhangdan" because of the drastic change of the melody.

4) Lyric.

The Chaoxian ethnic group in Yanji city lyrics are usually fixed without improvisation

7.1.3 The transmission of the Pansori of the Chaoxian ethnic group in Yanji city, Jilin province, China.

Based on research and interviews with experts and officials, actors and transmitters, audiences and students. this chapter discusses the protection transmission and development of Yanji Pansori and concludes that there are the following methods for transmission.

Transmission guide

- 1: The diversified ways of Chaoxian Pansori are preservation.
- 2: Pay attention to the national characteristics of Chaoxian nationality
- 3: Increase the collection of Chaoxian Pansori.
- 4: Establish local cultural relics protection organizations.
- 5: Transmitter regularly carry out training activities (such as learning Chaoxian language and Chaoxian Pansori).
- 6: Establish Yanji Chaoxian Pansori professional group.
- 7: Construct a talent training system for Chaoxian Pansori in Yanji.
- 8: Combin Chaoxian cultural research and school education
- 9: Increase the development of new media for Chaoxian Pansori in Yanji.
- 10: Organize folk art practice activities.

7.2 Discussion

1: According to the study results of the investigate the contemporary status of the Pansori of the Chaoxian ethnic group in Yanji city, Jilin province, China.

I agree with Xinzi Jiang(2023) and Yinghua Bian(2023) on the contemporary status of Pansori of the Chaoxian ethnic group in Yanji city in Yanji city.

Yinghua Bian believes that many Pansori of the Chaoxian ethnic group in Yanji city have never been sung. Although the tune can no longer be sung in Yanji, it has been recorded by previous researchers. This is also in line with our previous observations. The previous records were only written records without musical scores. They were sung through "oral teaching", which has resulted in many songs being lost. The reason why there are few existing Pansori of the Chaoxian people in Yanji city.

Xinzi Jiang believes that the culture of Pansori of the Chaoxian people in Yanji city is gradually disappearing, and the culture contained in it is rich and colorful, and it is impossible to complete the preservation and transmission work only by one person. As a transmitter, she believes that she must shoulder the important task of transmission the national culture and continue the development and growth of Pansori. In the process of transmission, we should not only pay attention to the quantity of transmission, but also ensure the quality of transmission, and collect, organize and protect the Pansori culture of the Chaoxian people in Yanji city through multiple channels. One possible explanation is that, relying on the original culture of the Pansori of the Chaoxian ethnic group in Yanji city in Yanji city, a small number of people are transmission the national culture, and the Pansori of the Chaoxian ethnic group in Yanji city in Yanji city are being discovered and understood by more people.

2: Regarding the results obtained by recording scores and analyzing the characteristic of music selected of the Pansori of the Chaoxian ethnic group in Yanji city, Jilin province, China.

Liling Cui (2023) said The trend of the melody line of the Pansori of the Chaoxian ethnic group in Yanji city is mainly in the five interval of ascending and descending waves; the range is wide, generally over the octave range. The rhythm is

not affected by the changes of lyrics. Generally, there is no free lyrics and basically follows the original song.

Xizhe Nan (2023) said Yanji city Chaoxian nationality has its own language and its own characters. During the investigation, we learned that the melody and tone of the Pansori of the Chaoxian ethnic group in Yanji city are the product of the combination of the Yanji city language, and have unique regional and ethnic style characteristics. The daily life language of the Chaoxian people in Yanji city has created the musical language of the Pansori. The melody form of the Pansori is closely related to the local language, which is mainly reflected in the characteristics of the tone of the language.

I agree with Liling Cui and Xizhe Nan's point of view. The musical characteristics of Pansori of the Chaoxian ethnic group in Yanji city should be analyzed by the key ,mode, rhythm and lyrics characteristics, singing forms and so on of Pansori of the Chaoxian ethnic group in Yanji city. Among them, language plays an important " role" in music, and it has an important influence on the melody, rhythm, timbre, style and other aspects of music. The Chaoxian nationality in Yanji city has its own language and characters, which makes the Pansori of the Chaoxian ethnic group in Yanji city have a strong regional style. If the translated lyrics are used in phonetic recording, the obvious symbols of the authentic regional music of the Pansori of the Chaoxian ethnic group in Yanji city will inevitably be lost. Therefore, the researchers recorded the Chaoxian language pinyin on the first line below the score, and the English translation on the second line.

3: According to the study results of transmission of the Pansori of the Chaoxian ethnic group in Yanji city, Jilin province, China.

According to the preliminary literature search and field work, the author believes that the transmission of Pansori of the Chaoxian ethnic group in Yanji city is a complicated process. In order to spread Pansori of the Chaoxian ethnic group in Yanji city better, it needs various support.

The first point is that Xinzi Jiang (2023) Intangible cultural heritage has been in the limelight in recent years, there are more opportunities to perform and display all over the country. But if the Pansori break away from the original ecology and the culture of the Chaoxian people in Yanji city, and gradually become a talent show, then the functions of promoting the relationship between neighbors in the life of the Chaoxian people in Yanji city will be changed accordingly and lost. Therefore, while protecting the intangible cultural heritage, we must also pay attention to the protection of its cultural connotation and living space. Transmission the essence of Yanji city Chaoxian culture is the value of our transmission of intangible cultural heritage.

The second point is that Xizhe Nan (2023) has been engaged in Yanji city Chaoxian Music culture for so many years. He thinks that his biggest feeling is that if he doesn't collect these precious Pansori of the Chaoxian ethnic group in Yanji city, they will be lost in 10 years. Then the government and people from all walks of life have adopted various methods and transmission and carry forward the traditional culture of the Chaoxian people, rekindling the enthusiasm for the traditional culture of the Chaoxian people in Yanji city. Take school education as the cradle for cultivating Pansori of the Chaoxian ethnic group in Yanji city culture. Letting Pansori of the Chaoxian ethnic group in Yanji city into the campus can better play a role in communication.

The third point is that Xinzi Jiang (2023) pays great attention to the transmission method of Pansori. Not only does she listen more, practice more, learn more, and teach more, but she also actively organizes Pansori singers to participate in the Chaoxian people Singer Competition, transmission Pansori skills, and expanding Pansori. For example, in her spare time, she organizes Students to participate in various singing competitions in China, trying to publicize and promote Pansori in an all-round and multilevel way from the aspects of herself, creation, publicity. When talking about Pansori entering the campus activities, Xinzi Jiang was very excited and told us very happily that the school is a good platform and will be an important field for her to transmission Pansori in the future. Every year, Her students will goes

to elementary schools and junior high schools in the Chaoxian area of Yanji city to teach singing Pansori . There are students in every grade. Everyone likes to listen and learn. This gives her encouragement and confidence. She hopes that students can I really like the Pansori of the Chaoxian nationality and carry them forward. The contents of the Pansori of the Chaoxian nationality are rich and colorful. Now that the Internet is very developed, Lan Aiju also actively guides the formation of singers to sing Pansori on the Internet, and through the power of the media, better spread the Pansori of the Chaoxian nationality in Yanji city.

The fourth point is that the Xizhe Nan (2023) government's support for Pansori of the Chaoxian ethnic group in Yanji city has increased the cultural status of Pansori of the Chaoxian ethnic group in Yanji city. For the review of the application process of transmitters, it should start from the perspective of respecting the actual transmission of culture.

I agree with the above point of view. First of all, the government played a guiding role in the dissemination of Pansori of the Chaoxian ethnic group in Yanji city. The state will build a research demonstration base and dissemination base for Pansori of the Chaoxian ethnic group in Yanji city. Only in this way can we ensure that the original version of Pansori of the Chaoxian ethnic group in Yanji city can be disseminated, and the second is to further consolidate the application procedures for national and provincial musicians. In this way, the transmission of Pansori of the Chaoxian ethnic group in Yanji city can play a fundamental role. Then, the university is the base for disseminating Pansori of the Chaoxian ethnic group in Yanji city, and the transmission of Pansori of the Chaoxian ethnic group in Yanji city has played a role in educating people; finally, the combination of online and offline will further open up the audience of Pansori of the Chaoxian ethnic group in Yanji city. Further the situation of Pansori of the Chaoxian ethnic group in Yanji city. In this way, the researchers believe that the Pansori of the Chaoxian ethnic group in Yanji city can be better spread.

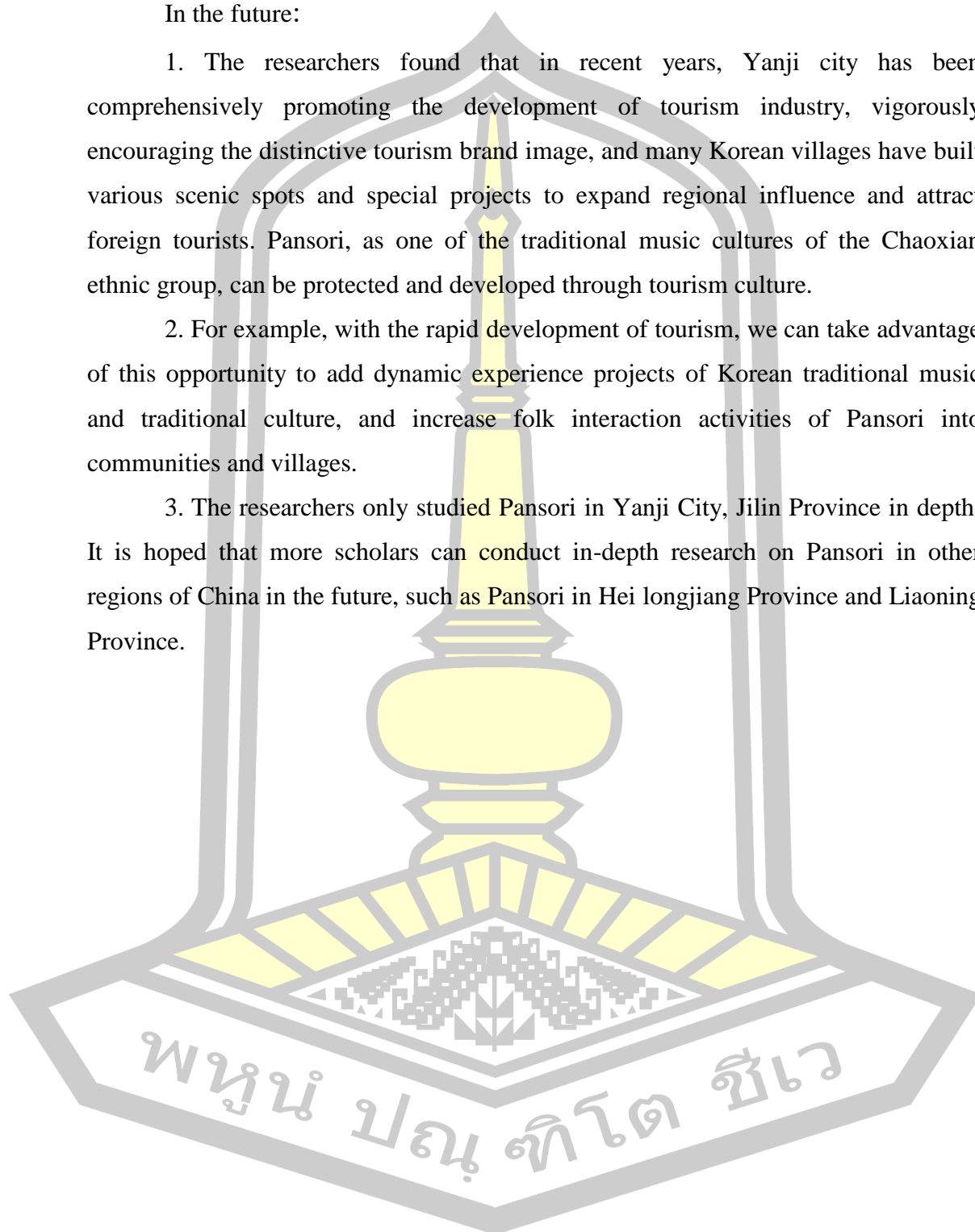
7.3 Suggestions

In the future:

1. The researchers found that in recent years, Yanji city has been comprehensively promoting the development of tourism industry, vigorously encouraging the distinctive tourism brand image, and many Korean villages have built various scenic spots and special projects to expand regional influence and attract foreign tourists. Pansori, as one of the traditional music cultures of the Chaoxian ethnic group, can be protected and developed through tourism culture.

2. For example, with the rapid development of tourism, we can take advantage of this opportunity to add dynamic experience projects of Korean traditional music and traditional culture, and increase folk interaction activities of Pansori into communities and villages.

3. The researchers only studied Pansori in Yanji City, Jilin Province in depth. It is hoped that more scholars can conduct in-depth research on Pansori in other regions of China in the future, such as Pansori in Hei longjiang Province and Liaoning Province.



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APPENDIX

Appendix 1

Questionnaire of Pansori of the Chaoxian ethnic group in Yanji city for Key (Jo)

Informants

Part 1 General Information

Name

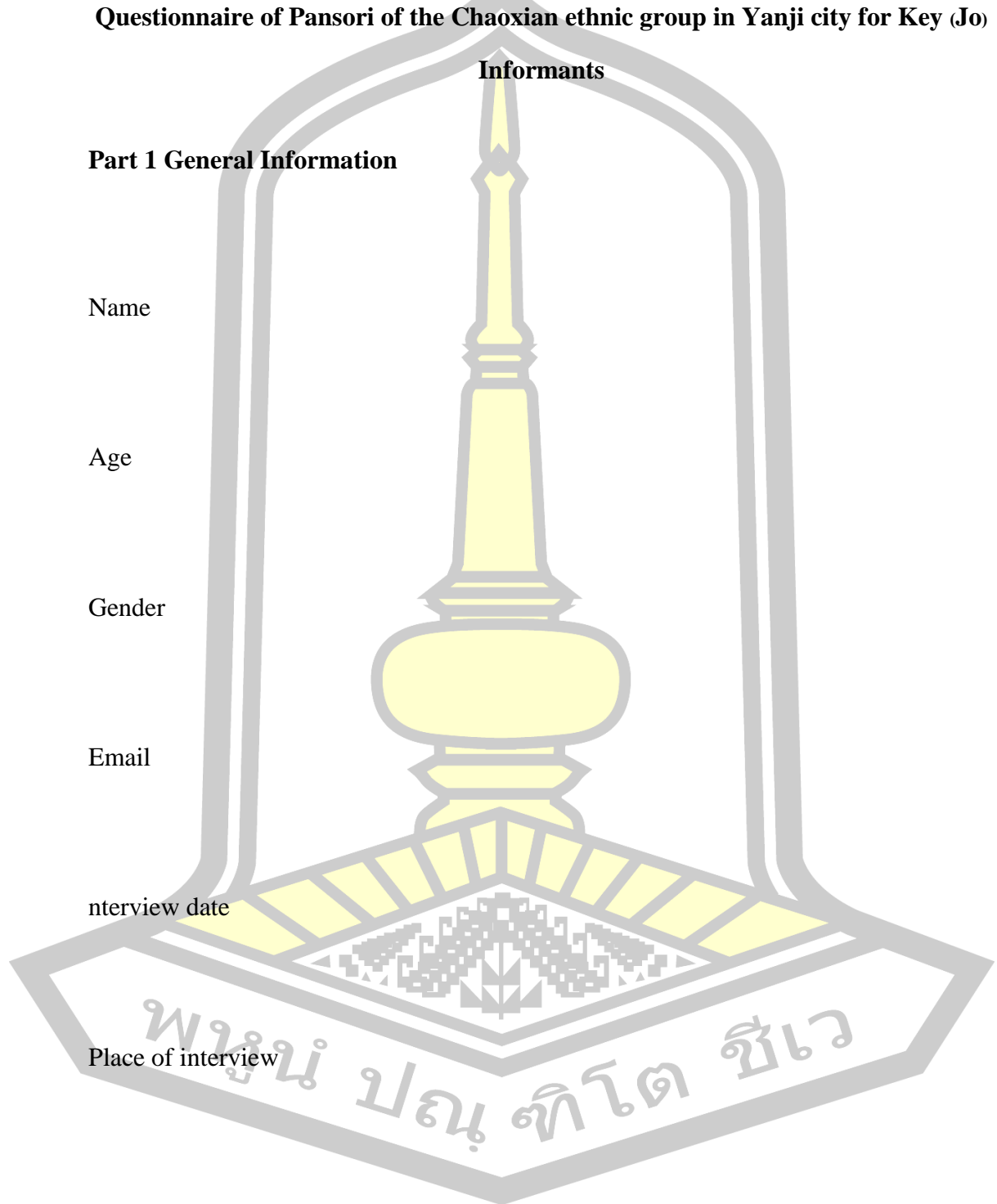
Age

Gender

Email

Interview date

Place of interview



Part 2 Survey of Pansori of the Chaoxian ethnic group in Yanji city

1. What do you think of the contemporary status of Pansori of the Chaoxian ethnic group in Yanji city?

2. What do you think of the development of Pansori of the Chaoxian ethnic group in Yanji city?

3. What kind of social background, crowd background, and economic background caused the generation of Pansori of the Chaoxian ethnic group in Yanji city?

4. What are the characteristics of the music of Pansori of the Chaoxian ethnic group in Yanji city?

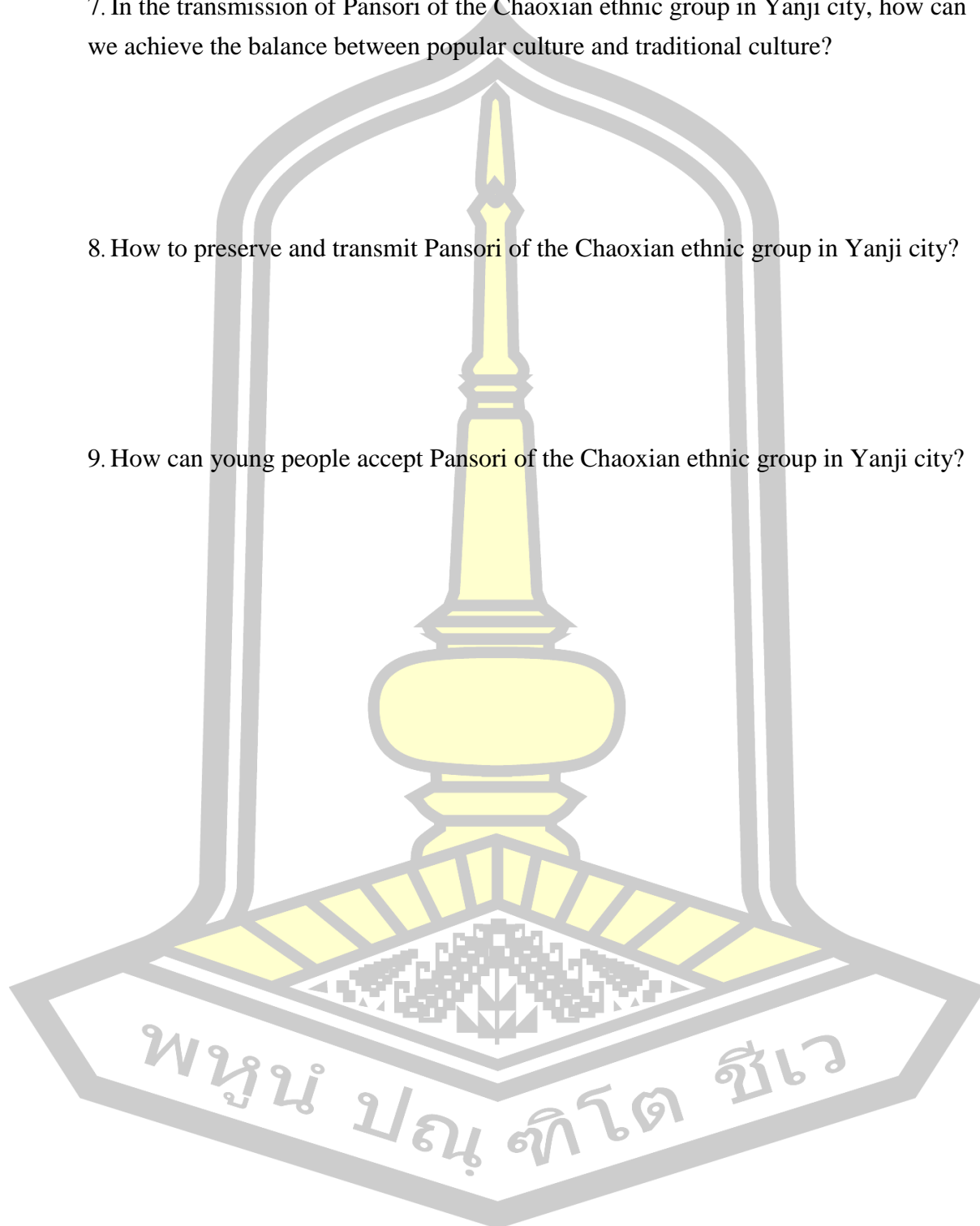
5. What are the reasons for the characteristics of this music? (Social, economic, historical aspects, etc.)

6. What are the representatives? What influence do they have?

7. In the transmission of Pansori of the Chaoxian ethnic group in Yanji city, how can we achieve the balance between popular culture and traditional culture?

8. How to preserve and transmit Pansori of the Chaoxian ethnic group in Yanji city?

9. How can young people accept Pansori of the Chaoxian ethnic group in Yanji city?



**Questionnaire of Pansori of the Chaoxian ethnic group in Yanji city for
General Informants**

Part 1 General Information

Name

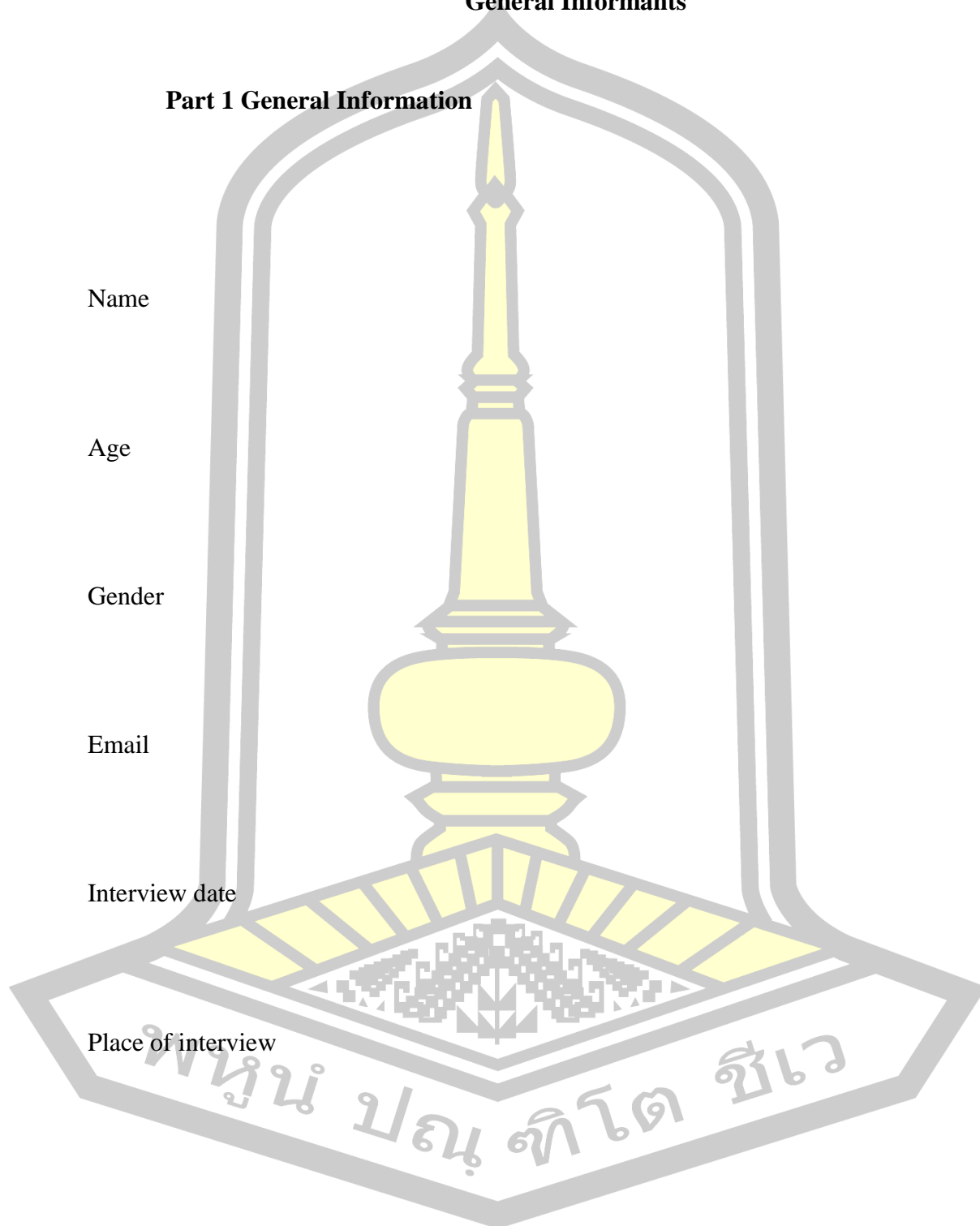
Age

Gender

Email

Interview date

Place of interview



Part 2 Survey of Pansori of the Chaoxian ethnic group in Yanji city

1. What are the characteristics of the music of Pansori of the Chaoxian ethnic group in Yanji city?

2. What are the vocal form characteristics and vocal form structure of Pansori of the Chaoxian ethnic group in Yanji city?

3. How can young people accept Pansori of the Chaoxian ethnic group in Yanji city?

4. In the transmission of Pansori of the Chaoxian ethnic group in Yanji city, how can we achieve the balance between popular culture and traditional culture?

5. What do you think of the transmission of Pansori of the Chaoxian ethnic group in Yanji city?

6. What do you think of the contemporary status of Pansori of the Chaoxian ethnic group in Yanji city?

**Questionnaire of Pansori of the Chaoxian ethnic group in Yanji city for
Casual Informants**

Part 1 General Information

Name

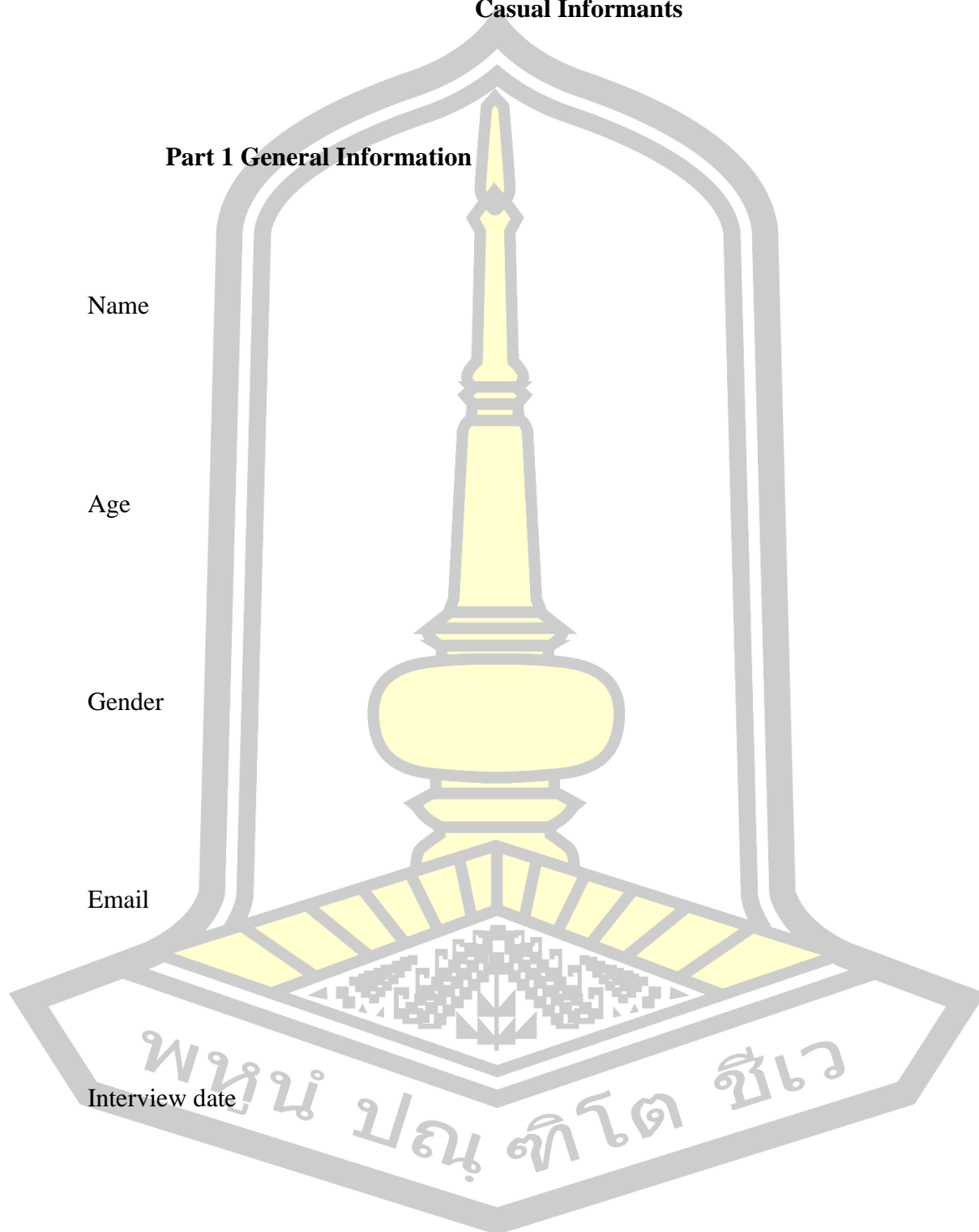
Age

Gender

Email

Interview date

Place of interview



Part 2 Survey of Pansori of the Chaoxian ethnic group in Yanji city?

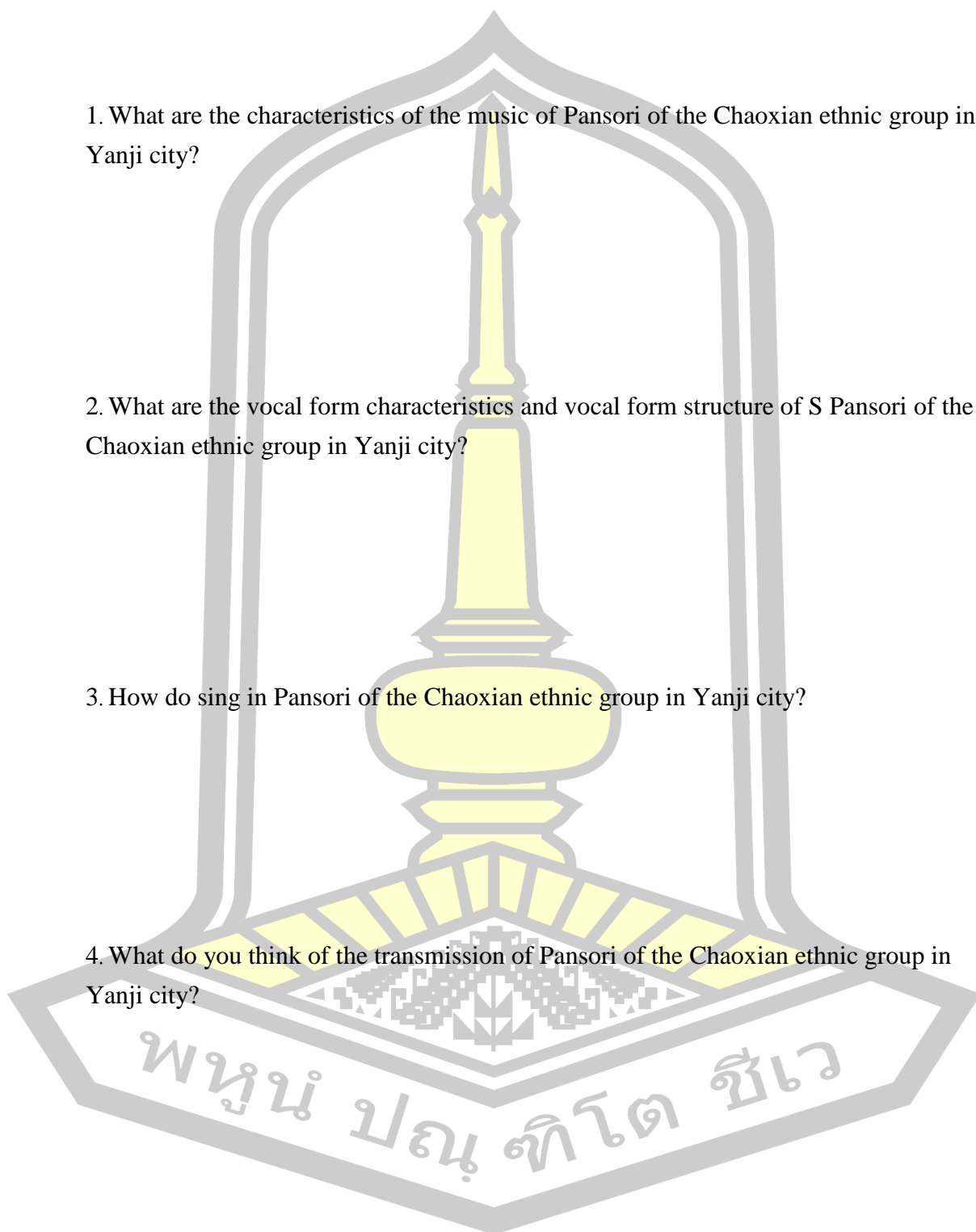
1. What are the characteristics of the music of Pansori of the Chaoxian ethnic group in Yanji city?

2. What are the vocal form characteristics and vocal form structure of S Pansori of the Chaoxian ethnic group in Yanji city?

3. How do sing in Pansori of the Chaoxian ethnic group in Yanji city?

4. What do you think of the transmission of Pansori of the Chaoxian ethnic group in Yanji city?

5. What do you think of the contemporary status of Pansori of the Chaoxian ethnic group in Yanji city?



Appendix 2
Field survey photo collection



Figure 20. Nan Xizhe 、 Jiang Xinzi and me

Source: Lulu Wang (2023)



Figure 21. Jiang Xinzi

Source: Lulu Wang (2023)



Figure 22. Xinzi Jiang and Cui Liling

Source: Lulu Wang (2023)



Figure 23. Cui Liling and her student

Source: Lulu Wang (2023)

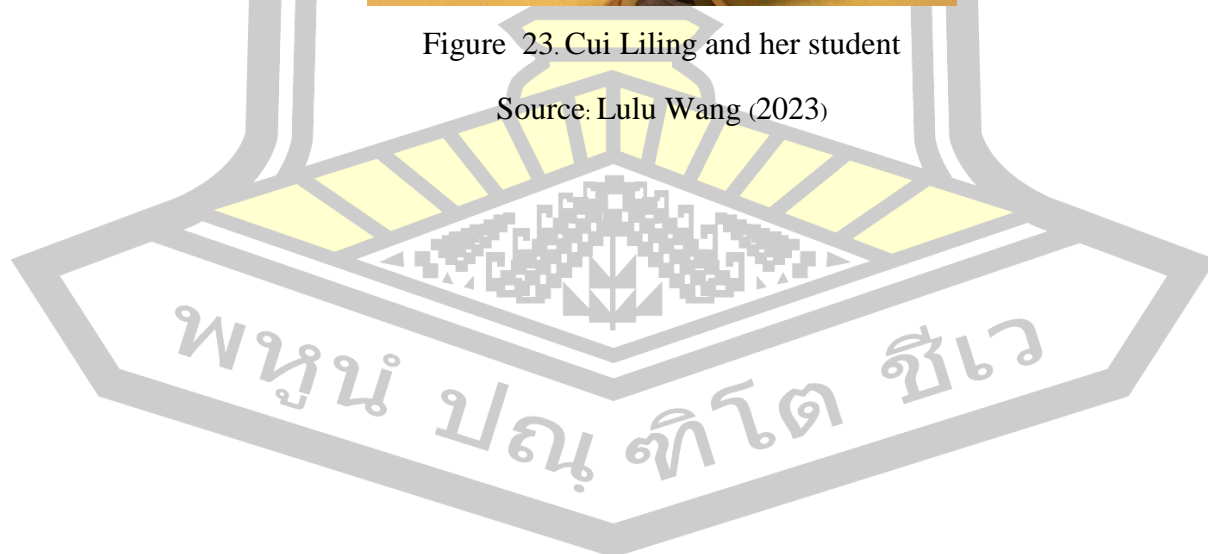




Figure 24. Bian Yinghua

Source: Lulu Wang (2023)



Figure 25. Chinese QuChaoxian chronicles

Source: Lulu Wang (2023)



Figure 26. Chinese QuChaoxian Music Integration

Source: Lulu Wang (2023)

BIOGRAPHY

NAME	Lulu Wang
DATE OF BIRTH	17/08/1987
PLACE OF BIRTH	LiaoNing, China
ADDRESS	LiaoNing, China
POSITION	Lecturer
PLACE OF WORK	Dalian Minzu University
EDUCATION	2005 - 2009 College of Music, Yanbian University 2009 - 2015 College of Music, Yanbian University 2021 - 2024 (Ph.D.) College of Music, Mahasarakham University

