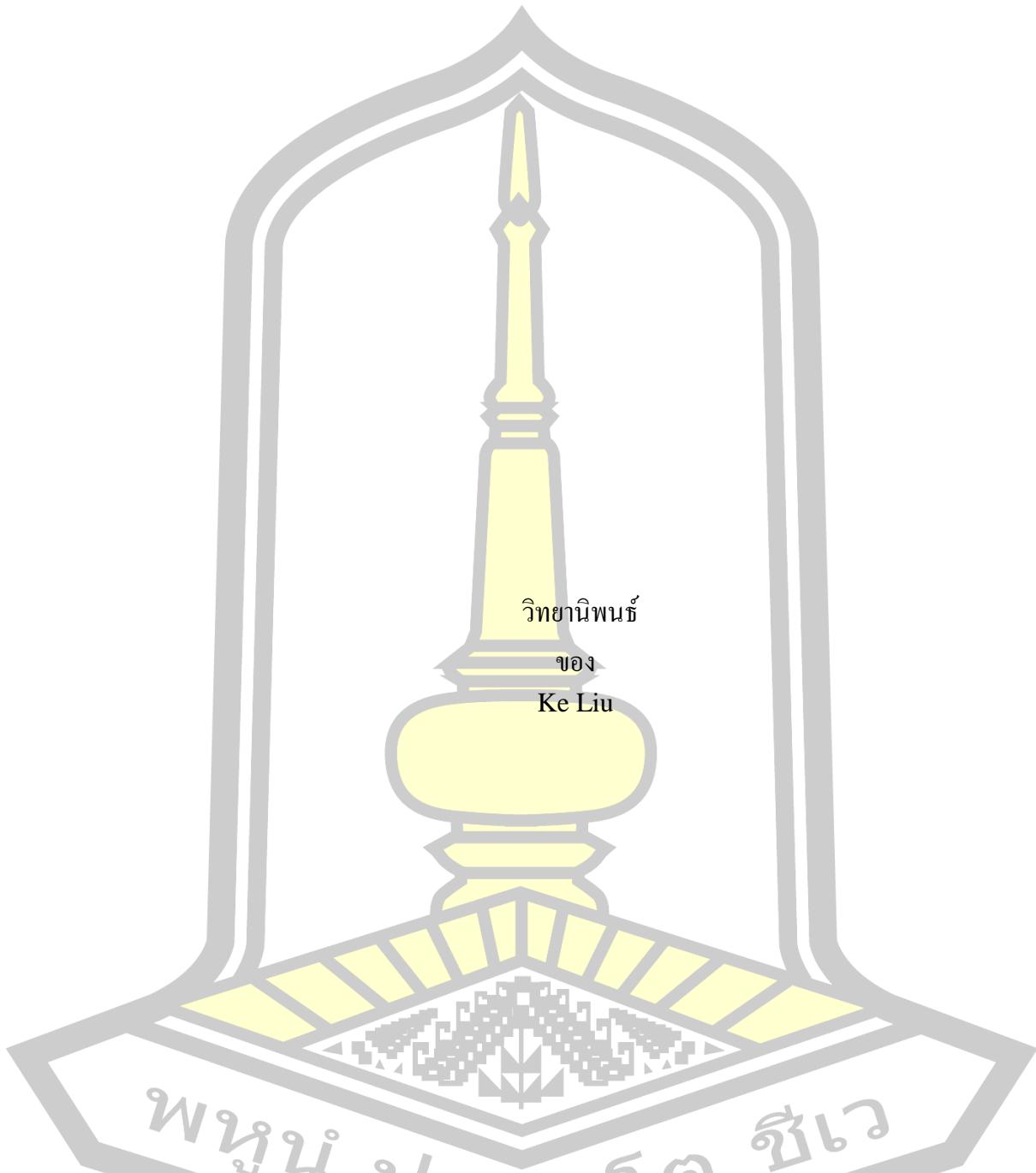


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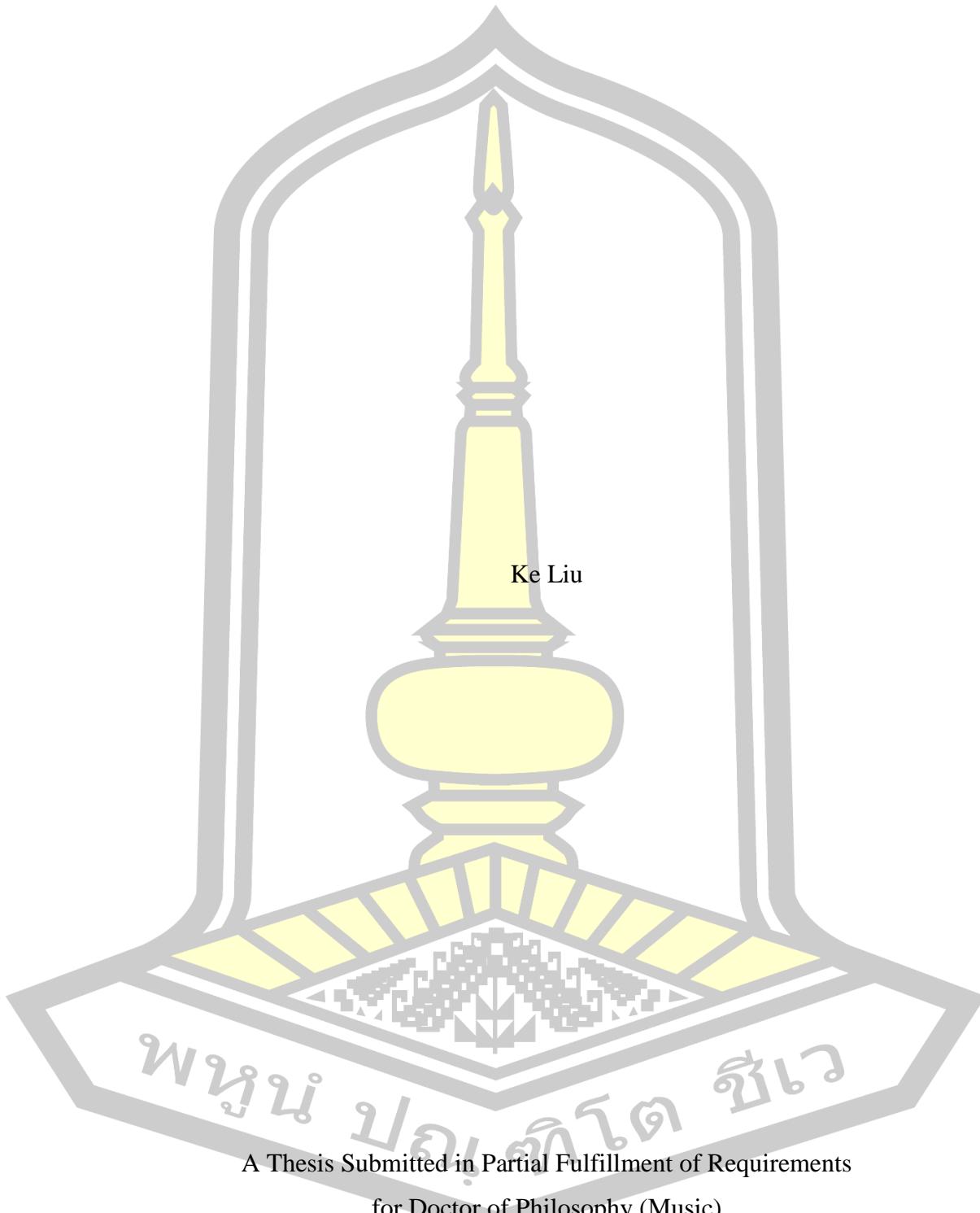
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Yu Shuxi: Pingdiao Sanxianshu Music Style



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

September 2024

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ABSTRACT

This dissertation focuses on Pingdiao Sanxianshu Music Style of Yu Shuxi. The objectives of this research were as follows: 1) To investigate the life and works of Yu Shuxi. 2) To analyze the music style of Pingdiao Sanxianshu by Yu Shuxi. 3) To propose the guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi. Researcher used fieldwork and other methods to conduct interview analysis. 3 key informants, 3 casual informants and 3 general informants were selected. The research results showed that :

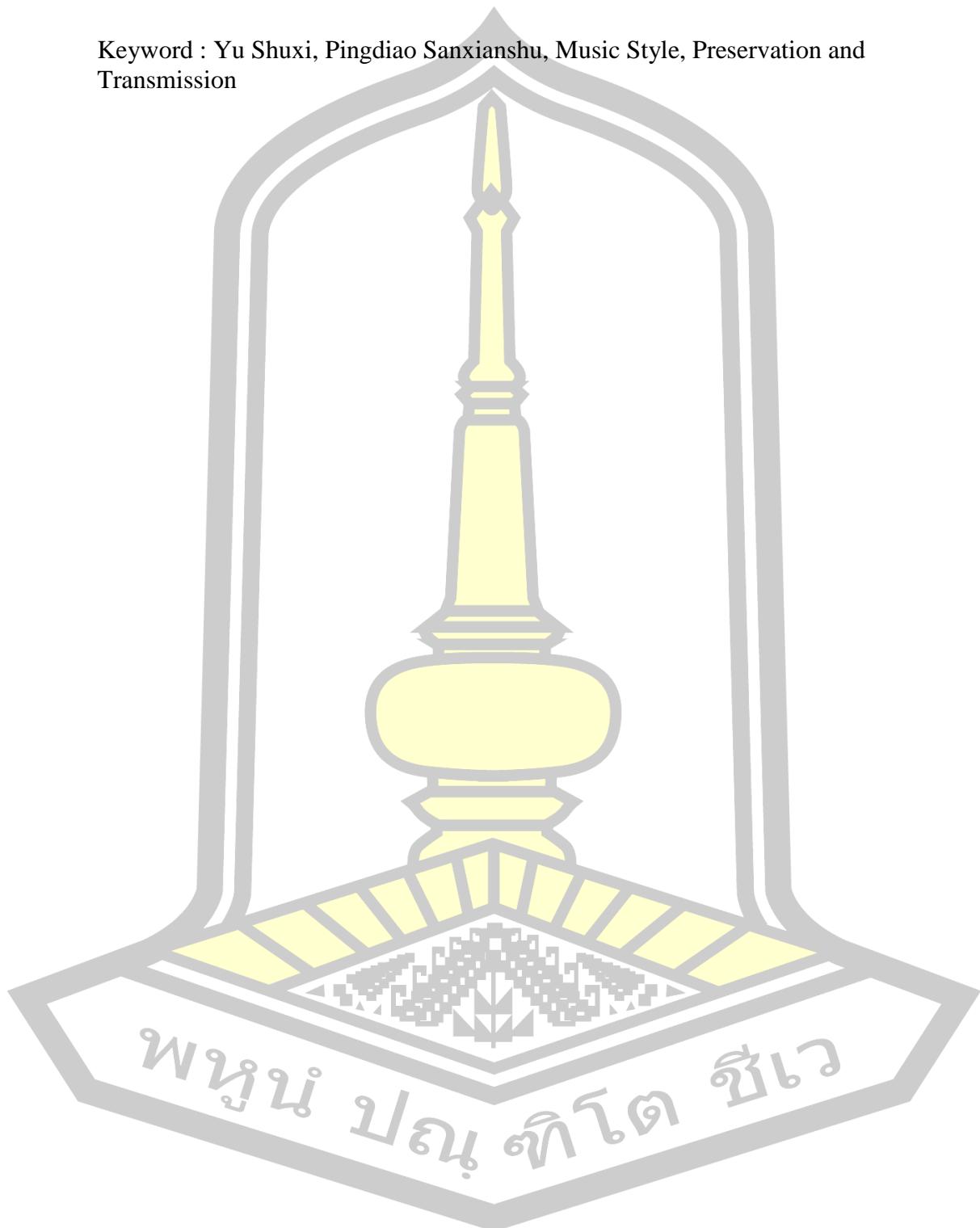
Firstly, Yu Shuxi is from Baofeng County, Pingdingshan City, Henan Province, China. He is an outstanding representative of Pingdiao Sanxianshu and a provincial transmitter. Yu Shuxi followed his elder brother to learn art since he was young, and transmitted his brother's real skills of playing and singing. In his more than 90 years of performance career, Yu Shuxi has accumulated rich performance experience and many singing works. Yu Shuxi's life has written a legend in the Chinese Quyi art circle of Henan Province, China. It was a miracle that he could still performed on stage at the age of over 100. Yu Shuxi's artistic spirit and works have had a profound impact on future generations, allowing the unique art form of Pingdiao Sanxianshu to continue and develop.

Secondly, through fieldwork and other methods to collect data, it was found that Pingdiao Sanxianshu sung by Yu Shuxi belongs to the traditional Chinese mode, and the lyrics are composed of the dialect of Baofeng County, with accurate pronunciation and long-lasting charm. The performance forms include traditional self-playing and self-singing and emerging forms such as joint singing and group singing. The accompaniment instruments include Sanxian, Jiaozi, Bajiaogu and other instruments. The performers accurately choose to used Jiaozi Qiang, Guzi Qiang , Tuo Qiang etc. according to the content of the song, and the rhythm and speed change freely, giving people a vivid and interesting listening experience.

Thirdly, the preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi is a very complicated process. The preservation and transmission measures require joint efforts from all sectors of society, including the government, private individuals and university. We must not only preserve and transmit the original appearance of Pingdiao Sanxianshu, but also innovate Pingdiao Sanxianshu and keep

pace with the times.

Keyword : Yu Shuxi, Pingdiao Sanxianshu, Music Style, Preservation and Transmission



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Time flies, the three-year study time for a doctoral degree came to an end with the completion of this graduation thesis. It took nearly two years from the preparation of the graduation thesis to the final draft. Looking back on this period of time, I received a lot of care and help, and I take this opportunity to express my sincerest gratitude to them.

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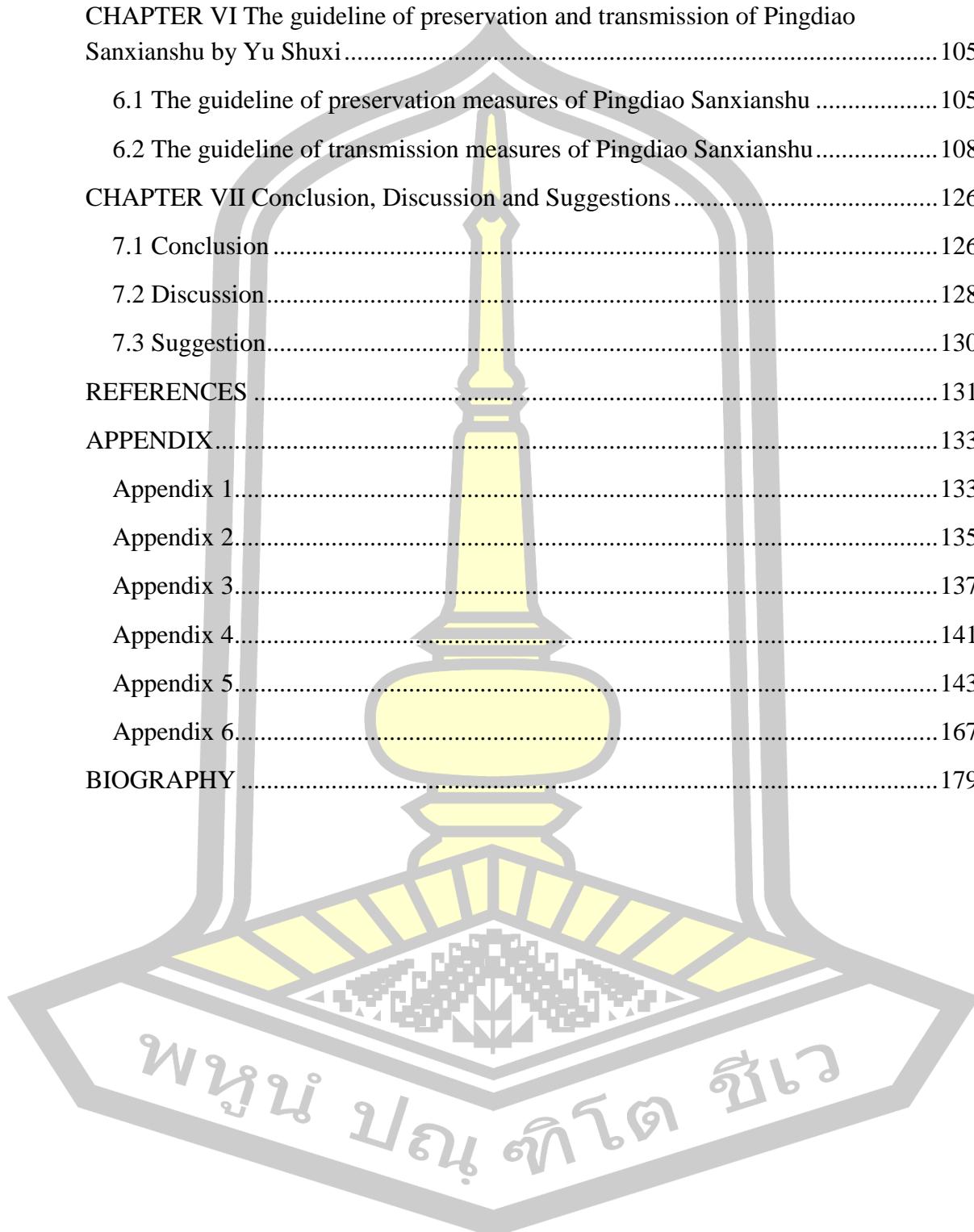
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Finally, I would like to extend my gratitude to every one for the hard work. I wish your health, happiness and fullness.

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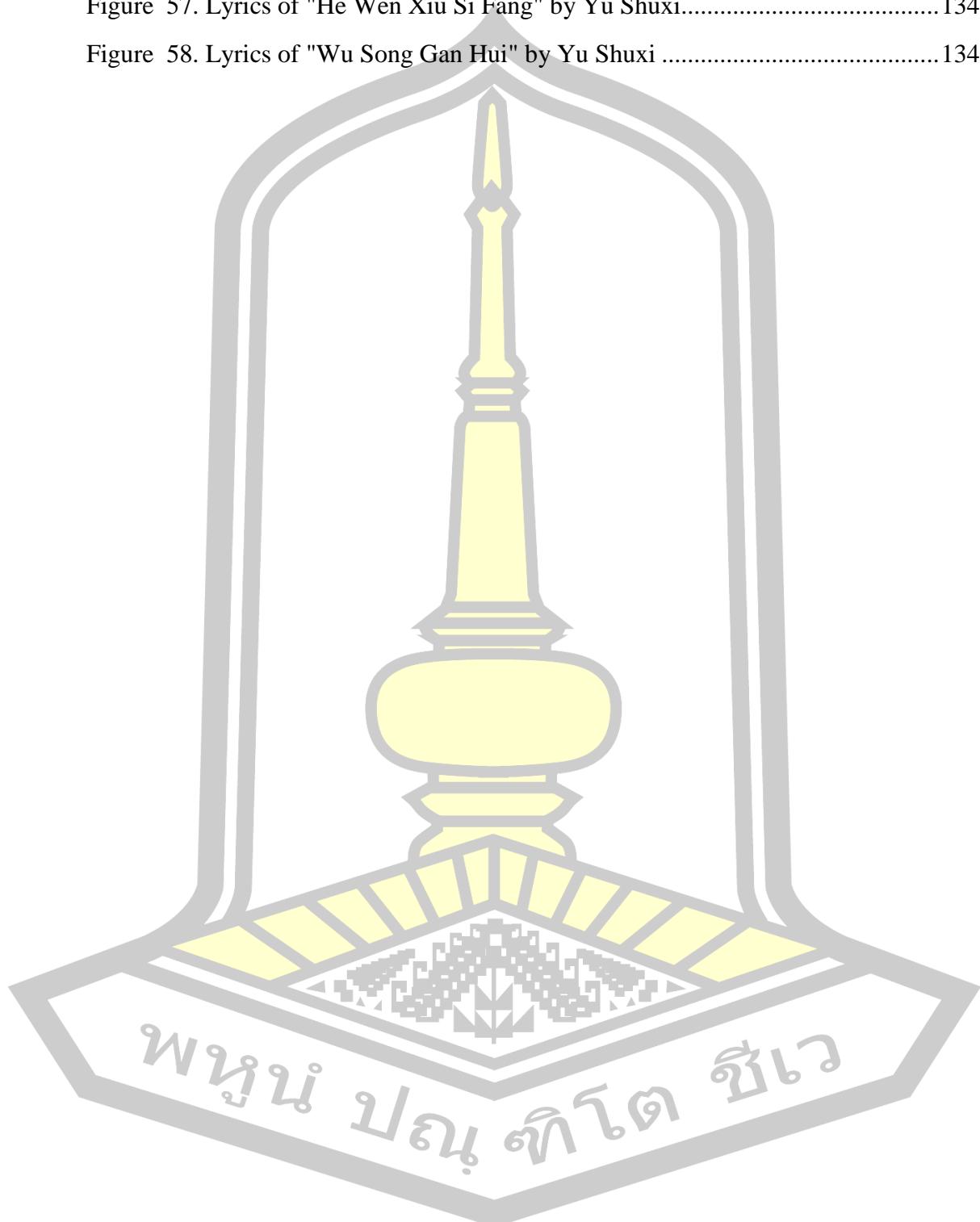
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CHAPTER I

Introduction

1.1 Research Background

Pingdiao Sanxianshu of intangible cultural heritage is a precious cultural resource passed down from generation to generation by the people of Henan Province, China. Carrying the traditional culture and historical witness of human society, it is the crystallization of wisdom and civilization in the process of Henan's historical development. Pingdiao Sanxianshu has a significant value in showcasing the mother form of Quyi (Quyi is a large category of Chinese folk music art) in the Central Plains Region. By studying the music of Pingdiao Sanxianshu, we can explore the ontology overview of the Central Plains Quyi, which is conducive to grasping the characteristics of Central Plains Quyi from a diachronic perspective. Sorting out the source of this theory also helps to transmit and promote the academic tradition of Chinese music. (Zhou Hongjun,1989)

However, due to changes in times, as a local Chinese Quyi art form, Pingdiao Sanxianshu has encountered many difficulties in its current transmission. Firstly, performers are constrained by various factors such as their own conditions and cultural level when learning art. They do not have fixed lyrics during performance. If they encounter situations where they forget their lyrics, they will perform on site and engage in secondary creation, with few textual records. During the long-term process of word of mouth transmission, many excellent songs have been lost. Secondly, the transmitters face the dilemma of disconnection between youth and yellow, with most works being in dialects, making it difficult to break free from the regional environment. Once again, with the progress of society, people's ways of life and entertainment have gradually diversified, especially teenagers who are more easily attracted to diverse forms of entertainment. In recent years, despite the innovation and development of the content and form of Pingdiao Sanxianshu, it has been greatly influenced by new media such as the Internet, coupled with a shortage of funds, and is gradually declining. (Deng Weina,2016)

Yu Shuxi, an old artist of Pingdiao Sanxianshu, is a legend in the Chinese Quyi cultural circle of Baofeng County, Henan Province, China. One is his age, Yu Shuxi was born in December 1921 and died in December 2023 at the age of 103. The second is his stage career, Yu Shuxi came from a family of Chinese Quyi and learned from a young age, enjoyed both moral and artistic excellence. He had an art career of more than 90 years. He was once the most senior and oldest transmitter of Pingdiao Sanxianshu in Henan Province, China. He was once known as the "living fossil of Quyi". (Gu Yang,2021)

Through research on preliminary data, it was found that although Pingdiao Sanxianshu has received some attention, there is relatively little research on its transmitters. Yu Shuxi is a provincial-level transmitter of Pingdiao Sanxianshu. He had made special contributions to traditional Chinese Quyi art. From him, we can see the vibrant life of Chinese Quyi music, and his life represents the basic appearance of Pingdiao Sanxianshu in a stage of historical development. However, as the living space of Pingdiao Sanxianshu shrinks day by day, it seems to be gradually distancing itself from our lives. Therefore, in order to preserve cultural diversity and avoid the gradual disappearance of Pingdiao Sanxianshu in the long river of history, we have the obligation and necessity to conduct systematic research, preservation and transmission of Pingdiao Sanxianshu, and provide relevant information research for those interested in further learning.

1.2 Research Objectives

- 1.2.1 To investigate the life and works of Yu Shuxi.
- 1.2.2 To analyze the music style of Pingdiao Sanxianshu by Yu Shuxi.
- 1.2.3 To propose the guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi.

1.3 Research Questions

- 1.3.1 What are the life and works of Yu Shuxi?
- 1.3.2 What are the music style of Pingdiao Sanxianshu by Yu Shuxi?
- 1.3.3 How to provide guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi?

1.4 Research Benefit

- 1.4.1 We can learn about the life and works of Yu Shuxi.
- 1.4.2 We can learn about the music style of Pingdiao Sanxianshu by Yu Shuxi.
- 1.4.3 We can provide guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi.

1.5 Definition of Terms

1.5.1 Yu Shuxi: a native of Baofeng County, Pingdingshan City, Henan Province, China. He is an outstanding representative of Pingdiao Sanxianshu and a provincial transmitter. Yu Shuxi made great contributions to the preservation and transmission of Pingdiao Sanxianshu.

1.5.2 Life: refers to the life of Yu Shuxi's based on his personal life, studying history and performance history through fieldwork.

1.5.3 Works: refers to the works of Yu Shuxi's based on his performance history.

1.5.4 Pingdiao Sanxianshu: refers to it's a provincial-level Quyi art intangible cultural heritage project in Baofeng County, Henan Province, China.

1.5.5 Music style: refers to the study of Pingdiao Sanxianshu music sung by Yu Shuxi, such as performance form, lyrics analysis and accompaniment instruments.

1.5.6 Performance form: refers to the performance of Yu Shuxi, which can be divided into the traditional self-playing and self-singing and emerging forms such as joint singing and group singing.

1.5.7 Lyrics analysis: refers to analyzing the content and meaning of the lyrics based on Yu Shuxi's performance.

1.5.8 Accompaniment instruments: refers to the performance of Yu Shuxi, the Sanxian, Bajiaogu and Jiaozi are usually used as the main accompaniment. In addition, there are other auxiliary accompaniments such as the Erhu and Yangqin, but they do not appear often.

1.5.9 Preservation: refers to the preservation measures for Pingdiao Sanxianshu including legal preservation, financial preservation, transmitter preservation and research team preservation.

1.5.10 Transmission: refers to the transmission measures of Pingdiao Sanxianshu including folk transmission, government transmission and university transmission.

1.6 Conceptual Framework

This table is about the thinking frame of Yu Shuxi: Pingdiao Sanxianshu Music Style.

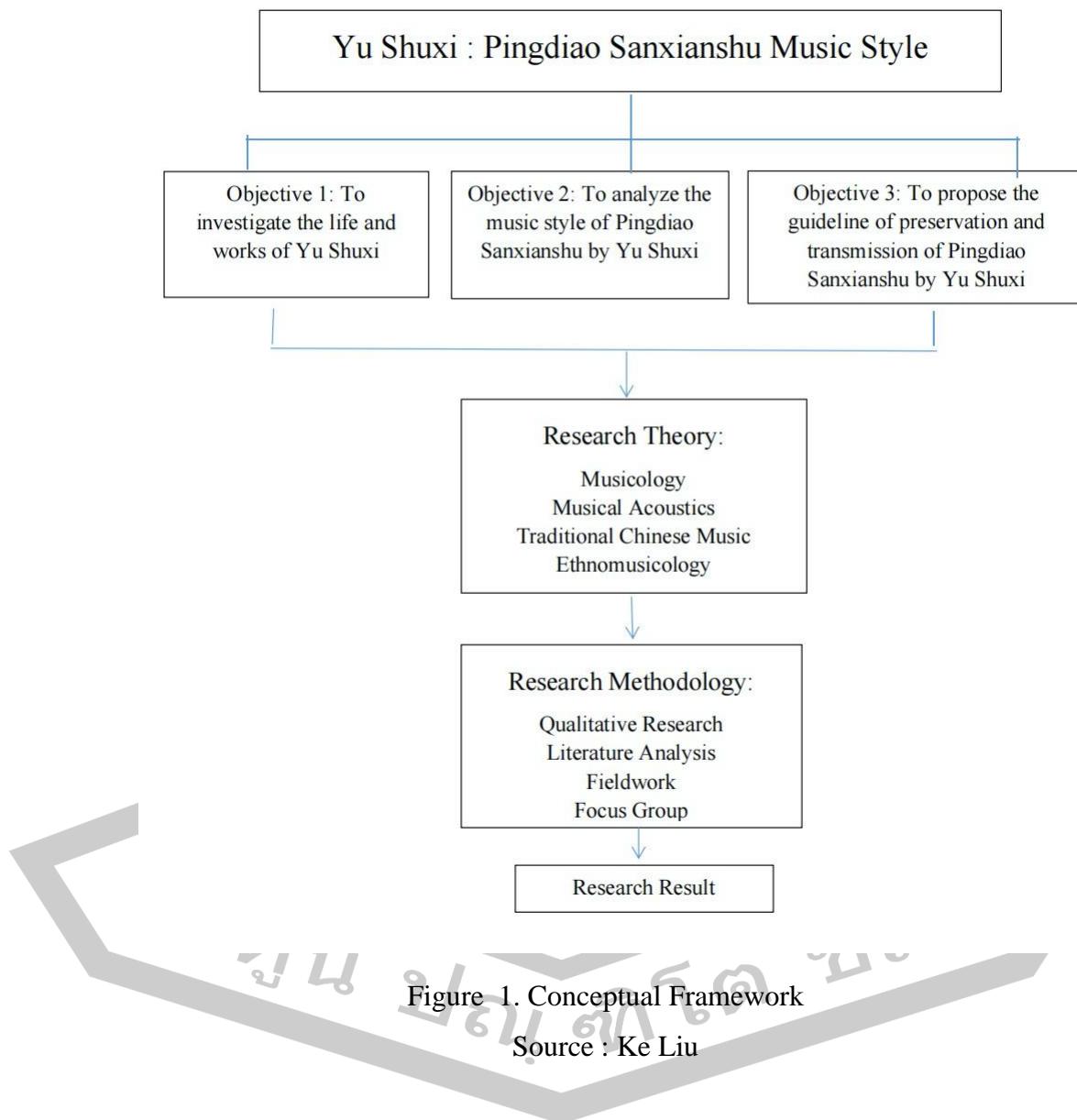


Figure 1. Conceptual Framework

Source : Ke Liu

CHAPTER II

Literature review

This chapter reviews the relevant literature on Yu Shuxi and Pingdiao Sanxianshu, in order to obtain the most comprehensive information available for this study. The researcher reviewed it based on the theme and purpose:

- 2.1 The General Knowledge of Baofeng County, Henan Province, China
- 2.2 The General Knowledge of Pingdiao Sanxianshu
- 2.3 The Theory Used in Research
- 2.4 Documents and Related Research

2.1 The General Knowledge of Baofeng County, Henan Province, China

As a widely spread form of folk music in Baofeng County, the existence and development of Pingdiao Sanxianshu sung by Yu Shuxi as a representative has profound connections with the special history, culture, economy and natural environment of the region. Therefore, without understanding the history, geography, life and cultural conditions of Baofeng County, we cannot truly and objectively reflect the face of Pingdiao Sanxianshu music culture in the region. Therefore, before entering the investigation of Yu Shuxi and his works of Pingdiao Sanxianshu, it becomes necessary to describe the historical culture and natural environment of the fieldwork site.

2.1.1 Historical development

Baofeng County has a long history. As far back as the Paleolithic, ancestors have worked here. During the Shang and Zhou Dynasties, it was under the jurisdiction of Yingguo. In the early Spring and Autumn period, it belonged to Zheng, later to Chu, and in the early Warring States period, it belonged to Korea. Qin established his father's city as a county, and Han inherited it. In the Tang and Song Dynasties, it was renamed Runan County, Youyang County, Wuxing County, Zhongxing County and Longxing County. In the second year of Xuanhe of Emperor Huizong of Song (1120), there were Baijiu brewing, Ru official porcelain firing, iron smelting workshops, etc. In the county at that time, treasure goods were flourishing, and the source of treasure was abundant, so it was named "Baofeng" by the imperial edict. In the 16th year of

Chongzhen in the Ming Dynasty(1643), Li Zicheng changed Baofeng into Baozhou, and it has been renamed Baofeng since the early Qing Dynasty.(Baofeng County History Compilation Committee,1996)

Table 1. Historical development of Baofeng County

Time	Geographical affiliation
Early years of the Republic of China	Belonging to directly in Ruzhou
In 1913	Belonging to Heluo Road
In 1927	Belonging to the administrative supervision area of Henan Province
In 1933	Belonging to the Fifth Administrative Supervision District of Henan Province
In 1947	Belonging to the Fifth Special Zone of the Henan Shanxi Hubei Liberated Area
In 1948	Belonging to the Fifth Special Zone of the Western Henan Liberation Area
After the establishment of the People's Republic of China	Belonging to Xuchang Special Zone in Henan Province
In 1960	Revoke the county system, and the original administrative area will be under the jurisdiction of Pingdingshan City
In 1961	Restore the county system and still belong to the Xuchang Special Zone
In 1983 to present	County under the jurisdiction of Pingdingshan City

Source: Ke Liu

2.1.2 Geographic environment

Baofeng County is located at $33^{\circ} 47' \sim 34^{\circ} 02'$ North latitude and $112^{\circ} 4' \sim 138$ East longitude at the eastern foot of the West central part of Henan Province, bordering Ru River in the North and Shahe River in the South. It is the transition zone between the mountains in Western Henan and the Huang Huai Plain. It borders Mesa City in the East and Southeast, Lushan County, Mesa City and Shilong District in the South and Southwest, Ruzhou in the Northwest, and Jiaxian County in the North and Northeast. It is long from East to West, narrow from North to South, like a flat boat. Among them, the East-West length is 54 kilometers, the North-South width is 27 kilometers, and the total area is 722 Square kilometre; The urban built-up area is 127 Square kilometre, and the planned area is 25 Square kilometre. Overall, the living environment of residents in mountainous areas is characterized by a preference for settling in the valley with a sunny breeze, with a mountain behind the house and alluvial flat land in front of the house. Residents in plain areas tend to build their houses on higher ground, with a focus on "facing North and South". The place where you live is shaded by many green trees. (Baofeng County History Compilation Committee, 1996)

Baofeng County has obvious regional advantages. The county seat is the core area of Pingdingshan's urban-rural integration demonstration zone. Located in the middle of Zhengzhou, Luoyang, Nanyang, Xuchang, Luohe and other cities, it is only 10 kilometers away from the new urban area of Pingdingshan. The middle route project of South to North Water Transfer passes through the West and North sides of Baofeng County, with a total length of 21.22 kilometers, which not only brings sweet Danjiang water, but also adds a scenic line. Baofeng County enjoys convenient transportation due to its superior location. Jiaozhou Liupanshui Line and Mengzhou Baotou Line meet in the South of the county town, with Baofeng Railway Station (formerly Pingdingshan West railway station). The Ningluo Expressway and Zhengluan Expressway pass through the area, and highways such as G207, S231 (formerly Yu02 Line), S233 S234 are accessible in all directions. Pingdingshan West railway station is the departure station of Zhengzhou Wanzhou High speed Railway, close to Baofeng County, and located in the golden position of Pingdingshan Baoji

integration. The planned Pingdingshan Light Rail and Luoping Luozhou Inter-city rail all pass through here.

2.1.3 Cultural resources

Baofeng County has a long history and profound culture, known as the hometown of Chinese Quyi, Chinese magic, Chinese liquor culture, Chinese Guanyin culture, Chinese Ru porcelain culture, Chinese folk culture art and Chinese longevity. It is the first national level cultural and ecological preservation experimental zone in Henan Province and also the experimental zone for cultural reform and development in Henan Province.

Through interviewed with Shen Hongxia, a government official, we learned that : Majie Shuhui has a history of more than 700 years so far. It is known as the living fossil of Chinese Quyi culture and is a National intangible cultural heritage. Majie Shuhui has become a cultural brand of Baofeng, famous at home and abroad. In 1995, the Chinese Quyi Association awarded Baofeng County the title of "Hometown of Chinese Quyi". In 1996, Majie Shuhui was listed as one of the top ten folk customs in China. On February 2, 2013, Majie Shuhui was certified by the World Records Association as the world's largest folk art festival. In February 2017, Baofeng County was awarded the National Rap Culture (Baofeng) Ecological preservation Experimental Zone.

Baofeng Magic has a long history, starting from the Spring and Autumn period, thriving in the Tang and Song dynasties, thriving in the Ming and Qing dynasties, and flourishing in contemporary times. In 2006, Baofeng County was awarded the title of "Hometown of Magic in China". Baofeng County has more than 1400 performance groups, more than 50000 performers, and an annual performance income of more than 1 billion yuan, forming a large-scale folk culture industry. This initiative to transfer the rich rural labor force in an intangible way of production is called "Baofeng Cultural Phenomenon" by the Propaganda Department of the CPC Central Committee and the Ministry of Culture. Nowadays, the "Magic+" cultural and economic new formats are flourishing, and Baofeng Magic has become a beautiful cultural business card for Baofeng. In December 2020, Baofeng Magic was included in the fifth batch of recommended projects in the national intangible cultural heritage representative project list. (Shen Hongxia,interviewed, 2023)

Xiangshan Temple was first built in the Eastern Han Dynasty and is the source of Chinese Guanyin culture. The existing Xiangshan Temple's Xiangshan Great Compassion Bodhisattva life. Stele is embedded in the bottom coupon hole of the Xiangshan Pagoda. It is the earliest historical document in China that records the enlightenment of Guanyin and his enlightenment. It was written by Cai Jing, a prominent official of the Northern Song Dynasty and a famous calligrapher. In 2011, Baofeng County was rated as the "Hometown of Chinese Guanyin Culture".

Baofeng County is an important county of cultural relics resources in Henan Province. There are 1699 immovable cultural relics, including 4 Major Historical and Cultural Site Protected at the National Level, 11 provincial cultural relics preservation units, and 128 municipal and county cultural relics preservation units. There are 7 traditional Chinese villages and 33 traditional villages in Henan Province. There is one famous History of China and culture village and five famous provincial historical and cultural towns and villages.

As of March 2023, there are 186 intangible cultural heritage projects in Baofeng County included in the fourth level list. Among them, there are 4 national level projects, 10 provincial level projects, 50 municipal level projects, and 122 county-level projects.

2.1.4 Natural resources

Baofeng County is located between the North Ru River and Shahe River, belonging to the Huaihe River basin, with rich water resources. The largest river flowing through the county is the Beiru River. North Ru River, formerly known as Rushui, is located at the northern edge of the county. It originates from Duishigou, the watershed of Lishujie Village, Checun Town, north foot of Longchiman Mountain, Songxian County. It flows through Ruyang County and Ruzhou, enters in the north of Mozhongying Village, Zhaozhuang Town, flows into Shiqiao Town in the southeast, enters Jiaxian County at Luzhai Village, leaves Jiaxian County, passes through Xiangcheng County and Ye County, and finally flows into Shahe River at Dingying Township, Xiangcheng County. The total length is 250 kilometers, and the total drainage area is 6080 Square kilometre. Baofeng County has a length of 25 kilometers and an average riverbed width of 2000 meters. The riverbed is a deposit of coarse sand and fine gravel. In history, the Beiru River has been connected to rivers and seas,

with boats and boats gathering. To the east, it can reach the southern and eastern regions of Henan, such as Luohe and Zhoukou. As the climate gradually dries, the water flow becomes finer and smaller. (Baofeng County History Compilation Committee,1996)

Baofeng's high-quality water resources are good raw materials for making wine. The traditional brewing techniques of Baofeng wine were included in the second batch of national intangible cultural heritage list. According to local legend, in ancient times, Yidi made wine in the south of Ruhai and the wilderness of Yingyi. Today's Baofeng County is located in "the south of Ruhai, the wild of Yingyi". Since then, Baofeng's brewing culture has been in a continuous and enduring lineage. In June 1948, Baofeng Distillery was established, and Baofeng liquor embarked on a development path of industrialization, scale, and collectivization. In 1956, at the first national wine making conference, Baofeng liquor was awarded the title of Henan Famous Liquor. In 1973, Baofeng Wine also became a state banquet wine for Premier Zhou Enlai to entertain Prime Minister Trudeau of Prime Minister of Canada. In 1989, at the 5th National Liquor Evaluation Conference, Baofeng liquor won the National Gold Award and became a famous Chinese liquor. (Baofeng County History Compilation Committee,1996)

Rich mineral resources gave birth to Ruguan Kiln, the first of the five famous kilns in the Northern Song Dynasty. The site is located in Qingliangsi Village, Daying Town, Baofeng County. This place is rich in more than 20 kinds of porcelain making materials, such as kaolin, Calcite, "Laotoumei" stone, agate stone, etc., which can be sourced locally. In June 2001, the site of Ruguan Kiln in Qingliang Temple was announced as the fifth batch of Major Historical and Cultural Site Protected at the National Level. In May 2011, Ru porcelain firing techniques were included in the third batch of national intangible cultural heritage list. In January and October 2017, the Ru Guan Kiln Site Exhibition Hall and the Ru Kiln Museum were successively completed and opened.

Summary

Pingdiao Sanxianshu is a form of folk art that is deeply loved by the people of Baofeng County, Henan Province, China. The artistic practice of its representative artist Yu Shuxi is closely linked to the historical culture, economic development and

natural environment of this region. In order to more comprehensively and accurately present the musical culture of Pingdiao Sanxianshu in Baofeng County, Henan Province, China, it is necessary to have a deep understanding of the historical background, geographical environment and natural and cultural resources of Baofeng, Henan Province, China.

2.2 The General Knowledge of Pingdiao Sanxianshu

2.2.1 Sanxianshu

Sanxianshu, also known as "Sanxian Jiaozi shu". It is named after the main accompaniment instrument being Sanxian and is a type of Tanci music mainly in music style. It is popular throughout Henan and has spread to provinces such as Hubei, Shandong, Anhui, Hebei, Shanxi and Neimenggu, making it the "mother form of Quyi" in the Central Plains region.

According to existing literature records and research, during the late Ming and early Qing Dynasties, there was a type of music that was sung by male blind people in Henan province, known as "Blind Han Tune" or "Blind Man Tune". Artists performed while divining divination and fortune telling with others. The music style was performed by artists holding Sanxian and tying their right leg to a joint, playing and singing on their own, hence also known as "Leg board Calligraphy" or "Blind Ci". In the middle of the Qing Dynasty, the form of "playing and singing one by one" was developed in the form of leg board calligraphy. The singer held a hinge or Bajiaogu to sing, and added appropriate body shape performances. Another person stepped on the leg board (later evolved into a foot pedal banging) to play the Sanxian, and assisted in singing (commonly known as "saying two words"). At the end of the Qing Dynasty and the beginning of the Republic of China, the leg board script in various regions gradually became collectively known as Sanxianshu singing divine plays, wishing works, festival works, and singing hall meetings became the main forms of performance for Sanxianshu artists, and formed different branches, such as the Yifeng Sanxianshu and Yingge Liu in eastern Henan, the Luoyang Qinshu and Luogu script in western Henan, the Sanxian Jiaozishu in southwestern Henan, the Sanxian Ping in northern Henan, and the Hongshan Diao in northwestern Henan. The nature of the Sanxianshu is to encourage people to learn well and do well, with educational

significance, civilized and healthy content, and in line with the national education policies and policies. The music style of Sanxianshu blends many tones of folk songs and folk songs from the Nanyang region, and incorporates many dialects and dialects in the lyrics, which have local characteristics. Due to its simple and fresh tone and rich work, it can not only perform historical stories and heroic figures. It is also capable of delicately and wittily rap about folk life, and has a figure performance, which is very popular among the masses. (Zhou Hongjun,1996)

2.2.2 Pingdiao Sanxianshu

Pingdiao Sanxianshu is a specific genre of Sanxianshu, which has deep cultural roots and unique performance style in Baofeng County and surrounding areas. Pingdiao Sanxianshu specifically refers to a Quyi art form spread in Baofeng County, Henan Province and surrounding areas. It is widely spread and has distinctive local characteristics. The music style of Pingdiao Sanxianshu is mainly mid-bass, with a smooth and stretched plank. The music style is simple and unpretentious, the form is lively, and it has a strong local flavor. Its lyrics are basically seven-character sentences, as well as three-character tight, five-character stack, cross rhyme, etc. During the performance, singing, speaking, playing, percussion and percussion are used together, and the drawl is melodious and mellow, full of local characteristics. The vocal form of Pingdiao Sanxianshu include "Jiaozi Qiang" and "Guzi Qiang". Its sound range is wide, natural, smooth, simple and fresh. It has both melodious and free charm, as well as a loud and noisy atmosphere, and is full of humor. Very contagious.

Pingdiao Sanxianshu is a provincial intangible cultural heritage project of Quyi art in Baofeng County, Henan Province, China. It is widely spread throughout Baofeng and neighboring counties and cities. Pingdiao Sanxianshu is one of the oldest genres in Quyi art. Its content and form are closely related to the daily lives of the masses, and the content and form reflected in its development process and work have historical and regional characteristics. The works of Pingdiao Sanxianshu, based on the Baofeng dialect, contains a large number of historical themes, folk legends, stories, poetry and music, providing reference materials for the study of folk literature. The music style of Pingdiao Sanxianshu is delicate and graceful, the lyrics are refined and popular, and the performance techniques are unique. Pingdiao Sanxianshu work is a folk oral local rap literature, and traditional work is taught

orally by teachers and apprentices, with few written records. Pingdiao Sanxianshu is deeply loved by the people for its flexible and lightweight form, easy to understand content and popularity.

Table 2. As of October 2023, preliminary investigation and statistics of Pingdiao Sanxianshy performer in Baofeng County

Towns	Name	Gender	Age	Place of residence	Major	Song
Zhouzhuang	Yu Shuxi	Male	103	Gengzhuang Village	Play Sing	Quan Gui Nv He Wen Xiu Si Fang
	Yang Guangqian	Male	81	Yuguanying Village	Play	
Naodian	Yang Cuiping	Female	78	Dongjunying Village	Sing	Xian Ji Song Zi
Xiaoqi	Li Huaiyin	Male	83	Cibaling Village	Sing	Luo Cheng Suan Gua
Yangzhuang	Zhang Yuanyuan	Female	32	Majie Village	Sing	Xin Nong Cun Geng Bi Tian Tang Hao
Shiqiao	Li Chunying	Male	68	Dawangzhuang Village	Play Sing	Xin Nong Cun Geng Bi Tian Tang Hao
	Pan Ling	Female	58	Wangzhuang Village	Sing	Quan Shan Ge
	Wang Xiaohuan	Female	56	Wangzhuang Village	Sing	Quan Shan Ge
	Fu Deqing	Male	56	Gao Huang Village	Play	
	Wang Zhaung	Female	57	Gao Huang Village	Sing	Quan Gui Nv
	Ding Cui	Female	59	Gao Huang Village	Sing	Quan Gui Nv

Table 2 (Continued)

Towns	Name	Gender	Age	Place of residence	Major	Song
	Niu Xinai	Female	56	Xiaolou Village	Sing	Xin Nong Cun Geng Bi Tian Tang Hao
County	Wang Yumin	Female	73	Chengguan	Sing	Chi Xi Mian

Source: Ke Liu

Summary

The relationship between Pingdiao Sanxianshu and Sanxianshu is that they are independent but related art forms. Pingdiao Sanxianshu and Sanxianshu are different in terms of the areas of circulation and names, but they are both traditional Quyi art forms in northern China, both use Sanxian as the main accompaniment instrument, and both have unique music styles. They carry rich historical and cultural information, reflect the living customs and emotional expressions of the local people, and are an important part of the intangible cultural heritage.

2.3 The Theory Used in Research

2.3.1 Musicology

Musicology is the collective term for all theoretical disciplines that study music. The overall task of musicology is to elucidate the essence and laws of various phenomena related to music. For example, the study of the relationship between music and ideology includes music aesthetics, music history, music Ethnology, music psychology, music pedagogy, etc. The study of the characteristics of the material materials of music includes musical acoustics, rhythm, musical instruments, etc. The study of music form and its composition includes melodology, harmony acoustics, Counterpoint, musical form and other composition technology theories. There are also considerations from the perspective of performance, such as performance theory, command methods, etc. (Wang Yaohua, 2005)

By applying the relevant knowledge contained in musicology, for example, from the perspective of historical development, the historical background and development

context of Yu Shuxi and Pingdiao Sanxianshu are studied. From the perspective of singing analysis, the uniqueness of different singing styles in terms of musical melody, rhythm and emotional expression is studied.

2.3.2 Musical Acoustics

Musical acoustics is a science that studies the physical problems of music sounds and rhythms. The study of the principles of musical instruments and human pronunciation starts with three major components: excitors, resonators and radiators, in order to achieve the highest efficiency and beautiful timbre. The music style of Pingdiao Sanxianshu sung by Yu Shuxi is unique, with a unique way of embellishing the tune. Therefore, this research used the knowledge and theory of musical acoustics to analyzed and studied the tune and moistening mode of Pingdiao Sanxianshu sung by Yu Shuxi. (Deng Zhiyong,2019)

By applying the relevant knowledge contained in musical acoustics, for example, from the perspective of timbre research, the timbre characteristics of accompaniment instruments (such as Sanxian, Jiaozi, Bajiaogu) are studied, and the influence of different materials, shapes and playing methods on timbre is explored. From the perspective of sound effects, the influence of performance environment (such as indoor, outdoor, stage, etc.) on sound effects is analyzed.

2.3.3 Chinese Traditional Music

In traditional Chinese music theory, the analysis of traditional music forms is one of the most important analytical paradigms. The research method of traditional Chinese music structure is to carry out special research based on the form of traditional music. The structural principle of music is the musical grammar of a nation. It is a thinking mode that human beings have summarized in long-term music practice that conforms to the natural laws of their own cultural form. Its multi-angle, multi-level and three-dimensional analysis of music structure can be applied to macro traditional music. At the same time, it can also conduct in-depth analysis of microscopic musical elements, so as to comprehensively and meticulously study the structure of traditional Chinese music, and deeply understand and study the musical ontology of Pingdiao Sanxianshu. It is important to note that nothing can be analyzed through a single research method. Obviously, this is a very one-sided approach. Therefore, using the research methods of traditional Chinese music structure is of great significance for analyzing the musical ontology of Pingdiao Sanxianshu. However, the analysis method of Western music theory is also a very important supplement to the

collection of relevant documents, music scores, recordings and other materials of Pingdiao Sanxianshu. However, Western music theory only targets the score system and modular music system. Traditional Chinese music theory will help researchers study the deep structure of Pingdiao Sanxianshu and put forward relevant viewpoints. (Wang Yaohua,2010)

Chinese traditional music modes are based on five-tone mode. A five-tone mode means that there are five tones in the mode.

In the book "Guanzi Diyuan Chapter" of the Spring and Autumn Period, the method of calculating the five tones mode scale was recorded for the first time, taking the tone emitted by a certain chord length as the standard pitch. Increase the length of the chord by one third to get a tone that is fifth interval lower than the standard pitch. Reduce the length of the chord by one third to get a tone that is fifth interval higher than the standard pitch.

Therefore, using this method four times, you can get the other four tones in the five-tone mode scale. Generally starting from the gong(C) tone, then get zhi(G), shang(D), yu(A) and jue(E) by up five intervals.

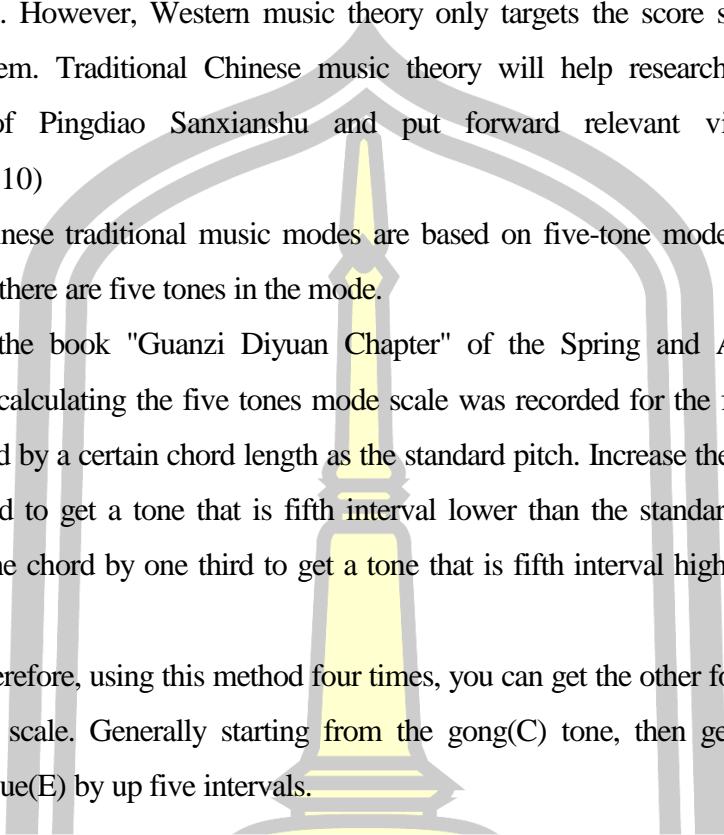


Figure 2. Pentatonic Scale (C, D, E, G, A)

Source: Ke Liu

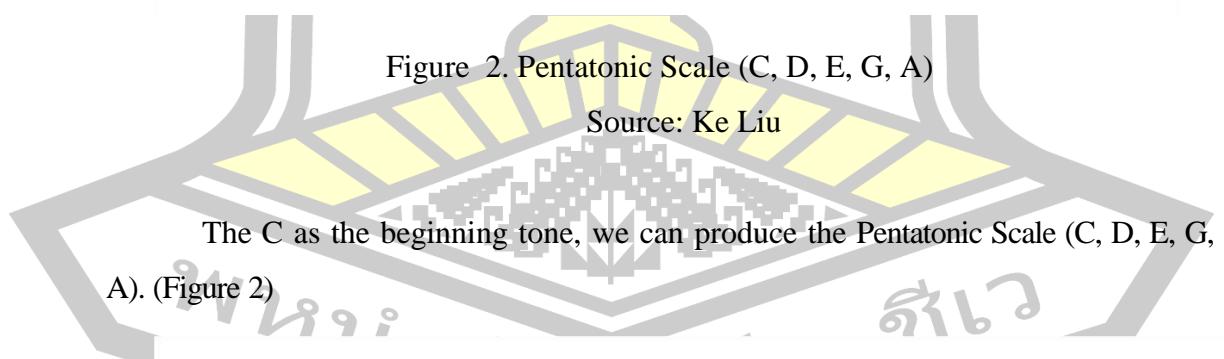


Figure 3. Pentatonic Scale (D, E, G, A, C)

Source: Ke Liu

The D as the beginning tone, we can produce the Pentatonic Scale (D, E, G, A, C). (Figure 3)

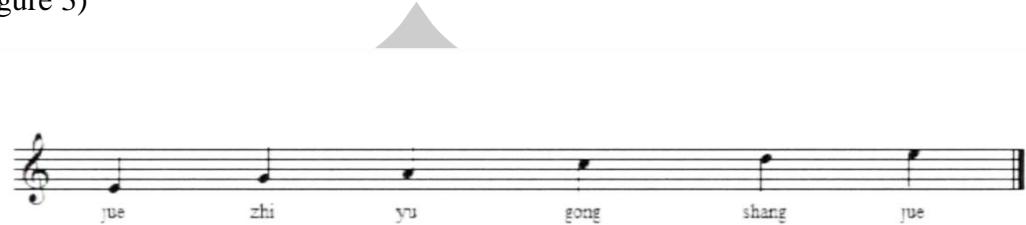


Figure 4. Pentatonic Scale (E, G, A, C, D)

Source: Ke Liu

The E as the beginning tone, we can produce the Pentatonic Scale (E, G, A, C, D). (Figure 4)

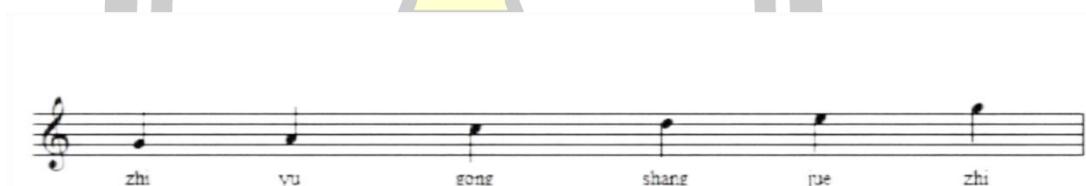


Figure 5. Pentatonic Scale (G, A, C, D, E)

Source: Ke Liu

The G as the beginning tone, we can produce the Pentatonic Scale (G, A, C, D, E). (Figure 5)



Figure 6. Pentatonic Scale (A, C, D, E, G)

Source: Ke Liu

The A as the beginning tone, we can produce the Pentatonic Scale (A, C, D, E, G). (Figure 6)

2.3.4 Ethnomusicology

Ethnomusicology originated from the "comparative musicology" in Europe and is a theoretical discipline under musicology that studies the traditional music and development types of various ethnic groups around the world. Its main focus is to study the music in the traditional customs of various ethnic groups. Fieldwork is the basic way for them to obtain research materials. Researcher will apply the theory of ethnomusicology and conduct fieldwork to sort out the music, history, and environment of Yu Shuxi and Pingdiao Sanxianshu, in order to understand their formation, development, transmission, development and expand the breadth of music theory research. (Wu Guodong,1997)

By applying the relevant knowledge contained in ethnomusicology, for example, from the perspective of performance form, the performance forms of Pingdiao Sanxianshu are studied, such as the traditional self-playing and self-singing and emerging forms such as joint singing and group singing.

Summary

Through a multidisciplinary comprehensive research method, the music style of Pingdiao Sanxianshu sung by Yu Shuxi can be fully and deeply explored and analyzed, so as to better transmit and promote this precious traditional art form.

2.4 Documents and Related Research

2.4.1 Foreign research

Although related research on Pingdiao Sanxianshu and Yu Shuxi is mainly concentrated in Chinese academic circles and traditional music enthusiasts. But for knowledge related to ethnomusicology, music analysis and Chinese music, it is possible to draw on relevant research from foreign scholars.

2.4.1.1 Oral Culture in the Rural Areas of Northern China

This book is one of the earliest from the perspective of ethnomusicology, taking Leting Dagu as the research object, treating it as an "oral tradition" in many rural areas in China, exploring the transmission and creation process of oral culture, and describing most local cultures in China shared characteristics of transmission. The

purpose of this book is to examine the text of rap in the time-related development context of synchronic transmission and creation in the process of oral singing. (Junko Lguchi,2003)

2.4.1.2 Musical Anthropology

This book provides a theoretical framework for studying music as human behavior, lists various research methods derived from anthropology and contributes to musicology, and cites field survey data, research methods and remarks of many outstanding ethnomusicologists and articles are collection of research results from various ethnomusicologists. (Alan P. Merriam,2010)

2.4.1.3 The study of Ethnomusicology: 31 Issues and Concepts

This book takes 31 basic questions as the starting point, reviewing the various studies that have been conducted on each issue in the history of this discipline, and comments on its own research cases and examples. The book can be counted one of the few publications of its kind in this area. (Bruno Nett,2012)

2.4.1.4 Ethnomusicology: An Introduction

This book contains 22 articles (including reference materials) written by many scholars, providing a comprehensive introduction to the subject of ethnomusicology, not only reviewing and reflecting on the history of the subject, but also looking forward to new subject directions. (Macmillan Press Ltd,2014)

2.4.1.5 Why Do People Sing? Music in Human Evolution

This book is dedicated to studying the role of music in human evolution, and China plays an important role in the book. The most interesting choral tradition is concentrated in southwest China. In addition, other China-related topics were also discussed. (Joseph Jordania,2014)

2.4.1.6 Music, Art and Concepts

This book uses music as the entry point to conduct an in-depth examination of the ideological changes affected by the social and historical environment before and after the 20th century, and its profound impact on the cultural beliefs, aesthetic concepts and artistic styles of the Western world, as well as its influence on the development pattern and future of modern and contemporary art. To make an appropriate judgment. (Leonard B. Meyer,2014)

2.4.1.7 A Guide to Music Analysis

This book is an authoritative work in the field of music analysis, providing a comprehensive explanation from both methodology and examples. The principles adhered to in the analysis are: any analysis must focus on the listening experience of musical works, abandon the idea of analyzing to verify a certain method, do not rush to create new methods, but be good at combining existing methods; do not treat analysis as work of a natural science nature. (Nicholas Cook,2016)

2.4.2 Domestic research

Through the collection and organization of literature, it has been found that relevant research on Pingdiao Sanxianshu and Yu Shuxi is mainly focused on:

2.4.2.1 Compilation of Henan Quyi Music Integrated Materials

The research on Sanxianshu in this book includes examining and discussing the development and evolution of Sanxianshu through oral means, providing favorable oral materials for the study of the Sanxianshu. Briefly describe the singing music and characteristics of Sanxianshu. Describing the Pei brothers, the Sanxianshu performers in the Nanyang region, their career and performance experiences, as well as their lifelong moral character and conduct that accompanied the artists. (Zhou Hongjun,1989)

2.4.2.2 Collected Works on the History of Henan Quyi

This book provides a brief overview of the Sanxianshu section in one chapter. Although it is a summary, the lyrics used to recite the poem "Xi Jiang Yue" before the opening of the Sanxianshu mentioned in the narrative were originally Tang Jiaofang songs, and there are already eight scores such as "Xi Jiang Yue" in the Dunhuang volume (Gongchipu). This adds another layer of understanding to the work of "Xi Jiang Yue" before the opening of the Sanxianshu. (Ma Zichen,1991)

2.4.2.3 Henan Volume of Chinese Quyi Chronicle

This book provides a detailed description of various genres of folk art in Henan region, including various genres, main representative work content, music overview, performances, stage art, singing institutions, singing venues, performance customs, etc. The review section before the description clarifies the development status of Quyi in Henan region from the formation of ancient Quyi to the establishment of the People's Republic of China, providing a good textual perspective

for the development of Quyi in Henan region. (National Editorial Committee of Chinese Quyi Chronicles,1995)

2.4.2.4 Integration of Chinese Quyi Music - Henan Volume (Part 1 and Part 2)

This book mainly focuses on representative drinking passages and work introductions of various genres. We have conducted a comprehensive collection and organization of the existing Quyi crystal seeds, precious artist information, and precious drinking chamber music scores from at least 80 generations ago in the Henan region. It is an essential and valuable reference book for our future research process. (Zhou Hongjun,1996)

2.4.2.5 History of Henan Quyi

This book takes historical stages as a framework to describe the development of Henan Quyi from the pre Qin period to before and after the Jianwei period. The integration of Pingdiao Sanxianshu is conducive to a comprehensive understanding of the rise and fall of Pingdiao Sanxianshu and other concrete issues. In the fifth chapter of this book, when introducing Henan Quyi during the Yuan and Ming dynasties, and in the fourth section, Yuan and Ming Ci Hua and Blind Han Tune, the author draws a conclusion that "Henan Blind Han Tune", also known as Pingdiao Sanxianshu, is highly likely evolved and developed from the Ci Hua of Yuan and Yuan dynasties by Tao Zhenqiao, from the aspects of the lyrics structure, singing work, language characteristics, artist identity, accompanying instruments, and vocal music of Pingdiao Sanxianshu and Tao Zhen and Ci Hua.(Zhang Lingyi,2007)

2.4.2.6 Preliminary Exploration of Pingdiao Sanxianshu

This article detailing the origin, genre style, rise and fall, singing structure, performance techniques and other aspects of Pingdiao Sanxianshu in Nanyang. This is the first research article on Pingdiao Sanxianshu, providing a reference example for future research on Pingdiao Sanxianshu. (Qiao Zhiliang,2015)

2.4.2.7 One of the Four Major Songs in Henan Province - Analysis of the Singing Tune Music of Pingdiao Sanxianshu

This article introduces the vocal structure, board style characteristics, melody and mode of Pingdiao Sanxianshu, and takes modern vocal teaching philosophy as a stand. It deconstructs the singing characteristics of Pingdiao

Sanxianshu, refines its singing system, and draws experience from its performance techniques, hoping to better integrate with traditional singing methods in modern vocal singing. (Zeng Yaping,2007)

2.4.2.8 An Investigation into the Rise of Pingdiao Sanxianshu in Majie Shuhui

This article through the investigation of the lineage of Pingdiao Sanxianshu and the historical evolution of the accompanying instrument Bajiaogu in the Baofeng Country of Pingxiangshan City, it is concluded that the development of Pingdiao Sanxianshu in Majie Shuhui has been at least 120 years, and its earliest rise was after the Qing Dynasty's Jiaqing and Daoguang periods. This also has a clear historical boundary for us to understand the art of Pingdiao Sanxianshu in Baofeng Country of Mesa. (Liu Songtao,2009)

2.4.2.9 The Sanxianshu in Baofeng Prefecture

This article discusses the historical, geographical and cultural environment of Pingdiao Sanxianshu in Baofeng Country. Prefecture from six aspects, the audience groups in Pingdiao Sanxianshu, the principles of artists' art, performance procedures, musical structural characteristics, and the social review of Pingdiao Sanxianshu Art - Majie Shuhui. The second chapter discusses the historical, geographical, and cultural environment of Pingdiao Sanxianshu in the Baofeng Country, the fifth chapter discusses the performance procedures of Pingdiao Sanxianshu in the vow fulfillment process and the performance procedures at Majie Shuhui, and compares the two forms to present the similarities and differences between them. The sixth chapter presents a social review of Pingdiao Sanxianshu Art - Majie Shuhui is a place that reflects the uniqueness of Pingdiao Sanxianshu in the Baofeng Country. (Liu Songtao,2010)

2.4.2.10 Investigation and Research on Linxian Folk Music

This article conducts research on four different forms of folk art in Linxian, including Linxian Umbrella Head Yangge, Linxian Daoqing, Linxian Dasuona and Linxian Sanxianshu. Each chapter studies one artistic form, and the research on it is relatively simple. (Xue Chaowen,2015)

2.4.2.11 Study on the Linxian Sanxianshu and its External Communication Value

This article analyzes the three texts of the bibliography of the Sanxianshu in Linxian, summarizes its artistic characteristics, discovers its cultural dissemination value and significance, and proposes some relevant preservation measures. (Wu Lihong,2016)

2.4.2.12 Study on the endangered music genre "Sanxian Jiaozishu" in western Henan

This article takes the "Sanxian Jiaozishu" in the mountainous area of western Henan as the research object, and the Sanxian Jiaozishu popular in Ruyang County, Luoyang, Henan as the research core, expounding the development history, musical characteristics and artistic value of this type of music, analyzed the problems encountered in the transmission and development of Sanxian Jiaozishu, revealed the realistic rationality of the spread of endangered folk art in today's society and the acceptance of the audience, and exploring ways to reform and innovate traditional folk art.(Wang Yan,2013)

Among them, related research on Yu Shuxi:

2.4.2.13 An Investigation into the Rise of Pingdiao Sanxianshu in Majie Shuhui

This article sorts out the existing lineage of Pingdiao Sanxianshu, represented by Yu Shuxi, an old artist in Baofeng County, and infers the rise time of Pingdiao Sanxianshu in Majie Shuhui based on the existing data. (Liu Songtao,2009)

2.4.2.14 The Sanxianshu in Baofeng Prefecture

This article conducts a detailed tracking survey on the artists of Pingdiao Sanxianshu in the Baofeng County, and records relevant information through audio, video and photography, including a large amount of information on the veteran artists of Yu Shuxi. (Liu Songtao,2010)

2.4.2.15 The Majie Shuhui: Seven Hundred Years of Singing Drunken Listening to Guests

This article tells the story of Yu Shuxi, a veteran artist who has been a frequent visitor to Majie Shuhui for 78 years since he debuted at the age of 14. (Wang Hanchao,2015)

2.4.2.16 Transmission Mode of the Sanxianshu in Southwest Henan

This article conducts a fieldwork of Yu Shuxi's old artists, and understood the development summary and historical context of Pingdiao Sanxianshu through the historical data of Pingdiao Sanxianshu by the old artists. (Deng Weina,2016)

2.4.2.17 Research on the Cultural Heritage of Traditional Chinese Opera among Grassroots People

This article involved Yu Shuxi, a veteran artist, and is about interviewed grassroots opera enthusiasts about their psychological characteristics, that is, their inherent and strong interest in traditional opera art, and their inexplicable love. (Zhang Ping and Tan Juan,2017)

2.4.2.18 A Hundred Years of the Sanxian and One World Love - Record of Yu Shuxi, an Old Artist of Pingdiao Sanxianshu

This article focuses on the Quyi career of Yu Shuxi, a veteran artist, from three aspects: lifestyle habits, academic career and singing works. (Gu Yang,2021)

Summary

To sum up, the current research status of Yu Shuxi and Pingdiao Sanxianshu are as follows: Firstly, vertically, based on historical stages, it records the origin, rise and fall, singing structure, performance techniques and work organization of Pingdiao Sanxianshu. This content enables later learners to understand the basic development overview of the historical process of Pingdiao Sanxianshu and the main characteristics of Pingdiao Sanxianshu music. Secondly, there is a study on the music characteristics, lyrics and vocal structure of Pingdiao Sanxianshu, which is representative of the region horizontally. These studies and descriptions are beneficial for us to provide reference materials for our in-depth study of various representative regions. Thirdly, the introduction and research on the transmitters of Pingdiao Sanxianshu in oral form. This is the contribution made by scholars in the field of Pingdiao Sanxianshu, with their keen insight, to the transmission of Pingdiao Sanxianshu. Fourthly, regarding the transmission status, transmitters and preservation considerations for the transmission of intangible cultural heritage in representative areas of Pingdiao Sanxianshu. Suggestions are proposed to protect transmitters, raise funds and do a good job in excavation and organization.

CHAPTER III

Research Methodology

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

3.1 Research Scope

3.1.1 Scope of content

3.1.2 Scope of time

3.2 Research Process

3.2.1 Selection of the research site

3.2.2 Selection of the key informant

3.2.3 Selection of the songs

3.2.4 Research tools

3.2.5 Data collecting

3.2.6 Data management

3.2.7 Data analysis

3.2.8 Data presentation

3.1 Research Scope

3.1.1 Scope of content

This research started with the life and works of Yu Shuxi, the transmitter of Pingdiao Sanxianshu, with the aim of examining the music style of Pingdiao Sanxianshu represented by Yu Shuxi, and explored how to better preserve, promote and transmit of Pingdiao Sanxianshu.

Chapter 4 started from the life of Yu Shuxi who is the transmitter of Pingdiao Sanxianshu, and summarized the works of Pingdiao Sanxianshu sung by Yu Shuxi. Chapter 5 used the method of music analysis to analyzed the music style of Pingdiao Sanxianshu from the performance form, lyrics analysis and accompaniment instruments. Chapter 6 explored the current research status of preservation and

transmission of Pingdiao Sanxianshu, as well as the problems encountered during the transmission process, and propose feasible solutions.

3.1.2 Scope of time

May 2022 to January 2024

3.2 Research Process

3.2.1 Selection of the research site

Research site: Baofeng County, Henan Province, China

The reason: Baofeng County, located in the southwest of Henan Province, is a county under the jurisdiction of Pingdingshan. Baofeng County has a long history and profound cultural heritage. The intangible cultural heritage of the region, Pingdiao Sanxianshu has a history of more than 400 years. Yu Shuxi's works are the most important transmitters of Pingdiao Sanxianshu, which has a deep mass foundation in the local area. At the same time, Pingdiao Sanxianshu by he sung is also one of the most suitable forms of expression for the local people's beliefs and entertainment.



Figure 7. Map of Baofeng Country, Henan Province, China

Source: <http://www.bigmep.com/source/map-1830.html> 2023

3.2.2 Selection of the key informants

3.2.2.1 Criteria for selecting key informants

The researcher's criteria for selecting the key informants are:

- 1) They have been engaged in the creation, singing or performance of Pingdiao Sanxianshu for at least 30 years.
- 2) They have been understood the history, culture and development of Pingdiao Sanxianshu.
- 3) They have been municipal level transmitters of Pingdiao Sanxianshu.
- 4) They have been made outstanding contributions to the dissemination and development of Pingdiao Sanxianshu.

According to the above selection criteria, the key informants selected by the researcher are Yu shuxi, Yang Cuiping and Li Chunying.

Table 3. Shows the statistics of key informants, including name, gender, nationality, age, address and occupation

Name	Gender	Age	Site	Profession
Yu Shuxi	Male	103	Gengzhuang Village	Provincial-level representative transmitter of Pingdiao Sanxianshu
Yang Cuiping	Female	78	Dongjunying Village	Municipal-level representative transmitter of Pingdiao Sanxianshu
Li Chunying	Male	68	Dawangzhuang Village	Municipal-level representative transmitter of Pingdiao Sanxianshu

Source: Ke Liu

Yu Shuxi, a provincial-level representative transmitter of Pingdiao Sanxianshu. Yu Shuxi came from a family of Quyi and learned Pingdiao Sanxianshu from a young age, enjoying both moral and artistic excellence. He had a art career of more than 90 years. He was once the most senior and oldest transmitter of Pingdiao Sanxianshu in Henan Province. He was once known as the "living fossil of Quyi". (Figure 8)



Figure 8. Yu Shuxi

Source: Ke Liu, from fieldwork in August 2023

Yang Cuiping, a municipal-level representative transmitter of Pingdiao Sanxianshu, studied Sanxianshu at Xuchang Theater School in 1964, and later followed Yu Shuxi to learned Pingdiao Sanxianshu. The songs that are good at singing include "Xian Ji Song Zi", "Quan Gui Nv", "San Huang Gu Chu Jia", "Quan Shan Ge", "Xiao Liang Kou Ding Zui", etc. She participated in various competitions and won many awards. (Figure 9)



Figure 9. Yang Cuiping

Source: Ke Liu, from fieldwork in August 2022

Li Chunying, a municipal-level representative transmitter of Pingdiao Sanxianshu, is an apprentice of Yu Shuxi and currently serves as the Vice Chairman of the Baofeng County Quyi Association. From 2010 to 2014, he was employed as a Pingdiao Sanxianshu teacher in the College of Music of Pingdingshan University, and taught more than 20 apprentices. The songs that are good at singing include "Quan Shan Ge", "Xiao Qi Ge", "Quan Gui Nv", "Xin Nong Cun Geng Bi Tian Tang Hao" and so on. (Figure 10)

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Figure 10. Li Chunying

Source: Ke Liu, from fieldwork in September 2022

The three key informants provided researcher with a lot of date and information, including videos, photos, books, news and so on. Accumulated a large amount of written or oral information on the development and music style of Pingdiao Sanxianshu sung by Yu Shuxi as a representative. It provided a great reference value for writing.

3.2.2.2 Criteria for selecting casual informants

The researcher's criteria for selecting the casual informants are:

- 1) They all locals and known Yu Shuxi or Pingdiao Sanxianshu relatively well.
- 2) They all sung Pingdiao Sanxianshu.
- 3) They all collaborated with Yu Shuxi or Pingdiao Sanxianshu.

Table 4. Shows the statistics of casual informants, including name, gender, nationality, age, address and occupation

Name	Gender	Age	Site	Profession
Yu Panhong	Male	76	Gengzhuang Village	Yu Shuxi's eldest son
Yang Guangqian	Male	81	Yuguanying Village	Sanxian player
Guo Wenjuan	Female	40	Chengguan	Pingdiao Sanxianshu singer

Source: Ke Liu

3.2.2.3 Criteria for selecting general informants

The researcher's criteria for selecting the general informants are:

- 1) They have studied Pingdiao Sanxianshu in different fields.
- 2) They have contributed to the transmission and development of Pingdiao Sanxianshu.

Table 5. Shows the statistics of general informants, including name, gender, nationality, age, address and occupation

Name	Gender	Age	Site	Profession
Shen Hongxia	Female	48	Baofeng	Government official
Liu Songtao	Male	42	Pingdingshan	Teacher
Zhang Mantang	Male	70	Majie Village	Villager

Source: Ke Liu

Through interviewing with them, we can understand the objective problems that exist in transmission and preservation of Pingdiao Sanxianshu sung by Yu Shuxi as a representative, as well as suggestions for solving the problems.

3.2.3 Selection of the songs

There are many Pingdiao Sanxianshu works sung by Yu Shuxi as a representative. They are classified according to Yu Shuxi's three performance periods, but each period contains dozens of works. Based on the suggestions of key informants and scholars, the results of the questionnaire survey, three works are selected as examples of music style for analyzed.

Table 6. Selection of the songs

Period	Number of songs	Selection of song
Development period	10	1 (Rao Kou Ling)
Active period	12	1 (Quan Gui Nv)
Maturity period	10	1 (Xiao Qi Ge)

Source: Ke Liu

"Rao Kou Ling" was filmed by the researcher during fieldwork in 2021. Yu Shuxi played and sang to himself at home. "Rao Kou Ling" mainly takes people's lives and folk customs as its main themes, with a simple melody.

"Quan Gui Nv" was a video of Yu Shuxi's performance selected by the researcher. "Quan Gui Nv" is adapted from a traditional work. The lyrics are simple and clear. Both positive and negative advice are performed in one work. It is humorous and contains the philosophy of life.

"Xiao Qi Ge" was a typical representative of contemporary work composition. Unfortunately, Yu Shuxi passed away due to illness in December 2023, and recording of the complete version of "Xiao Qi Ge" he sang failed. Therefore, the version of "Xiao Qi Ge" sung by Yu Shuxi's apprentice Li Chunying and his students was chosen.

3.2.4 Research tools

During the field collection process, the researcher used direct observation to conduct interviewed and surveys on Pingdiao Sanxianshu sung by Yu Shuxi as a representative. Used mobile phones, tape recorders, video cameras, camcorders and other equipment to recorded the music activities of Pingdiao Sanxianshu, collected first-hand information, and used SD cards, computers, mobile hard drives and other tools to stored.

Observation: At present, the researcher had completed the fieldwork of Yu Shuxi and Pingdiao Sanxianshu. In the process of collecting, the researcher collected a large amount of relevant information about Yu Shuxi and Pingdiao Sanxianshu, which is of great reference value for the research of the thesis writing.

Focus group: In the process of collecting information related to Yu Shuxi and Pingdiao Sanxianshu, the researcher selected Yu Shuxi's family, transmitters of Pingdiao Sanxianshu, performers of Pingdiao Sanxianshu, villagers, etc. as interviewed subjects to comprehensively and deeply understood the relevant information of Yu Shuxi and Pingdiao Sanxianshu.

Interview: In the process of collected Pingdiao Sanxianshu sung by Yu Shuxi as a representative, the researcher selected relevant informants as interviewed subjects to understood Yu Shuxi's life, learning history and performance history, understood the music style, the guideline of preservation the and transmission of Pingdiao Sanxianshu. The interviewed format is arbitrary and the content is flexible and free. In addition, the researcher used a special interviewed method to interviewed Yu Shuxi, Yang Cuiping and Shen Hongxia, to gained an in-depth understanding of Yu Shuxi and Pingdiao Sanxianshu, and to collected targeted research materials.

Questionnaire: Questionnaires are an important tool for conducting fieldwork. There are many Pingdiao Sanxianshu works sung by Yu Shuxi as a representative, which are classified according to Yu Shuxi's three performance periods. However, each period contains dozens of works. Researcher need to screen out three most representative works for analysis. Therefore, the use of questionnaires can help researcher obtained relevant data and selected Pingdiao Sanxianshu works that are highly circulated, widely disseminated, far-reaching and deeply loved by the people.

Working process:

The production process of questionnaires, observation forms and interview forms:

- 1) Make questions based on research objective.
- 2) Bring it to the advisor to examine.
- 3) Be modified according to advisor editing and being used in the fieldwork.

3.2.5 Data collecting

In the data collection, the researcher collected data based on the objectives.

Firstly, the data collection of relevant information about Yu Shuxi. First of all, the researcher used the method of literature review to collected original literature and extracted the literature about Yu Shuxi. Then, the researcher interviewed key informants, casual informants and general informants to collected verbal information about Yu Shuxi. Organized the data collected by the literature and fields materials to prepared data analysis.

Secondly, relevant information is collected on the music style of Pingdiao Sanxianshu represented by Yu Shuxi. First of all, researcher used a literature review method to collected original literature and accumulated a certain amount of literature. At the same time, interviewed key informants, casual informants and general informants recorded the performance videos and Pingdiao Sanxianshu recordings, and accumulated video and recording materials for data analysis. Based on the suggestions of key informants and scholars, three works were selected as examples of Pingdiao Sanxianshu music style for analysis.

Thirdly, the collection of information on the guideline of preservation and transmission of Pingdiao Sanxianshu sung by Yu Shuxi as a representative. First of all, researcher used the method of literature review to collected documents. Then, researcher interviewed key informants, casual informants and general informants to collected verbal information about the preservation and development of Pingdiao Sanxianshu. Prepared for data analysis.

3.2.6 Data management

3.2.6.1 Recording

According to the research objectives, researcher got to record real - time recording. The corresponding research objectives got to classify the corresponding recording materials. The recording material is transferred according to the relevant content of the research objectives. First of all, for Yu Shuxi's life and works, researcher got to screen recording materials based on research objectives and transform text materials for subsequent data analysis. Then, researcher combed through the original data related to the research on the music style of Pingdiao Sanxianshu sung by Yu Shuxi as a representative, found the representative works, transferred the recording materials to text form and prepare for the later data analysis. Finally, researcher organized the data on the guideline of preservation and transmission of Pingdiao Sanxianshu sung by Yu Shuxi as a representative, summarized and converted the interviewed content into text form, and prepared for data analysis.

3.2.6.2 Video

The corresponding research objectives result in the corresponding classification of video materials. Deliver video material based on content relevant to the objectives. Firstly, for Yu Shuxi's life and works, the researcher screened the video materials according to the research objectives and converted the text materials for subsequent data analysis. Secondly, researcher sorted out the video data and studied the music style of Pingdiao Sanxianshu represented by Yu Shuxi. Classification of representative works, transferred to the text materials and prepared for the later data analysis. Finally, researcher organized the video data on the guideline of preservation and transmission of Pingdiao Sanxianshu sung by Yu Shuxi as a representative, summarized the interviewed content and converted it into text form to prepared for data analysis.

3.2.6.3 Books

Books also got to be classified and sorted according to the objectives. In the fieldwork, researcher found that there are some books related to Yu Shuxi. Some are related studies on Pingdiao Sanxianshu.

3.2.6.4 Picture data

More than 400 photos (including photos of people, photos of events, books, and performances).

3.2.6.5 Electronic data

Collected 30 kinds of online electronic materials, including e-books, museum directories, cultural relics pictures and online music scores.

3.2.7 Data analysis

3.2.7.1 Life and works of Yu Shuxi

The researcher used methods such as data collection, interviewed and re-analysed, put forward the researcher own views and used descriptive analysis on Yu Shuxi's life and works.

3.2.7.2 Music style of Pingdiao Sanxianshu by Yu Shuxi

The researcher used music analysis methods to analyzed the data from the fieldwork. The researcher first recorded the music scores, then analyzed the melody and mode of the music score data, and based on the results of the data analysis, summarized the music style of Pingdiao Sanxianshu represented by Yu Shuxi.

3.2.7.3 The guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi

Based on the literature review and fieldwork on the guideline of preservation and transmission of Pingdiao Sanxianshu, researcher used fieldwork method for data analysis. Through data collection and management, relevant fieldwork data are analyzed and summarized. At the same time, the conclusions of the analysis are discussed with the key informants, casual informants and general informants. It proposed preservation and transmission methods that are more suitable for the current social and cultural development.

3.2.8 Research presentation

There are 7 chapters in my dissertation.

Chapter I Introduction

Chapter II Literature Reviews

Chapter III Research Methodology

Chapter IV Life and works of Yu Shuxi

Chapter V Music style of Pingdiao Sanxianshu by Yu Shuxi

Chapter VI The guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi

Chapter VII Conclusion, Discussion and Suggestions

CHAPTER IV

Life and works of Yu Shuxi

In this chapter, which is a qualitative study that aims to investigate life and works of Yu Shuxi, the researcher used the method collected observational data, interviewed and re-analysed to flesh out ideas. The result as follow the topic:

- 4.1 Life of Yu Shuxi
 - 4.1.1 Personal life
 - 4.1.2 Learning history
 - 4.1.3 Performance history
- 4.2 Works of Yu Shuxi
 - 4.2.1 Development period (1935-1962)
 - 4.2.2 Active period (1964-2000)
 - 4.2.3 Maturity period (2005-2023)

4.1 Life of Yu Shuxi

Yu Shuxi, male, Han nationality. Born on December 28, 1921 in Gengzhuang Village, Zhouzhuang Town, Baofeng County, Pingdingshan City, Henan Province, China. On December 7, 2023, this provincial representative transmitter of Pingdiao Sanxianshu, who can be called a "living fossil of Quyi", passed away at home at the age of 103.

Yu Shuxi is about 1.5 meters tall and had a strong body when he was alive. Due to his age, he had difficulty walking and sometimes used crutches for support.

អ្ននា បាន កិច្ច ខេវ



Figure 11. Yu Shuxi

Source: Ke Liu, from fieldwork in October 2022

4.1.1 Personal life

From the interviewed in fieldwork, the researcher can writing the life of Yu Shuxi as follow:

4.1.1.1 Family relations

Yu Shuxi's family used to have a genealogy, but it has been lost now, and the usage of "generation" only extends to his son's generation, and is no longer used by his grandchildren.

The "generation" used in current records - "Xue, Fu, Shu, Pan". (Figure 12)

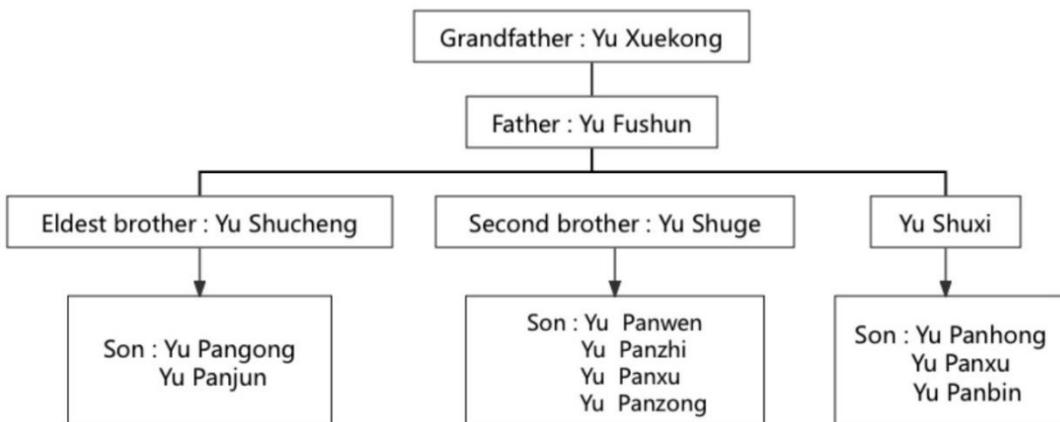


Figure 12. The "generation" used in current records

Source: Ke Liu

Yu Shuxi's eldest brother Yu Shucheng was a famous local Sanxianshu artist. He was 19 years older than Yu Shuxi and has passed away. The second brother Yu Shuge could also sing Sanxianshu, but he was not good enough to perform and has passed away now.

Yu Shuxi's family background was relatively simple. His wife, Cai Shurong, was his second spouse, a simple farmer who was mainly responsible for farm work and educating children, but she has passed away early. They had three sons. The eldest son, Yu Panhong, was born in 1948 and is now 76 years old. When he was a child, he followed his father to learn Pingdiao Sanxianshu, but his skills were not outstanding and he rarely performed. He received a junior high school education and had a strong interest in Fengshui (Fengshui is a kind of superstition. It refers to the situation of residential bases, cemeteries, etc., such as the direction of land veins, mountains and rivers, etc.) related books. Although he also looked at Fengshui for others, he did not take it as a profession. Yu Panhong had six children, including five daughters and a son. Unfortunately, the youngest son, Yu Shoudu, had died of cardiovascular disease. Yu Shuxi's second son, Yu Panxu, suffered brain damage due to illness when he was a child. Although he spoke clearly and moved well, he always stayed with Yu Shuxi and took care of his life. He did not get married and have children. He died of illness in 2018. Yu Shuxi's third son, Yu Panbin, went to work in Yuncheng City, Shanxi Province, China after graduated from high school. He has retired and now lives in Shanxi. He had a son and a daughter, and he comes back to visit Yu Shuxi regularly. (Yu Panhong,interviewed,2022)

Yu Shuxi's home is a typical farmhouse courtyard in western Henan. When you step into the yard, you would be attracted by the mud-powdered wall. The wall and the heather vines behind it are intertwined, as if telling an ancient story, showing an elegant and unique beauty. In the open space surrounding the yard, there are several small jars with evergreen plants planted in them. They sway gently in the wind, injecting vitality into this yard full of traces of time. Every corner of the yard reveals a strong breath of life, as if inviting visitors to stop and feel the rare tranquility and harmony.



Figure 13. Yu Shuxi taught Pingdiao Sanxianshu in the small courtyard

Source: Ke Liu, retrieved from Jiye Chen in December 2022

4.1.1.2 Life experience

Centenarian Yu Shuxi grew up in the complex and turbulent era of modern times. He experienced many things that would never happen again in today's society. During his extraordinary life journey, he interacted with many people with legendary backgrounds. Through interviewed with Yu Shuxi and his son Yu Panhong, we can known a lot about Yu Shuxi. Although many details have become blurred with the passage of time, there are still some profound memories that he can't forget, affecting his attitude and values towards life. These experiences are not only precious treasures in his life journey, but also precious wealth passed down by the family.

The following content was compiled through interviewed with Yu Shuxi and his son Yu Panhong.

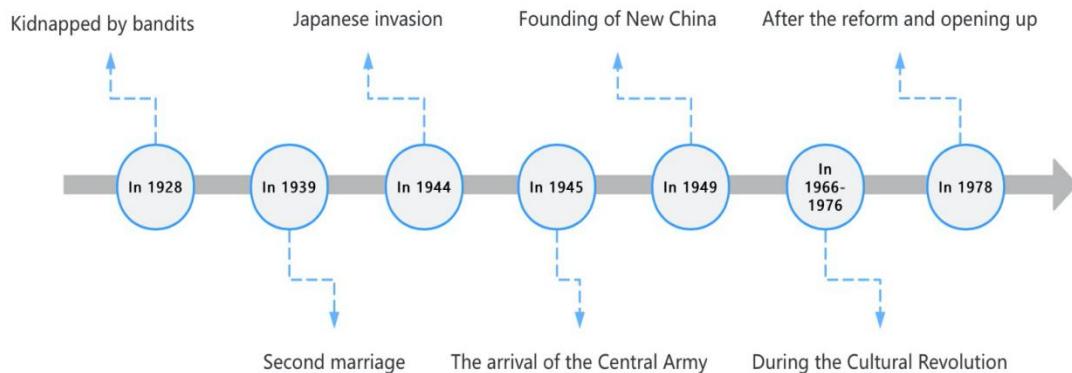


Figure 14. A collection of events that Yu Shuxi would never forget

Source: Ke Liu

In 1928, as a child, Yu Shuxi was widely loved in his hometown for his upright appearance and lovable personality. However, it was this innocence that made him accidentally fall into the hands of bandits, who attempted to train Yu Shuxi into a "little bandit". Fortunately, Yu Shuxi's eldest brother Yu Shucheng was a famous Sanxianshu artist at the time. He not only had superb skills, but also had extensive connections and a high reputation. After learning about Yu Shuxi's experience, Yu Shucheng mobilized all resources and successfully rescued Yu Shuxi from the clutches of the bandits through careful planning and efforts from all parties. This thrilling experience deeply shocked Yu Shuxi's young mind and planted a seed for him to devote himself to the art of Chinese Quyi in the future. Under the influence of his brother, Yu Shuxi began to have a strong interest in Chinese Quyi art, which should be one of the reasons why Yu Shuxi decided to devote himself to the art of Chinese Quyi.

In 1939, Yu Shuxi went through two marriages. The first wife was a child bride. She left because the other party disliked Yu Shuxi's poverty at home, and finally found Cai Shurong as his wife. This made a profound mark in his life. He may have been greatly affected by this incident, and his dignity was damaged due to poverty. This may put his greater focus on the means of making a living. Moreover,

when he gets married again, he has to support a family. This should also be done. It was the starting point for his rapid advancement in artistic attainments.

In 1941, the Japanese army began to launch an aggressive attack on the Pingdingshan City. By 1944, they successively occupied Baofeng, Jiaxian and other counties. The village where Yu Shuxi lived was not a direct target of the Japanese army due to its relatively remote geographical location. However, although the village temporarily avoided the baptism of war, the Japanese army implemented a "Singing is prohibited" order in order to consolidate its rule. Although he could not sing in public, Yu Shuxi did not stop singing in private. However, this policy severely restricted the spread of cultural knowledge and directly affected the lives of Yu Shuxi and other villagers. Faced with this situation, Yu Shuxi had to change his thinking and seek new ways to make a living.

After the end of World War II, as the news of Japan's surrender spread, the Central Army quickly marched to Henan Province and successfully took over the area. Their arrival not only marked the end of the war, but also heralded the beginning of social change and reconstruction. Amid these changes, Yu Shuxi, as a local Chinese Quyi artist, found his stage and value again. He played a key role in important events such as the villagers' vow-fulfilling ceremonies and the construction of new houses, adding color to these celebrations with his artistic performances. Yu Shuxi's artistic practice not only helped the village restore traditional customs, but also promoted community unity and cultural revival. Under the new order brought by the Central Army, he continued to transmit and enrich China's Quyi art heritage and became an indispensable part of rural cultural life. Through his efforts, traditional art forms were preserved, while also bringing new hope and vitality to the village.

After the founding of New China in 1949, with the dissolution of the old organizations and the establishment of a new system for the development of Chinese Quyi by the state, Quyi teams were organized all over the country, and Baofeng County was no exception. At that time, various towns in Baofeng County responded positively and established Quyi teams one after another. The captain of the Quyi team was responsible for the affairs of the team and led them to perform. With the support of the national development policy, Yu Shuxi joined the Baofeng Chinese Quyi Team in 1957 and went to the countryside to promote performances. That year, Baofeng

County also called for fundraising to build a Quyi hall, and Yu Shuxi and his brother Yu Shucheng actively participated in it. In 1959, Baofeng County established a professional Quyi team. During this period, Yu Shuxi belonged to a professional Quyi team with a system and stable income. In 1960, the country fell into a period of economic difficulties, and the Baofeng Quyi Team was disbanded. In 1965, the "Baofeng County Quyi Group" was established.

During the ten years of turmoil during the Cultural Revolution, Pingdiao Sanxianshu Society was fragmented and suffered great shocks and restrictions. Since the summer of 1966, due to the influence of the Cultural Revolution, the professional Quyi troupe established in 1959 was disbanded during this period, and their establishment was also abolished. Not only did Baofeng County cancel the establishment of Quyi personnel, but most county and district personnel were also cancelled during this period. Due to the change in the establishment of artists, some artists withdrew from the previous community organizations and switched to learning other Quyi, and some artists even completely withdrew from the performing arts and returned home to recuperate. However, due to the needs of national political and cultural propaganda, Yu Shuxi actively cooperated with the requirements of the higher-level government and organized a "Literary and Art Propaganda Team" in the early 1970s, that is, to go to remote areas to perform Quyi programs or spread Quyi culture for workers or the masses during their leisure time.

After the reform and opening up in 1978, people's living standards have improved. With the attention of the national government, the Quyi art career of Baofeng, the "hometown of Quyi arts", has developed. Yu Shuxi's performance market has gradually expanded. Every major temple fair, gathering, especially when encountering drought or heavy rain, the villages in Baofeng County would invite Yu Shuxi and other people to perform, in order to pray for God's favor. Yu Shuxi's life has improved in all aspects, and he can rely on performances to support his daily living expenses. Since 2000, with the continuous improvement of national policies, Yu Shuxi began to participate in school teaching, which has become a part of his life. Later, because of his old age and inconvenience in movement, he had to hand over this job and the responsibility of transmission to his apprentice.

4.1.2 Learning history

Yu Shuxi's experience in learning can be said that came from a family background. Yu Shuxi's eldest brother Yu Shucheng was a famous local Sanxianshu artist and was 19 years older than Yu Shuxi. Yu Shuxi studied with his brother since he was a child, and transmitted his brother's real skills in playing and singing. He also received guidance from his brother's master Yin Huaiqin. Yu Shuxi was talented and hard-working, and had been influenced by his brother Yu Shucheng since he was a child.

Ever since he could remember, Yu Shuxi had admired his eldest brother. Although he didn't know what tune his brother played or what tune he sang, it sounded catchy and he could make money to support his family. From what he heard, he became very interested in it. Therefore, when his brother was practicing at home, he would sit aside and watch carefully, keeping a mental note of where to press with his left hand, which strings to pluck with his right hand, where to play the tune, and where to change the key. Seeing that his younger brother was so interested, Yu Shucheng began to teach the 7-year-old Yu Shuxi. Because he often had to perform, his brother didn't have much time to teach him at home. Yu Shuxi studied regardless of the occasion, and when his brother sang, he memorized it by heart. Yu Shucheng just gave me tips, and Yu Shuxi had to learn the rest by himself. It can be said that "the eldest brother leads the way, and practice depends on the individual".

It is said that Yu Shuxi is a person who is born to make a living in Quyi arts. He can play the instrument of Sanxian at a glance and can listen to short jokes at a glance. But talent is like a seed. It must be watered by hard work and sweat in order to grow into fruitful fruits. There were no audio or video recordings in those days, and folk artists did not understand music scores. They had to memorize the lyrics and tunes in their heads, and then practice over and over again and slowly explore. Only Yu Shuxi himself knows the hard work he put in memorizing lyrics, learning to sing, practicing playing the Sanxian, Bajiaogu and Jiaozi since childhood. Slowly, Yu Shuxi mastered the fingering technique of playing the Sanxian and was able to play some tunes. Finally, after several years of practice, his brother Yu Shucheng would take him when performing outside, helping him in front of and behind the stage, and sometimes even performing on stage, which also greatly improved the performance

level of Yu Shu and Pingdiao Sanxianshu. It can be said that Yu Shucheng played a crucial role in Yu Shuxi's Quyi career.

4.1.3 Performance history

Yu Shuxi's life has written a legend in the folk art world. It is a miracle that he can still perform on stage when he is over 100 years old. His rap career lasted for more than 90 years. He was once the most senior transmitter of Pingdiao Sanxianshu in Henan Province and was known as the "living fossil of Quyi". He has both virtues and talents, and everyone who comes into contact with him is infected by his optimistic, open-minded, and good-spirited character. By sorting out the timeline of Yu Shuxi's main performances, it can be roughly divided into three stages:

4.1.3.1 Development period (1935-1962)

In 1935, Yu Shuxi's first performance on stage was at Majie Shuhui when he was 14 years old.

In 1939, Yu Shuxi regarded performing as a career to support his family and began performing for villagers from all over the country after he got married at the age of 18.

In 1957, Baofeng County successively established a Quyi art hall, and Yu Shuxi actively participated and contributed actively.

In 1959, Baofeng County established a professional Quyi art team, which provided a broader stage for the development of Baofeng Quyi art. During this period, Yu Shuxi was active on stages everywhere as a member of the Quyi art troupe.

In 1961, due to historical reasons, the Baofeng County Quyi art team was disbanded, but Yu Shuxi did not stop and returned to the free state of "taking charge of his own Sanxian". During that time, he took his eldest son Yu Panhong around to perform, not only to have a companion on the road, but also to let the young man hone his skills in real performances. In this way, the father and son walked together and sang "Xi Jiang Yue" throughout eight villages in Baofeng County.



Figure 15. Photo of Yu Shuxi's performance

Source: Ke Liu, retrieved from Jiye Chen in February 2023

4.1.3.2 Active period (1964-2000)

In 1964, Yu Shuxi performed at the Xuchang Literature and Art Center with his self-composed Pingdiao Sanxianshu "Lia Kuai Ji". He won unanimous praise from the audience with his unique creativity, ingenious arrangement and perfect technical performance.

In 1974, Yu Shuxi participated in the Baofeng Quyi Art Performance and won the first prize for his performance of "Yi Zhi Ji" in Pingdiao Sanxianshu.

In 1989, Yu Shuxi won the third prize in the first Baofeng County Quyi Art Competition.

In 1999, Yu Shuxi won the honorable title of "Majie Shuhui No. 1 Scholar", becoming a famous Pingdiao Sanxianshu artist far and wide. Although Yu Shuxi was nearly eighty years old at this time, he still often traveled with several apprentices to sing Pingdiao Sanxianshu.



Figure 16. Certificate obtained by Yu Shuxi

Source: Ke Liu, retrieved from Yuqing Zhang in November 2023

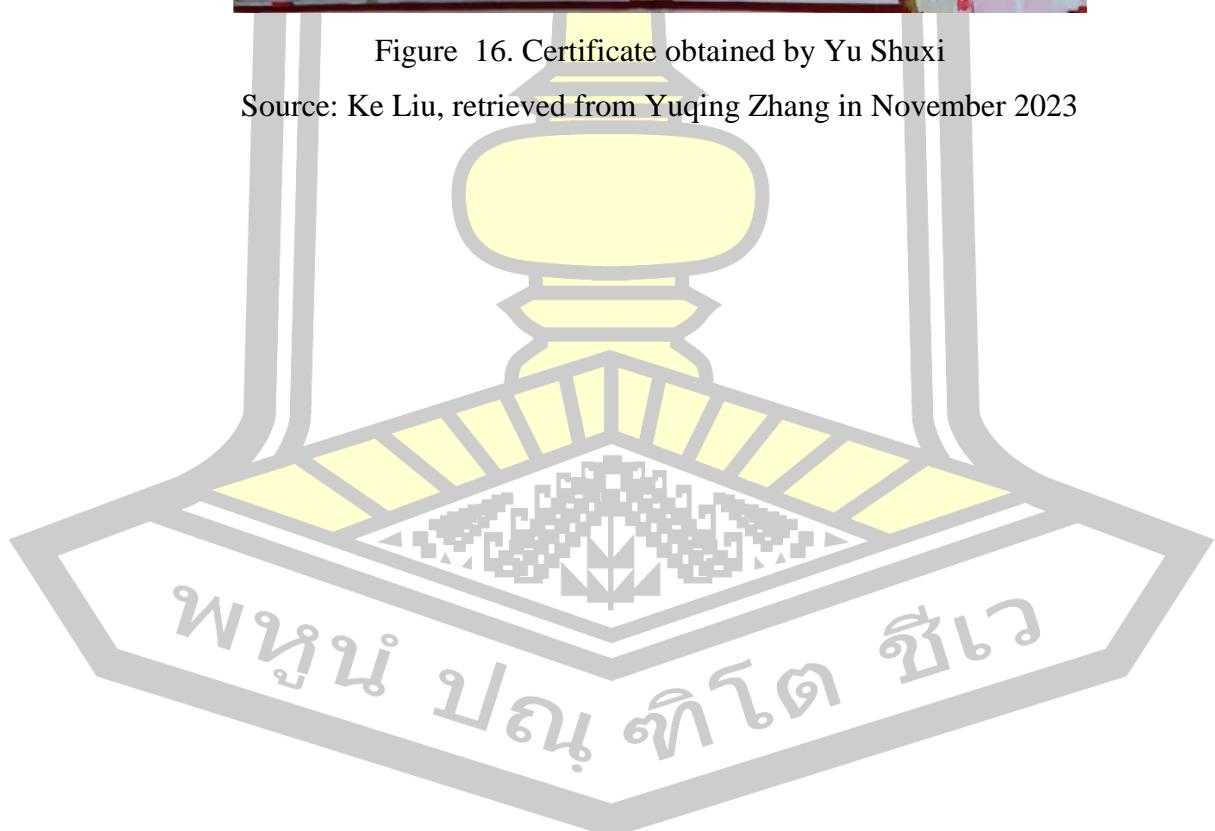




Figure 17. Photo of Yu Shuxi's performance

Source: Ke Liu, retrieved from Jiye Chen in February 2022

4.1.3.3 Maturity period (2005-2023)

In June 2005, Yu Shuxi participated in the "Charming Baofeng" folk art exhibition held by the Henan Provincial Department of Culture at the Henan People's Hall.

In 2008, Yu Shuxi made a cameo appearance in the movie "Gua Shuai". In the same year, Pingdiao Sanxianshu was included in the second batch of National intangible cultural heritage list.

In 2010, Yu Shuxi and his apprentice Li Chunying became specially appointed professors of the Quyi art performance major at the College of Music in Pingdingshan University, and popularized the knowledge of Pingdiao Sanxianshu and singing accompaniment techniques to college students who like Quyi arts.

In 2013, Yu Shuxi was rated as the transmitter of Pingdingshan Municipal intangible cultural heritage project (Pingdiao Sanxianshu). With the help of the local government, Yu Shuxi founded Pingdiao Sanxianshu Transmission Institute at home, teaching skills to Quyi art lovers for free.



Figure 18. Photo of Yu Shuxi taught students Pingdiao Sanxianshu
Source: Ke Liu, retrieved from Jingwei Guo in April 2022

In September 2014, Yu Shuxi participated in the "Report to the People" held at the National Culture Palace in Beijing - a special performance of Henan Quyi arts to celebrate the 65th anniversary of the founding of the People's Republic of China and the "Singing Chinese Dream" outstanding Quyi arts program. In the same year, Yu Shuxi participated in Henan Satellite TV's Year of the Horse Spring Festival Party and sang "Si Ji Ge" from Pingdiao Sanxianshu.





Figure 19. Yu Shuxi sung "Si Ji Ge"

Source: Ke Liu, from fieldwork in September 2023

In November 2017, the camera crew of CCTV's "Sunset Glou" column made a special trip to the Yu Shuxi's home to interview and produce the special program "Shou Yan". At that time, the TV station only asked him to sing a few lines due to his physical condition, but he sang them all brilliantly.

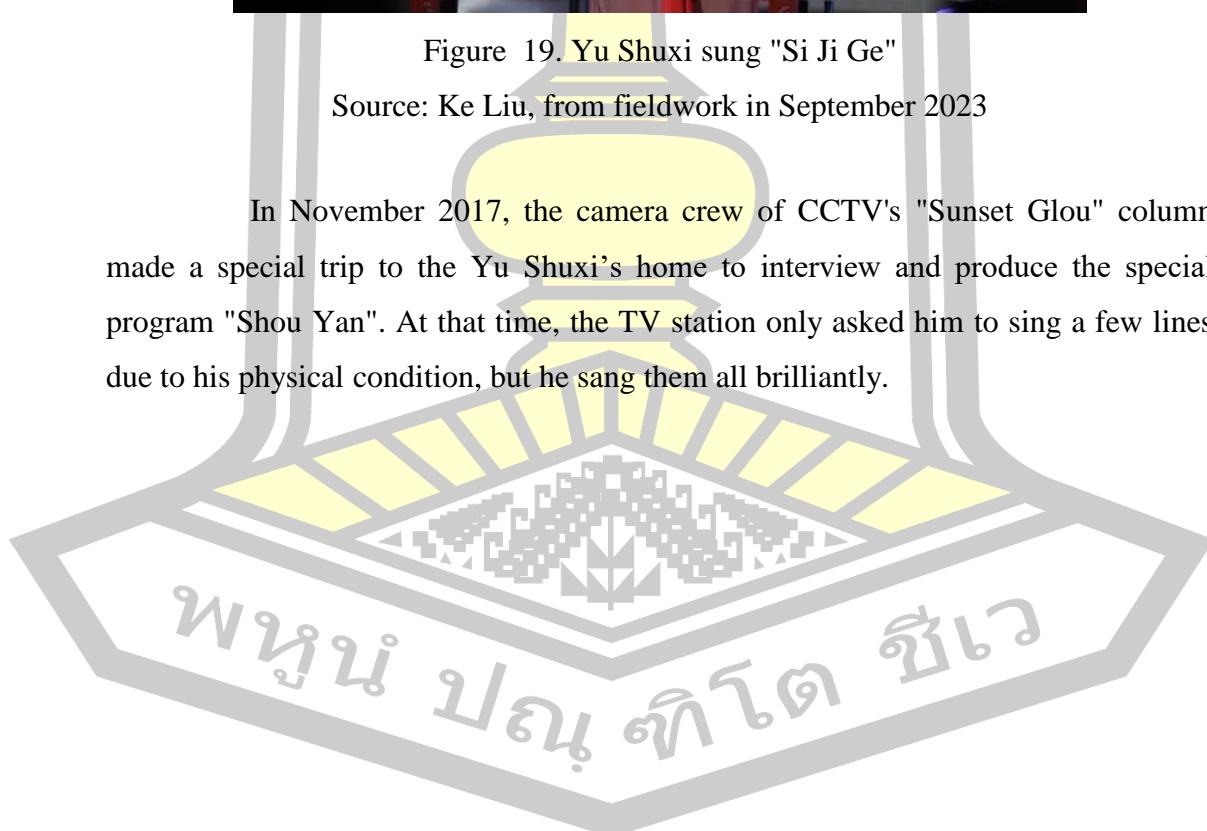




Figure 20. "Shou Yan" filming scene

Source: Ke Liu, from retrieved from Jiye Chen in November 2023

In 2019, Yu Shuxi and his son Yu Panhong participated in Majie Shuhui and performed for the audience the newly compiled Pingdiao Sanxianshu "Majie Shuhui Song Chang Lian Zheng", and taught the origins and performance skills of Pingdiao Sanxianshu to college students at Pingdingshan University. In the same year, Yu Shuxi participated in the annual meeting of the "Sanhuang She" on March 3 in the National Rap Culture (Baofeng) Ecological preservation Experimental Zone. Every year, Yu Shuxi worships the Three Emperors on behalf of folk artists, praying for a bumper harvest, success in learning skills for the artists, health for the whole family, and a happy life. Amidst the admiration of the artists and apprentices, Yu Shuxi also sang one or two verses, pushing the atmosphere to a climax.



Figure 21. Photo of Yu Shuxi's performance

Source: Ke Liu, retrieved from Jingwei Guo in February 2022

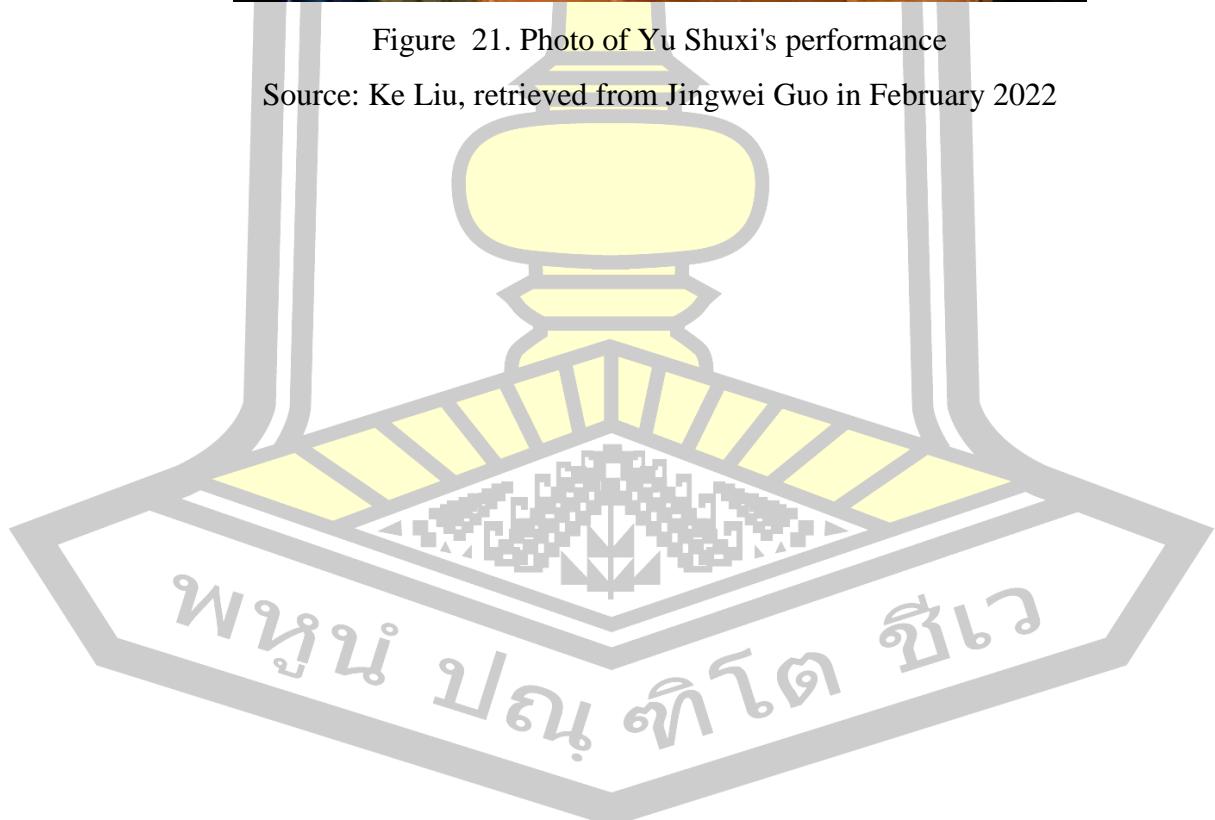




Figure 22. Photo of Yu Shuxi's performance

Source: Ke Liu, retrieved from Jiye Chen in March 2022

In October 2020, during the Henan Province intangible cultural heritage Performance Week, a special performance at the Baofeng County National Rap Culture and Ecological preservation Experimental Zone was held at the Henan Art Center Cultural Square. Yu Shuxi, his apprentices Li Chunying, Yang Cuiping and young actor Lu Wenjuan took the stage to sing "Quan Gui Nv". The organizer originally only wanted him to sing three or five lines, but he sang more than 20 lines in one go, and the audience burst into cheers. In the same year, Yu Shuxi participated in the "Liyuan Chun" program recorded by Henan Satellite TV in Baofeng.



Figure 23. Yu Shuxi sung "Si Ji Ge"

Source: Ke Liu, retrieved from Jingwei Guo in October 2020

In 2022, Yu Shuxi was rated as the transmitter of the Henan Provincial intangible cultural heritage project (Pingdiao Sanxianshu).

In February 2023, Yu Shuxi and his apprentices participated in the "Majie Shuhui No. 1 Prize Awarding Party".

In April 2023, Yu Shuxi attended the National Rap Culture (Baofeng) Ecological preservation Experimental Zone's "Sanhuang She" annual meeting on March 3 for the last time.

Summary

From 1935 to 2023, Yu Shuxi never stopped performing at the annual meetings of Majie Shuhui and the "Sanhuang She". Even as he got older and his movements became inconvenient, he still insisted on having his family take him to perform and share his performance experience with young artists. However, as the years passed, his hearing gradually declined, and Yu Shuxi had to gradually stop performing outside. In addition to attending some major events, he spent more time enjoying his later years at home. Until December 7, 2023, the transmitter of Pingdiao

Sanxianshu, who can be called a "living fossil of Quyi", passed away. He devoted his entire life to the transmission and preservation of Chinese traditional art. Even in the last stage of his life, he was still concerned about the transmission and preservation of Pingdiao Sanxianshu and how to make it an indelible part of Chinese Quyi art.

4.2 Works of Yu Shuxi

In his 90-year rap career, Yu Shuxi not only accumulated rich performance experience, but also created a large number of singing works. However, because he was born in the old times, his education was limited and he was not very literate, which made it impossible for him to record the songs he sang and pass them on. But through the memories of Yu Shuxi and his disciples, as well as the records of singing songs in the "Yu Shuxi's Pingdiao Sanxianshu Jilu", we can understand that Yu Shuxi's artistic career can be divided into three different periods. The works of each period reflect the growth and evolution of his art, and also reflect the changes of the times. These precious works and experiences undoubtedly constitute an important part of his brilliant artistic career.

4.2.1 Development period (1935-1962)

During this period, the works performed by Yu Shuxi were basically traditional works, and the source of these traditional works mainly came from work passed down from generation to generation. According to the content of the works, they are divided into two categories: life stories and historical stories. Life stories mainly focus on common people's lives and folk customs, and historical stories mainly focus on historical novels and heroic stories.

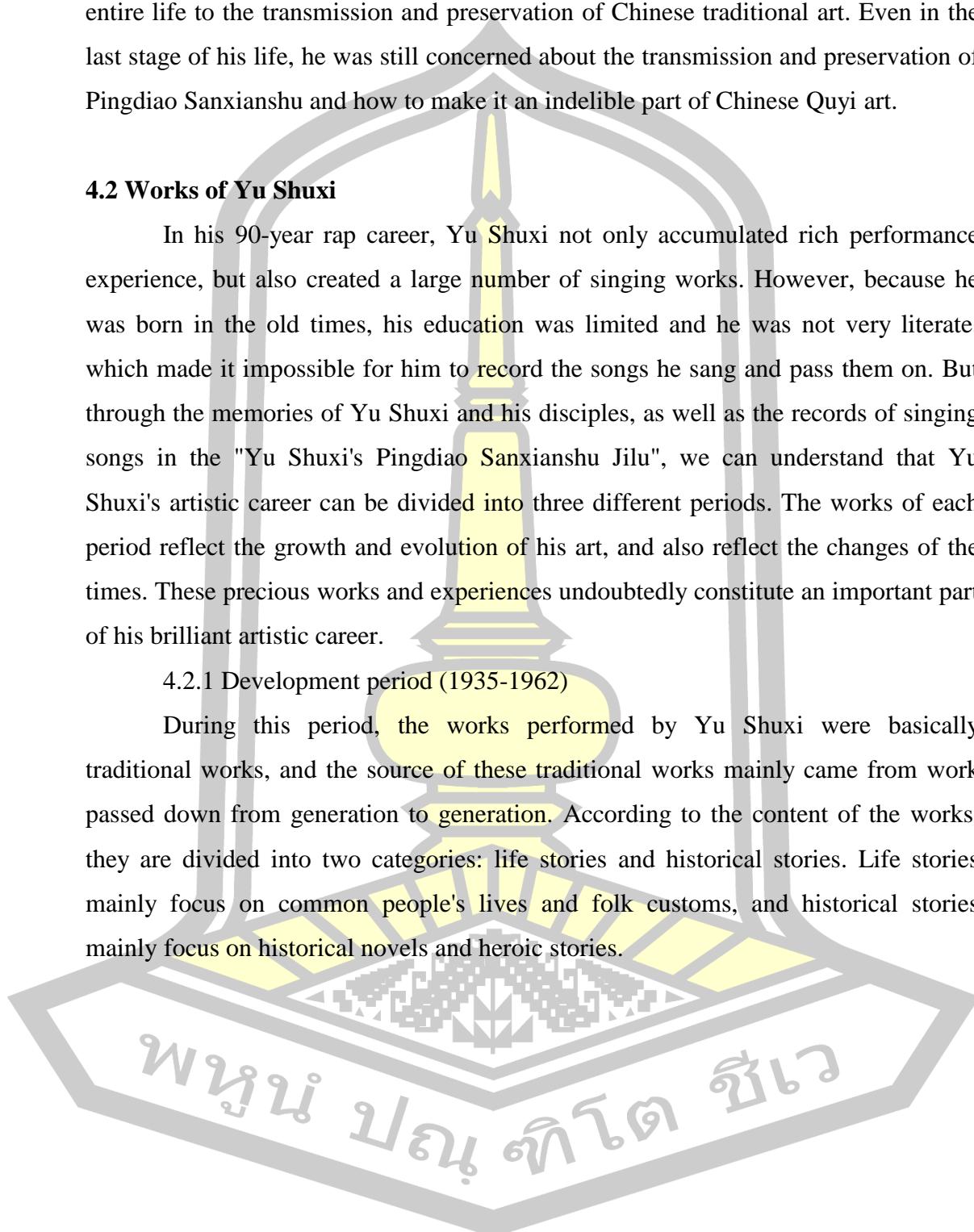


Table 7. Representative works of Yu Shuxi during this period

Period	Theme	Representative Works
Development period (1935-1962)	The works performed by Yu Shuxi were basically traditional works, and the source of these traditional works mainly came from work passed down from generation to generation.	Xi Jiang Yue (1935) Rao Kou Ling (1937) Mai Ya Huan (1948) Wu Song Gan Hui (1952) Xi Xiang Ji (1955) Li Yuan Quan Jiang (1957) Lv Dong Bin Xi Mu Dan (1958) Han Xiang Zi Qing Shou (1958) Cai Lou Pei (1959) Han Xin Gua Shuai (1960) etc.

Source: Ke Liu

During this period, Yu Shucheng passed on his mastery of Pingdiao Sanxianshu skills to Yu Shuxi without reservation, enabling him to master this traditional form of Quyi art. From basic playing and singing skills to complex performance forms, Yu Shucheng guided Yu Shuxi step by step to ensure that he could fully understand and apply these skills. Under Yu Shucheng's guidance, Yu Shuxi participated in many performances and competitions and accumulated rich stage experience. In particular, his performances at large-scale Quyi art festivals such as Majie Shuhui not only increased their popularity, but also enhanced their influence.

4.2.2 Active period (1964-2000)

During this period, Yu Shuxi began to create modern works while excavating and sorting out the traditional works of Pingdiao Sanxianshu. Most of them are short in length, mainly medium-sized articles and short paragraphs. The language is straightforward, humorous, lively and easy to understand. The lyrics are neat and rhymed, and the central idea of the story is clear.

Table 8. Representative works of Yu Shuxi during this period

Period	Theme	Representative Works
Active period (1964-2000)	Yu Shuxi began to create modern works while excavating and sorting out the traditional works of Pingdiao Sanxianshu.	Quan Gui Nv (1964) Lia Kuai Ji (1964) Xiao Da Jie Tou Xing (1969) Yi Zhi Ji (1974) He Wen Xiu Si Fang (1983) Xiao Liang Kou Ding Zui (1985) Qin Qiong Jiu Jia (1988) Luo Cheng Suan Gua (1989) Xian Bu Zhu (1993) Xiao Hei Lv (1998) Wang Lao Liu Qu Qi (1996) Wang Du Tang Xun Zi (1999) etc.

Source: Ke Liu

In the performance of Pingdiao Sanxianshu during this period, Yu Shuxi not only drew on traditional historical stories and folk legends, but also combined them with realistic themes in contemporary society, making the content closer to real life and deeply recognized and loved by the audience. For example, in "Quan Gui Nv", he cleverly combined the traditional concept of persuading good deeds with modern social education issues, expressing his concern and expectations for the younger generation. With the accumulation of works, Yu Shuxi's own music style is gradually taking shape. Different from the traditional and steady development period, his music style has become more delicate and varied. He is good at expressing emotions through the ups and downs of his voice, making the audience feel the strong local flavor and real sense of life.

4.2.2 Maturity period (2005-2023)

During this period, Yu Shuxi continued to sing traditional and modern works, and also created contemporary works. Since the 18th National Congress of the Communist Party of China in 2013, Yu Shuxi and other Pingdiao Sanxianshu artists have kept up with the situation, kept pace with the times, and created a number of outstanding works that conform to the characteristics of the new era. Most of these works mainly focus on promoting national policies, good people and good deeds, and ordinary people's personal problems, and have a strong flavor of the times. The language is witty, humorous and relaxed, and the lyrics incorporate the use of spoken language, which enhances the characteristics of the local language.

Table 9. Representative works of Yu Shuxi during this period

Period	Theme	Representative Works
Maturity period (2005-2023)	Yu Shuxi continued to sing traditional and modern works, and also created contemporary works.	Ji Hua Sheng Yu Hao (2001) Er Shi Si Jie Qi Ge (2003) Yi Hei Dao Di (2003) Kao Hong (2012) Si Ji Ge (2014) Quan Shan Ge (2015) Xian Pin Jing Fu Ren (2016) Xiao Qi Ge (2018) Ma Jie Shu Hui Song Chang Lian Zheng (2018) Xin Nong Cun Geng Bi Tian Tang Hao (2019) etc.

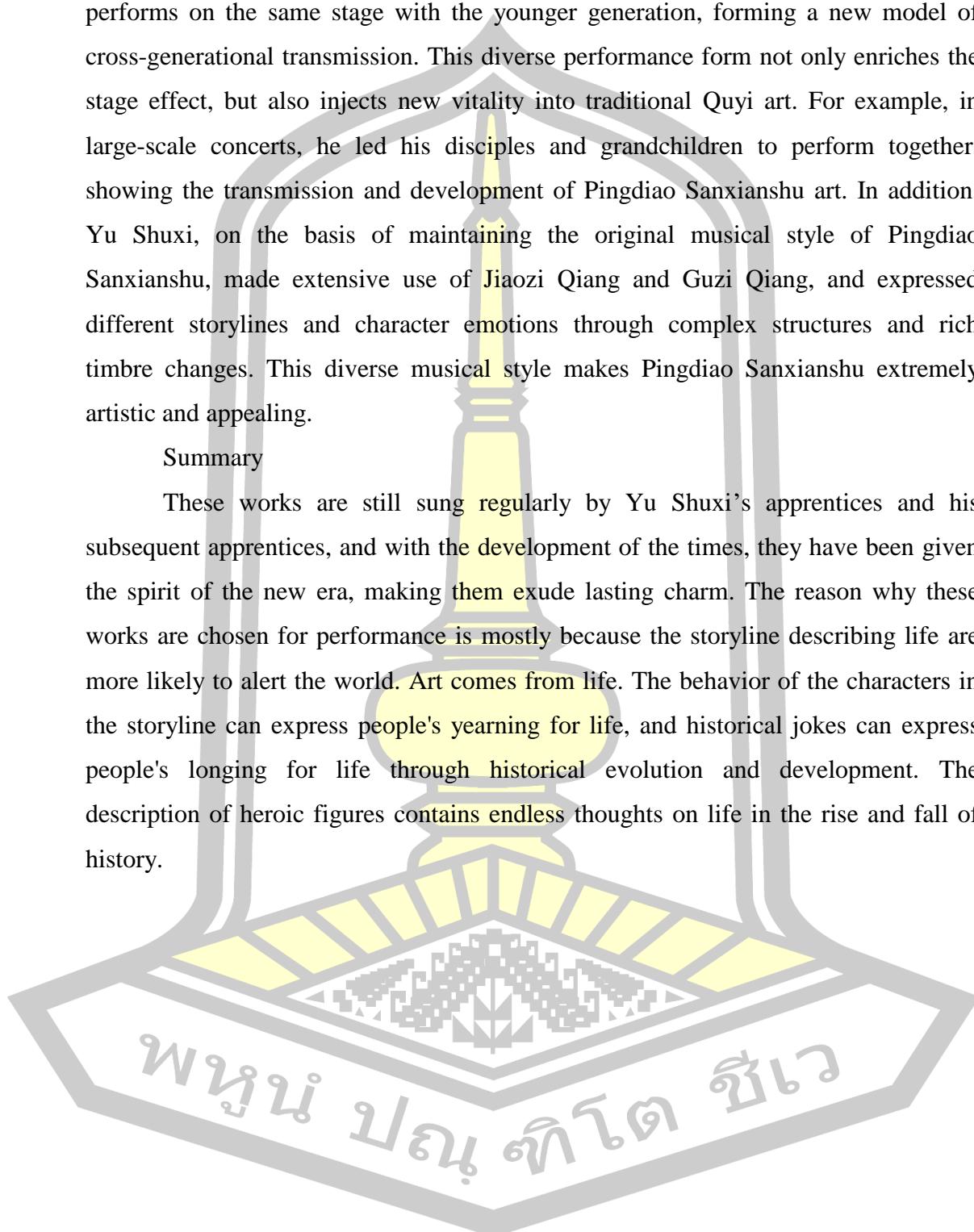
Source: Ke Liu

On the basis of transmission, Yu Shuxi made appropriate innovations and developments in Pingdiao Sanxianshu, so that the art of Pingdiao Sanxianshu can adapt to the aesthetic needs of modern society. Yu Shuxi no longer sticks to the

traditional performance form, but tries to cooperate with many people, and even performs on the same stage with the younger generation, forming a new model of cross-generational transmission. This diverse performance form not only enriches the stage effect, but also injects new vitality into traditional Quyi art. For example, in large-scale concerts, he led his disciples and grandchildren to perform together, showing the transmission and development of Pingdiao Sanxianshu art. In addition, Yu Shuxi, on the basis of maintaining the original musical style of Pingdiao Sanxianshu, made extensive use of Jiaozi Qiang and Guzi Qiang, and expressed different storylines and character emotions through complex structures and rich timbre changes. This diverse musical style makes Pingdiao Sanxianshu extremely artistic and appealing.

Summary

These works are still sung regularly by Yu Shuxi's apprentices and his subsequent apprentices, and with the development of the times, they have been given the spirit of the new era, making them exude lasting charm. The reason why these works are chosen for performance is mostly because the storyline describing life are more likely to alert the world. Art comes from life. The behavior of the characters in the storyline can express people's yearning for life, and historical jokes can express people's longing for life through historical evolution and development. The description of heroic figures contains endless thoughts on life in the rise and fall of history.



CHAPTER V

Music style of Pingdiao Sanxianshu by Yu Shuxi

This chapter is based on the fieldwork, it was found that there are currently a lot of Pingdiao Sanxianshu works represented sung by Yu Shuxi. Therefore, based on interviewed with key informants, recommendations from scholars and questionnaire survey results, three works were selected as examples of the music style of Pingdiao Sanxianshu sung by Yu Shuxi as a representative.

5.1 The music style of Pingdiao Sanxianshu

5.2 The accompanying musical instruments of Pingdiao Sanxianshu

5.1 The music style of Pingdiao Sanxianshu

In order to select the dissertation to study and analyze the work, according to the suggestions of key informants and scholars, we used a questionnaire survey to interview 30 adult villagers among Yu Shuxi's many works. The survey results showed that the recommended songs were more consistent. The reason is that these works usually appear in folk activities and festival competitions, have a high usage rate, and are well known and used by the masses. At the same time, in the contemporary society with developed Internet, these works are widely popular on the Internet and have become household names.

The three songs are: "Rao Kou Ling"(The song title means tongue twister), "Quan Gui Nv"(The song title means advice for daughters) and "Xiao Qi Ge"(The song title means song to calm down).

5.1.1 Rao Kou Ling (Tongue twister)

"Rao Kou Ling" means tongue twister, filmed by the researcher during fieldwork in 2021. Yu Shuxi played and sang to himself at home. "Rao Kou Ling" is a traditional work, mainly based on people's lives and folk customs. The melody is simple and the lyrics are highly colloquial.

5.1.1.1 Performance form

"Rao Kou Ling" is a traditional performance form of self-playing and self-singing, which requires the artist to both play and sing. Although the artist completes it alone, the auditory effect to the audience is like a small band, talking and singing, and the

coordination is perfect, forming a performance form in which one person plays and sings by himself.

The reason why the performance form of self-playing and self-singing has been passed down to this day. On the one hand, because of its simplicity, which allows artists to perform alone anytime and anywhere. On the other hand, from an economic perspective, all income from solo performances belongs to the artist personally, which is more in line with the actual needs of Pingdiao Sanxianshu artists.

5.1.1.2 Lyrics analysis

"Rao Kou Ling" expresses the importance of diligence and frugality in a lively way, and educates people to cherish items and keep clean and tidy in a humorous way. At the same time, the plot in the song also reflects the rural life scenes and people's daily life at that time.

Table 10. Lyrics of "Rao Kou Ling"

Pinyin	English meaning
Sheng ge gui nv jiao ge gou	After giving birth to a daughter, she was sent to live
Zhe gui ye nian di zhao dao shi wu liu	on the roof of the east building when she was fifteen or sixteen years old.
Song dao dong lou lou shang tou	
Lou ding shang ma hua xiu	She was embroidering hemp flowers on the roof,
Lou di xia ge ge zhun dou	and there were embroidery flowers and oil at the
Zhun dou li tou zhuo le yi lou you	bottom of the building.
Fei lai yi zhi ji	A chicken flew over, and a dog ran over. The
Pao lai yi zhi gou	chicken pecked the embroidery, and the dog nibbled the oil.
Ji dao zhun dou zhun lou dou	
Gou ken you lou you lou you	
Jing zhu da jie zai lou shang tou	The girl heard the noise upstairs, frowned, picked
Da xiao jie liu mei zhou	up a brick and threw it downstairs.

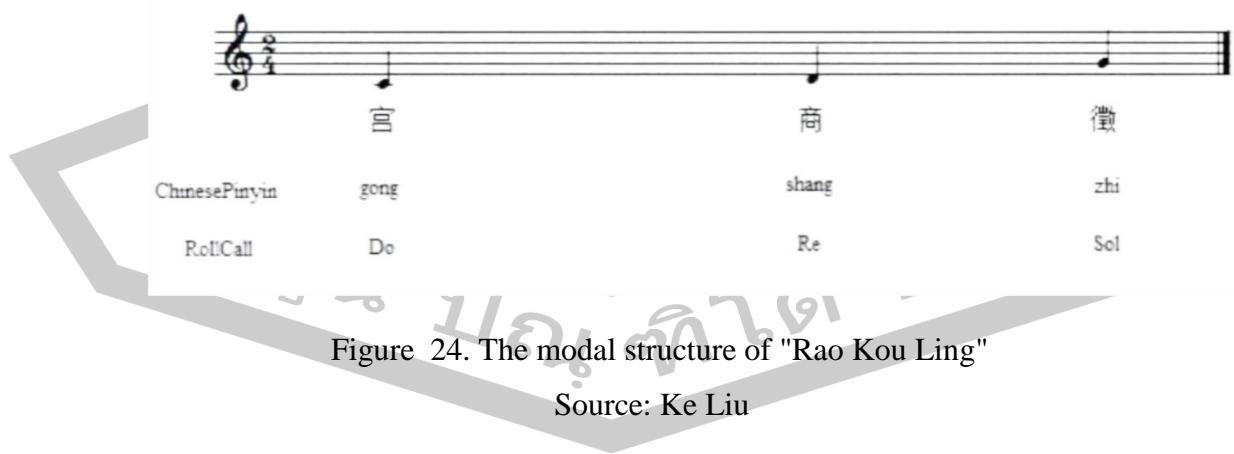
Table 10 (Continued)

Pinyin	English meaning
Chen shou na qi yi kuai zhuan tou	
Na wang zhe lou xia meng di yi diu	
Za zhu ji di tei	
Peng zhu gou di tou	
Ji bu dao zhun dou	Hitting the chicken's legs and the dog's head.
Zhun ye bu lou dou	Chickens no longer peck at the embroidery flowers,
Dou bu gen you lou you bu lou you	and dogs no longer nibble on the oil.

Source: Ke Liu

The lyrics follow the writing technique of "end-sentence rhyme" in ancient poetry, that is, the last word at the end of the sentence rhymes. The last words of the first, third, fifth, and sixth sentences of the lyrics are "gou", "tou", "dou", and "you" respectively. The rhyme is "ou", which makes the lyrics catchy. Very rhythmic.

5.1.1.3 Musical analysis



Follow the figure 24, "Rao Kou Ling" only appears in the three tones : "gong"(roll call is do), "shang"(re), "zhi"(sol)". Comparing the traditional Chinese

five-tone mode, the mode of "Rao Kou Ling" adopts a unique three-tone mode: "gong"(roll call is do), "shang"(re), "zhi"(sol)", Leave out the "Jue"(mi) and "Yu"(la)".

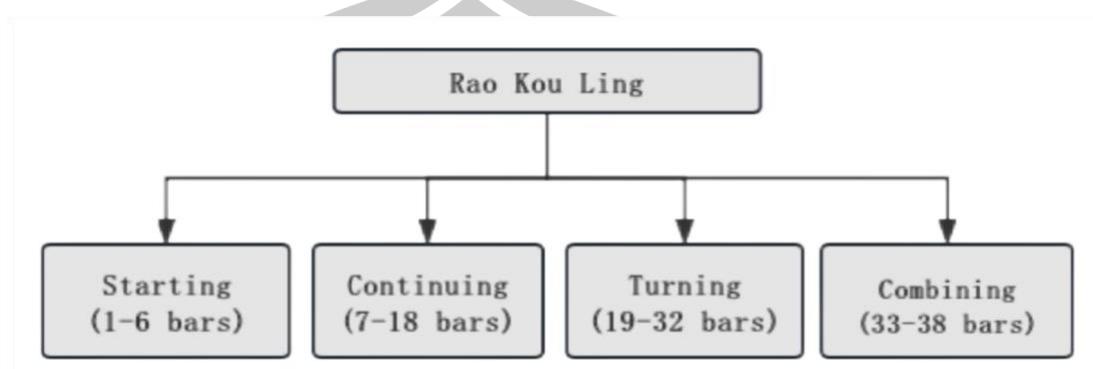


Figure 25. "Rao Kou Ling"

Source: Ke Liu

Follow the figure 25, From the musical structure, the structure of "Rao Kou Ling" is a single piece, composed of four phrases, form a structure of a relationship of "starting, continuing, turning, and combining".

Many Chinese folk songs have this kind of relationship structure, which is a logical and complete structure process. The so-called "starting" is the initial presentation; "continuing" means continuation, often with the meaning of repeated emphasis; "turning" means change and contrast; "combining" means summary, often embodied in reappearance. This relationship is reflected not only in the use of music theme materials, but also in the arrangement of each sentence, reflecting the functional role of mode.

Larghetto

Adagietto

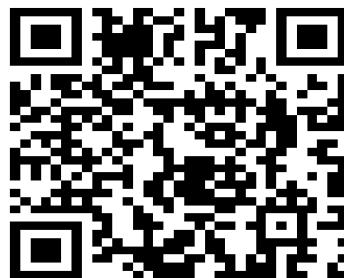


Figure 26. "Rao Kou Ling"

Source: Ke Liu

Follow the figure 26, there are 6 bars (1-6) in the "starting" part. In the box, d-G goes down five degrees, and c-G goes down four degrees, make the tonic and zhi mode clear and consolidate at the beginning of the song.



Adagietto

4

十五六
shi wu liu

送到东楼
song dao dong lou

楼上头
lou shang tou

楼顶上
lou ding shang

麻花绣
ma hua xiу

9

楼底下
lou di xia

咯个准都
ge ge zhun dou

准都里头
zhun dou li tou

着了一篓油
zhuo le yi lou you

13

飞来一只鸡
fei lai yi zhi ji

跑来一个狗
pao lai yi ge gou

鸡叨准都
ji dao zhun dou

准漏豆
zhun lou dou

17

狗啃油萎
gou ken you lou

油漏油
you lou you

惊住大姐在
jing zhu da jie zai

楼上头
lou shang tou

小大姐
xiao da jie

Figure 27. "Rao Kou Ling"

Source: Ke Liu

Follow the figure 27, there are 12 bars (7-18) in the "continuing" part. The "continuing" part is based on the "starting" and presents a short rhythm and strong dynamic music style.

17

狗啃油婆 油漏油 惊住大姐在 楼上头 小大姐
gou ken you lou you lou you jing zhu da jie zai lou shang tou xiao da jie

-1-

22

柳眉皱 趁手拿起 一块砖头 那往这楼下 猛的一丢
liu mei zhou chen shou na yi kuai zhuan tou na wang zhe lou xia meng de yi diu

27

砸住鸡的腿 碰住狗的头 鸡不叨准都 准也不漏豆
za zhu ji di tei peng zhu gou di tou ji bu dao zhun dou zhun ye bu lou dou

31

狗不啃油婆 油不漏油 同志们 我说的也过
gou bu ken you lou you bu lou you tong zhi men wo shuo de ye bu guo

Figure 28. "Rao Kou Ling"

Source: Ke Liu

Follow the figure 28, there are 14 bars (19-32) in the "turning" part. The "turning" part proceeds smoothly in a gradual manner while maintaining the melody.



Figure 29. "Rao Kou Ling"

Source: Ke Liu

Follow the figure 29, there are 6 bars (33-38) in the "combining" part, which is a summary of the whole song. In the box, d-g goes up four degrees, and g-c goes down five degrees. The two jumps form a response to "starting", and the melody that follows echoes the style of the entire song.

5.1.2 Quan Gui Nv (Advice for daughters)

"Quan Gui Nv" means advice for daughters, is a video of Yu Shuxi's performance selected by the researcher. "Quan Gui Nv" is adapted from a traditional

work. The lyrics are simple and clear. Both positive and negative advice are performed in one work. It is humorous and contains the philosophy of life.

5.1.2.1 Performance form

"Quan Gui Nv" is an emerging performance form of joint singing. Joint singing is performed by two artists at the same time. One of the artists chooses to hold a Jiaozi or a Bajiaogu according to the singing tone, and sometimes the two are used alternately. Another artist plays the Sanxian, and beats the rhythm with a bang on his right leg to accompany the performance. When he needs to join in the singing, he makes jokes and "talks" with the singer. The division of roles between the two artists is very clear. The purpose of using this performance form is to activate the atmosphere of the scene and leave the audience with an endless aftertaste.

5.1.2.2 Lyrics analysis

The moral of "Quan Gui Nv" is mainly to guide daughters to have patience and perseverance in their married life through the comfort and teachings of their natal mother, to handle the relationship between husband and wife well, and to maintain family harmony."Quan Gui Nv" educates the younger generation to observe family virtues and social morality through a modern interpretation of the traditional concept of advising good deeds.

Table 11. Lyrics of "Quan Gui Nv"

Pinyin	English meaning
Yun meng shan qian zi liang hang Zhang liang liu xia quan nv fang	There are two lines of words in front of Yunmeng Mountain. Zhang Liang stayed to persuade the woman.
Ming tian nv er ni na chu gui zou Ba niang li yan yu ni ke ji xin shang	My daughter is getting married tomorrow, so remember your mother's words.
Dao ni po jia ni yao xue hao Na yi ding yao xiao jing er die niang	When you go to your husband's house, you have to learn from it. Then you must be filial to your parents.

Table 11 (Continued)

Pinyin	English meaning
Dai dao ni ba fan zuo hao Cheng liang wan zhe gong gong jing jing duan shang fang	When the meal is ready, take two bowls of it and bring it to the room respectfully.
Di yi wan peng gei ni gong die Di er wan na jing gei ni di po mu niang	Give the first bowl to your father-in-law, and the second bowl to your mother-in-law.
Ni na gong gong po mu yong zhe fan Zai cheng wan na di gei an di men xu lang	Your father-in-law and mother-in-law were eating, then filled the bowls and handed them to your husband.
Xiao jing gong po na ai fu lang Yi jia ren na he mu en ai ke shi fu shou chang	Honor your parents-in-law and love your husband, and the harmonious and loving family will bring longevity and happiness.
Ni yao shi ting liao niang di hua Na ren ren kua ni duo xian liang Ni ruo na bu ting niang di hua Da ni er shen teng ni wei niang	If you listen to your mother, then everyone will praise you for how virtuous you are. If you don't listen to your mother, I will hit you and hurt your mother's heart.
Shuo ba liao na xian liang mu qing jiao li yi Wo zai shuo ge hu tu lao po quan gui nv	After talking about the virtuous mother teaching etiquette, I will talk about the confused wife teaching the daughter.
Na jiu she hui di huai feng xu Nen ting wo shuo ge hu tu lao po quan gui nv	The bad customs of the old society, I told you again that I am a confused wife trying to persuade my daughter.

Table 11 (Continued)

Pinyin	English meaning
Ming tian na gui nv chu gui zou Ba niang di na yan yu ji xin li	Tomorrow my daughter will get married and leave. Keep those words in mind.
Ni dao nen po jia ni ke yao xue lan Ni xue lei qin kuai lei zhu ni	When you go to your husband's house, you have to learn to be lazy. If you study hard, you will be tired.
Na tai yang bu luo ni jiu shui le Na bu dao fan shi ni bie qi	Go to bed before the sun sets, and don't get up until dinner time.
Qing chen qi lai ni ke bie sao di Wan yao jue ji shi shang ni	When you get up in the morning, don't sweep the floor, bending over and craning your spine will hurt you.
Dan deng dao ni po zi zuo zhong fan Niang di hai duan wan xian qu cheng fan qu	When your mother-in-law prepares the meal, your mother's son will carry the bowl and eat it first.
Na shao zi ni dao guo bian qi zou Guo bian qi gun tou dou shi chou li	If you hold the spoon to the edge of the pot, it will be thick all over the edge.
Niang di hai ni xiang gai sheng huo Kang you bing sha xiao ji Tou tou duan dao ni di xiao fang li	Mother's child, if you want to change your life, make pancakes, kill chickens, and sneak them into your little room.
Zhe gui nv wen ting xin huan xi Niang a xiang ni di yan yu ji xin li	This girl is happy when she hears it. Mother, I will keep your words in my heart.
Tong zhi men zhe gui nv ting liao ta niang di hua Ke tuo liao dao po jia yi jiao ba ta deng dao keng li	Friends, this girl listened to her mother's words and it was okay. She went to her husband's house and kicked her into a pit.

Source: Ke Liu

5.1.2.3 Musical analysis

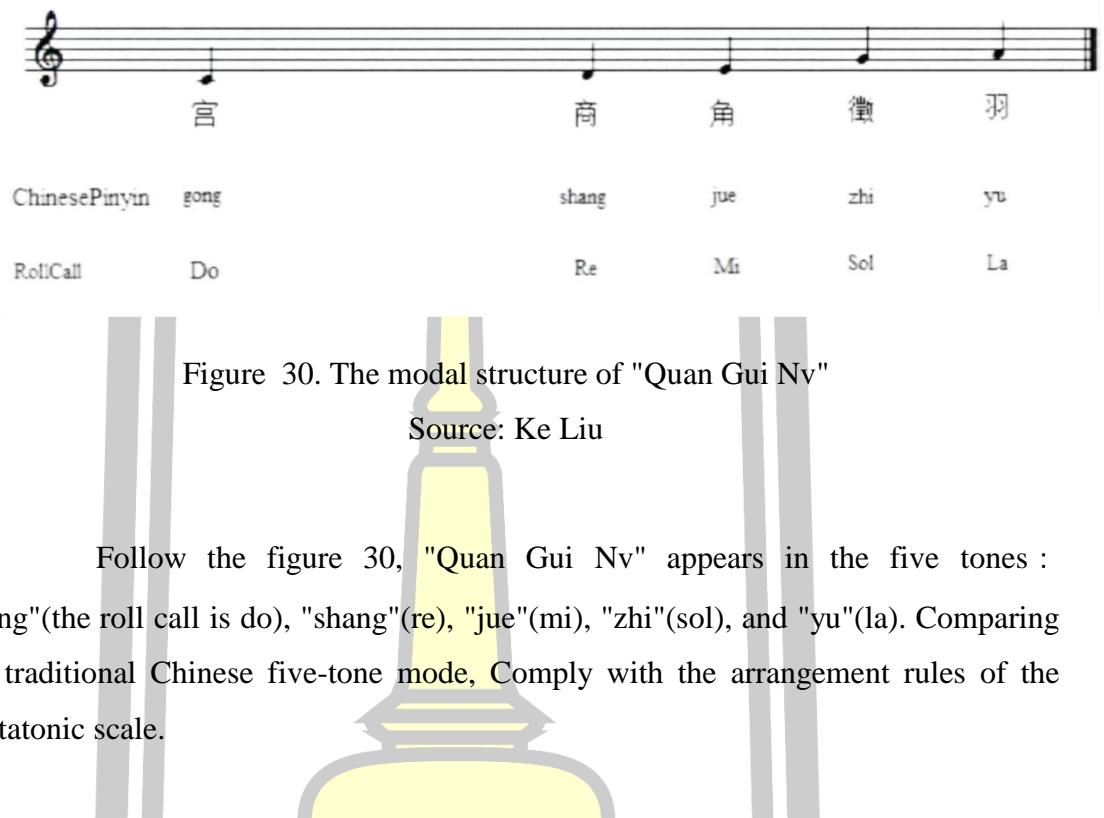


Figure 30. The modal structure of "Quan Gui Nv"

Source: Ke Liu

Follow the figure 30, "Quan Gui Nv" appears in the five tones : "gong"(the roll call is do), "shang"(re), "jue"(mi), "zhi"(sol), and "yu"(la). Comparing the traditional Chinese five-tone mode, Comply with the arrangement rules of the pentatonic scale.

178 Sing 你们听那 ni men ting na 啊 a

Vivace

Bangzi

Bajiaogu

Jiaozi

Sanxian

This musical score page is numbered 178. It features four staves: 'Sing' (vocal line), 'Bangzi' (hourglass), 'Bajiaogu' (bamboo clappers), and 'Jiaozi' (cracker). The 'Sing' and 'Jiaozi' staves begin with a rhythmic pattern of eighth and sixteenth notes. The 'Sing' staff contains lyrics '你们听那 ni men ting na 啊 a' with a 'Vivace' dynamic instruction. The 'Bangzi', 'Bajiaogu', and 'Jiaozi' staves are primarily marked with rests. The 'Sanxian' staff at the bottom consists of a continuous series of sixteenth-note patterns. The page is framed by decorative grey arrows and a decorative footer at the bottom.

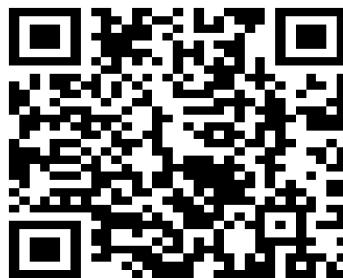


Figure 31. "Quan Gui Nv"

Source: Ke Liu

Jiaozi vocal form (Jiaozi Qiang)

Jiaozi Qiang, named after the use of percussion instruments such as Jiaozi as accompaniment by artists during the singing process, is often used in the weak beat opening. Jiaozi Qiang has a fast speed, tight rhythm, multiple forms of vocal variation, flexible transitions, and strong expressive power, and is often used in the narrative part of stories. Follow the figure 31.

2

26

Sing

云 梦 山 前 字 啊 两 行 啊 哈 一 呀 嘿

yun meng shan qian zi a liang hang a ha yi ya hei

Bangzi

Bajiaogu

Jiaozi

Sanxian

“ چۈن پۇن گۈئى ۋە ”



Figure 32. "Quan Gui Nv"

Source: Ke Liu

Guzi vocal form (Guzi Qiang)

Guzi Qiang, named after artists who choose to use the percussion instrument Bajiaogu as accompaniment during their singing process. However, in Pingdiao Sanxianshu singing, the use of Guzi Qiang is not as frequent as that of Jiaozi Qiang. Guzi Qiang often open on strong beats, with a slow pace and a steady rhythm. They are often used to express emotions, it can express both joy and excitement, as well as sadness and sorrow. Follow the figure 32.

Empty vocal form (Xu Qiang)

The language of Pingdiao Sanxianshu is popular and close to the language of daily life. Its lyrics and narration are self-created and have a strong colloquialism. In the use of empty vocal form, lining words are essential. This kind of empty vocal form and lining words have no connection with the meaning of the sentences before and after the singing. However, its application plays a certain role in the shaping of characters, the expression of emotions of characters and the performance of actors' singing art.

ພអុនំ បណ្តិត ខែ

2 26

Sing: 云梦山前字啊两行
yun meng shan qian zi a liang hang

Bangzi

Bajiaogu

Jiaozi

Sanxian

38

Sing: 啊啊哇一呀哇嘿呀一呀哇
a a wa yi ya wa hei ya yi ya wa

Bangzi

Bajiaogu

Jiaozi

Sanxian



Figure 33. "Quan Gui Nv"

Source: Ke Liu

Follow the figure 33, Yu Shuxi uses empty vocal form at a cheerful pace. Although he uses a lot of lining words such as "Ha Yi Ya Hei" and "Hei Ya Yi Ya Wa"(inside the box), it does not affect the lyrics and uses lively and enthusiastic lining words. It expressed emotions and presented a humorous, upright and humorous image in a particularly lively and interesting way, thus achieving excellent singing effects. The appropriate and skillful use of empty vocal form

helps express the emotions of the characters and shape the image of the characters. More importantly, it makes the works more expressive and appealing.

"Quan Gui Nv" combines the traditional music style of Pingdiao Sanxianshu with modern music elements, making the melody both traditional and in line with modern aesthetics. With his profound artistic skills and rich emotional expression, Yu Shuxi vividly expresses the plot and the emotions of the characters through his layered singing. At the same time, he also uses humorous words and exaggerated facial expressions and movements to enhance the entertainment and appeal of the program.

5.1.3 Xiao Qi Ge (Song to calm down)

"Xiao Qi Ge" means song to calm down, is a typical representative of modern work composition. Unfortunately, Yu Shuxi passed away due to illness in December 2023, and recording of the complete version of "Xiao Qi Ge" he sang failed. Therefore, the version of "Xiao Qi Ge" sung by Yu Shuxi's apprentice Li Chunying and his students was chosen.

5.1.3.1 Performance form

"Xiao Qi Ge" is an emerging performance form of group singing. Group singing is sung by three or more artists in turns, that is, additional accompaniment such as Erhu is added, or two singers sing according to the singing pattern. The different tunes are respectively held by Jiaozi and Bajiaogu. During the performance of "Xiao Qi Ge", the two parts of singing and instrumental playing are completed by the cooperation of the artists. The main part is that the singing part requires the band accompaniment and the singer to cooperate in the singing part. Where the accompanist takes the singing depends on the work. Depending on the content and singing structure, generally the singing part will appear in the first four lines of the song, with the purpose of attracting the audience's attention.

The salient feature of the group singing performance is that on the one hand, it tries to add accompaniment instruments such as Erhu and Yangqin to make the stage effect of the performance look more integrated and rich, on the other hand, the actors wear makeup and have their figures. Later, there were performances in which female artists held a Jiaozi or a Bajiaogu to perform duets and sing in roles, making the performance forms of Pingdiao Sanxianshu more diverse during the development process.

5.1.3.2 Lyrics analysis

The moral of "Xiao Qi Ge" is to persuade people to relax in everything, not to worry about everything, and not to be too idle. In life, it is inevitable that you will encounter

unsatisfactory things. If you have to be entangled and angry about everything, then your life will be full of pain. Therefore, you must learn to let go and take things lightly, so that you can be truly happy.

Table 12. Lyrics of "Xiao Qi Ge"

Pinyin	English meaning
Gu ban ding dang xian ding qi	The drum board and Sanxian have been adjusted.
Ge wei ting an chang yi qu	Today, please listen to us sing a song to calm down the anger.
Jin tian bu ba bie de chang	
Xiao qi zhi ge dui nen ti	
Ren ruo qi wo wo bu qi	If someone makes me angry, I don't get angry, I have an idea in my mind.
Wo di xin zhong you zhu yi	
Jun zi liang da rong tian di	A gentleman is magnanimous and can tolerate both good and bad things.
Hao huai shi wu bao rong li	
Xiao ren liang xiao bu rong ren	A villain is small and intolerant of others. He often irritates others and himself.
Ta chang chang qi ren ta qi zi ji	
Ruo hai you ren jiang wo ma	If anyone still scolds me, treat it like a child's game.
Quan dang xiao er zuo you xi	
Gao ma shang liao tian	High-pitched curses went to heaven, low-pitched curses went to the ground.
Di ma ru liao di	
Ruo ma jiu gai ma	If you scold me, you should scold me and give me a good education.
Gei wo hao jiao yu	
Wo ruo mei na shi a	If I don't have that problem, let it go with the wind.
Ren ta sui feng qu	

Table 12 (Continued)

Pinyin	English meaning
Chi kui jiu shi fu Guo hou de pian yi	Suffering a loss is a blessing, and you will gain something later.
Liang xiao bu rong ren Shi shi ge xin li	A small person cannot tolerate others, so he should keep everything in mind.
Tian chang niang cheng huo Ri jiu de bing ji	As time goes by, it will bring disaster, and it will lead to diseases over time.
Liang da neng rong ren Fang xian geng da qi	A large capacity can accommodate people, and you will appear more generous.
Chi kui qian jia fu Neng xiao wan zhong ji	The blessings of thousands of families can eliminate thousands of diseases.
Ruo hai yu jian liao fan xin shi er Shou xian xue hui quan zi ji	If you still encounter something annoying, you must first learn to persuade yourself.
Ping an jian kang cai shi fu Qie mo yu ren zheng gao di	Peace and health are blessings. Don't compete with others.
Shei yao xue hui liao xiao qi ge Zhun bao jian kang hao shen ti	Whoever learns to calm down the anger will be in good health.

Source: Ke Liu

"Xiao Qi Ge" is not just a song, but also a reflection of a life attitude. It conveys the idea that when facing pressure and setbacks, one should maintain a calm mind and face them positively.

5.1.3.3 Musical analysis



Figure 34. The modal structure of "Xiao Qi Ge"

Source: Ke Liu

Follow the figure 34, "Xiao Qi Ge" appears in the five tones : "gong"(the roll call is la), "shang"(si), "jue"(do), "zhi"(mi), and "yu"(fa). Comparing the traditional Chinese five-tone mode, Comply with the arrangement rules of the pentatonic scale.

San Qiang Si Song

San Qiang Si Song are the first techniques used by artists of Pingdiao Sanxianshu when singing with Jiaozi Qiang. "Qiang" means to follow another person's singing, "Song" means that one person starts to sing. In the singing of San Qiang Si Song, there are a total of four lines of lyrics, each line is a tone, with two upper and lower sentence structures. The first, third, and fourth lines have a receiving singing (within the red boxes of 1, 3, and 4, follow the figure 35 "Xiao Qi Ge"), while the second line does not. The complete structure of San Qiang Si Song is achieved by repeatedly singing the four lyrics twice.

1

47 Sing: dang xian ding qui (Li) ai (Guo\Yang) 3
 Jiaozi: //
 Bajiaogu: //

2

58 Sing: jin tian bu ba a (Li) bie de chang a
 Jiaozi: //
 Bajiaogu: //

3

70 Sing: a (Guo\Yang) xiao qi zhi ge a
 Jiaozi: //
 Bajiaogu: //

4

93 Sing: dui nen ti (Li) ai ai ai (Guo\Yang) 5
 Jiaozi: //
 Bajiaogu: //

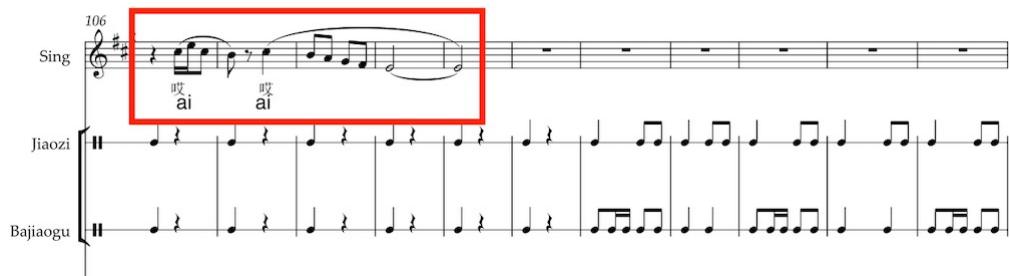


Figure 35."Xiao Qi Ge"

Source: Ke Liu

Table 13. Analysis of the structure of San Qiang Si Song in the song of Xiao Qi Ge

		Section	Lyric (Guo/Yang)	Receiving singing (Li)
San Qiang Si Song (44-141)	First time (44-110)	First tune	44-50 Gu ban ding dang xian ding qi	50
		Second tune	53-57 Ge wei ting an chang yi qu	not have
		Third tune	58-61 Jin tian bu ba bie de chang	62-74
		Fourth tune	75-95 Xiao qi zhi ge dui nen ti	95-110
	Second time	120-141	Gu ban ding dang xian ding qi Ge wei ting an chang yi qu Jin tian bu ba bie de chang Xiao qi zhi ge dui nen ti	not have

Source: Ke Liu

San Qiang Si Song sung by Yu Shuxi as a representative is the essence of Pingdiao Sanxianshu. The band's receiving and sending tunes are also not found in

other forms of folk art and rap. This has been basically preserved intact in the process of folk transmission, and the San Qiang Si Song part is also the "highlight" of Pingdiao Sanxianshu artists in various current performances.

Drawl vocal form (Tuo Qiang)

The drawl vocal form by one word with multiple accents, one tune with multiple rhymes, and a small number of words with many accents. It is the most lyrical music style. It refers to a word that takes a long time to sing and has many different sounds. Follow the figure 36, it can be found that adding different lengths of drawl to the word "ti""ai" can make the singing more beautiful and make the song more infectious.

The musical score consists of two staves of music. The top staff is for 'Sing' and the bottom staff is for 'Jiaozi' and 'Bajiaogu'. The music is in G major with a key signature of one sharp. The tempo is marked '93'. The lyrics are: 对 dui 恋 nen 提 ti (Li) 哎 ai 哎 ai 哎 ai. The bottom staff (Jiaozi and Bajiaogu) has a continuous rhythmic pattern of eighth and sixteenth notes. The 'Sing' staff has a more melodic line with eighth and sixteenth notes. A red box highlights the word '提 ti' and its drawl, followed by three '哎 ai' sounds. The score continues with a second section starting at measure 106, where the 'Sing' staff has a melodic line with eighth and sixteenth notes, and the 'Jiaozi' and 'Bajiaogu' staffs provide rhythmic support.



Figure 36. "Xiao Qi Ge"

Source: Ke Liu

In the singing of Pingdiao Sanxianshu, the singer will use a drawl according to the rhythm and emotional needs of the song. In addition, when using the drawl vocal form, you need to control the length of the drawl according to your individual voice characteristics and maintain clear pronunciation. The drawl vocal form requires a strong breath as support, and at the same time, the sound must be controlled to ensure coherence and avoid destroying the overall beauty of the rhythm and charm of the work.

Summary

Pingdiao Sanxianshu represented by Yu Shuxi belongs to the traditional Chinese model. The lyrics are in Baofeng dialect, with accurate pronunciation and long-lasting charm. The performance forms include both traditional self-playing and self-singing and emerging forms such as joint singing and group singing. When Yu Shuxi sang the Pingdiao Sanxianshu, his technique was very flexible. He could accurately choose to use the Jiaozi Qiang, Guzi Qiang, Tuo Qiang, Xu Qiang, etc. according to the content of the song, especially the San Qiang Si Song and Tuo Qiang parts that other singers do not have. The rhythm and speed can be changed freely according to the needs, using a half-speaking and half-singing method, or by compressing the rhythm and expanding the rhythm to form different rhythm changes, giving people a vivid and interesting auditory experience. To sum up, Pingdiao Sanxianshu sung by Yu Shuxi as a representative has become a treasure in traditional Chinese folk arts with its unique music style and flexible and changeable performance forms.

5.2 The accompanying musical instruments of Pingdiao Sanxianshu

5.2.1 Accompaniment instruments

The accompaniment instruments used by Pingdiao Sanxianshu artists during their performances can be divided into two categories: one is the instruments used by the accompanist, including Sanxian and leg board, which are used throughout the singing. The other is the instruments used by the singer include Jiaozi and Bajiaogu, which are used alternately during the singing process. These four instruments are called the "SiDaJian (Four Big Pieces)" by Pingdiao Sanxianshu artists in the Baofeng Country. They are the most common Pingdiao Sanxianshu combination instruments. There are also auxiliary accompaniments such as Erhu and Yangqin, but they do not appear often.

5.2.1.1 Sanxian

Sanxian is an indispensable plucked instrument in rap music. It consists of seven parts: head stock, piano shaft, saddle, piano rod, piano drum, piano code, and python skin. The piano and drum are an elliptical resonance box made of four pieces of hardwood, mahogany and pear wood. The piano body is covered with python skin on both sides. The piano rod is also made of wood, with three strings stretched on it. These three strings are tuned according to the relationship between fourth and fifth degrees. The fret board is on the piano bar and has no frets. The most common playing posture is to hold the instrument diagonally in the arms, with the left hand pressing the strings on the piano rod, and the right hand plucking the strings on the piano drum.

There are two common types of Sanxian, large and small: the common size of the small Sanxian is 95 cm, and the size of the large Sanxian can reach 122 cm. The Sanxian used in Pingdiao Sanxianshu spread in the Baofeng Country is a large Sanxian in nature, and its stem is generally about 115 centimeters. For example, the Sanxian used by Pingdiao Sanxianshu artist Yu Shuxi is about 118 centimeters long.



Figure 37. Yu Shuxi played Sanxian

Source: Ke Liu, from fieldwork in August 2023

Follow the figure 37 is a picture taken by the researcher during fieldwork. Yu Shuxi's Sanxian is relatively old and was obtained in exchange for grain. After measurement, the length of the big Sanxian is about 1180mm. The drum is flat and oval, 230mm long, 200mm wide and 125mm thick. It is covered with python skin on both sides. The Sanxian used in Baofeng Country is tuned according to the relationship of fifths. The first string(sub-string) of the third string is designated as the palace sound of the mode, the second string (middle string) is designated as the zhengyin of the mode, the third string (old string) is a vibrating string, which is silent and plays the role of tone resonance. The tuning of the strings is: C-G-c. The sound range is generally three octaves. The tone of the third string is generally solid and crisp in the treble of the first string, bright and round in the middle of the second string, and deep and deep in the bass of the third string. The absolute pitch of the Sanxian used by Pingdiao Sanxianshu artists is not fixed and is often determined based on the vocal tuning of the singer.

5.2.1.2 Jiaozi

The Jiaozi is a somatic instrument in terms of its pronunciation system. Figure 38 shown Jiaozi used by Yu Shuxi. The body diameter was measured to be 156mm, and the diameter of the protruding hemisphere in the middle was 64mm. A hemp rope, about 50mm long, was tied to the center of the hinge, and a piece of red cloth was tied to the end of the rope. The pronunciation of the hinge is made by hitting the copper hinge surface with bamboo or wooden chopsticks. The chopsticks are about 170mm long. The singer uses the index finger and middle finger of the right hand to hit the hinge to make a crisp sound. Because the hinge is made of copper, from the pronunciation effect, the copper pronunciation body has a longer lingering sound than the leather one. Therefore, during the accompaniment process, the tapping speed of the hinge should not be too fast, mainly because the artist's tapping speed is simple.



Figure 38. Yu Shuxi and his Jiaozi

Source: Ke Liu, from fieldwork in September 2023

5.2.1.3 Bajiaogu

The Bajiaogu is a membranous musical instrument in terms of its pronunciation system. Figure 39 shown Bajiaogu used by Yu Shuxi. Because it has eight corners, it is called Bajiaogu. The body diameter is measured to be 165mm. The drum head is wrapped in snakeskin, and there are eight metal copper sheets inlaid on the drum frame in the middle of the two corners on each side. The sound of the Bajiaogu is mainly made by directly hitting the leather drum surface with your fingers, supplemented by vibrating the copper bell on the drum frame. During the performance, the author found that the playing techniques of the octagonal drum are much richer than that of the hinge. The accompanist holds the Bajiaogu in his left hand, and uses the five fingers of his right hand to tap the required parts in sequence. The performance techniques include knocking, hitting, playing, shaking, pushing, shaking, rubbing, etc. During the singing process, the artist sometimes Ring the bell to change your mood. Because the Bajiaogu is made of leather, the sound body of the leather has a shorter reverberation than that of copper. Therefore, during the accompaniment process, the Bajiaogu can be struck quickly or slowly, because the reverberation of the leather drum surface is shorter. Whether you play fast or slow, you can get crisp sound effects.



Figure 39. Yu Shuxi and his Bajiaogu

Source: Ke Liu, from fieldwork in September 2023

5.2.1.4 Leg broad

In the performance of Pingdiao Sanxianshu, the leg broad is mainly operated by the artist to match the singing rhythm, enhance the musical expression and on-site appeal. Leg broad is usually made of long strips of bamboo or wooden boards, with a moderate length and width to suit the artist to tie it to the calf. Figure 40 shown the leg broad used by Yu Shuxi. On Yu Shuxi's right calf, the rope for tying the leg is put on the right foot, the leg and foot are integrated, and the leg broad is beaten up and down by the right foot to beat the rhythm. The performance form is that one person holds the Sanxian in his arms, self-playing and self-singing with the leg broad. Leg broad has no fixed pitch, but bamboo knots or wooden boards with loud pronunciation are selected to produce the best sound effect.



Figure 40. Yu Shuxi and leg broad

Source: Ke Liu, from fieldwork in September 2023

5.2.1.5 Erhu

Erhu is one of the traditional Chinese stringed instruments. The Erhu is basically made of wood and is composed of basic parts such as a piano rod, a piano

tube, and a piano axis. In the band, the Erhu plays a great role. It can be played both solo and in ensembles. It can play not only delicate, deep, soft and lyrical music, but also cheerful and lively music, and has very rich expressive power and artistic appeal. Erhu accompaniment is rarely used in traditional Pingdiao Sanxianshu. (Figure 41)



Figure 41. Erhu

Source: https://baike.baidu.com/item/二胡/138082?fr=ge_ala 2023

5.2.1.6 Yangqin

Yangqin is a percussion instrument commonly used in China. Its timbre has distinctive characteristics, such as loud volume, bright timbre, and extremely rich expressive power. It can be played solo, in ensembles, or as an accompaniment for Qinshu, folk music, and Quyi. It is often used in folk instrumental ensembles and ethnic bands. Playing the role of "piano accompaniment", it is an indispensable main instrument. Yangqin accompaniment is rarely used in traditional Pingdiao Sanxianshu. (Figure 42)



Figure 42. Yangqin

Source: https://baike.baidu.com/item/扬琴/157342?fr=ge_ala 2023

5.2.2 Accompaniment music

In the accompaniment of Pingdiao Sanxianshu, the two most commonly used methods are the accompaniment with tunes and the accompaniment with board music.

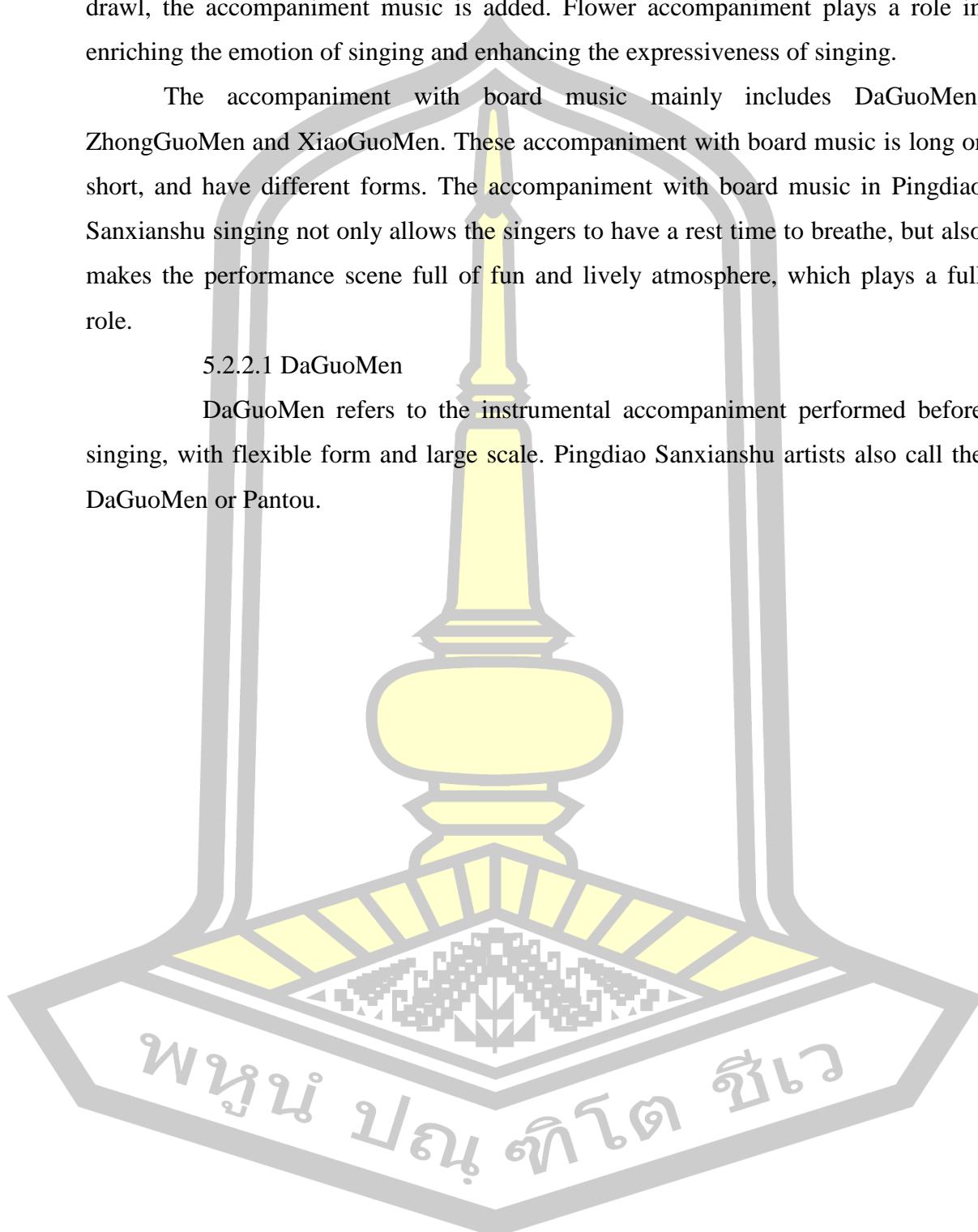
The accompaniment with tunes is the most common accompaniment method used by Pingdiao Sanxianshu artists. During the accompaniment process, the accompaniment melody closely follows the singing melody, and different accompaniment techniques are used to enhance the atmosphere, exaggerate emotions, and enhance the expressiveness of the singing. In the accompaniment with tunes, Piangdiao Sanxianshu artists most commonly use three techniques: one is that the accompaniment music is basically the same as the singer's tune, which seems to be played in unison, the other is that the accompaniment music contrasts with the singer's singing tune, and when the singing tune is in progress, the accompaniment music is in contrast with the singer's singing tune. When the accompaniment is tight, simple sound patterns are chosen to dilute the accompaniment music and highlight the singer's singing music. Thirdly, the accompaniment music enhances the atmosphere

for the singer. When the singer's singing tune has long notes and needs to be sung in a drawl, the accompaniment music is added. Flower accompaniment plays a role in enriching the emotion of singing and enhancing the expressiveness of singing.

The accompaniment with board music mainly includes DaGuoMen, ZhongGuoMen and XiaoGuoMen. These accompaniment with board music is long or short, and have different forms. The accompaniment with board music in Pingdiao Sanxianshu singing not only allows the singers to have a rest time to breathe, but also makes the performance scene full of fun and lively atmosphere, which plays a full role.

5.2.2.1 DaGuoMen

DaGuoMen refers to the instrumental accompaniment performed before singing, with flexible form and large scale. Pingdiao Sanxianshu artists also call the DaGuoMen or Pantou.



Transcription: Liu Ke

Allegro

Sing

Jiaozzi

Bajiaogu

Sanxian

Allegro

Yangqin

Erhu

12

Sing

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

2

24

Sing

Jiaozi

Bajiaogu

Sanxian

Yangqin

Erhu

36

Sing

Jiaozi

Bajiaogu

Sanxian

Yangqin

Erhu

Moderato

rit.

(Guo)Yang

鼓板叮 gu ban ding

Moderato

rit.

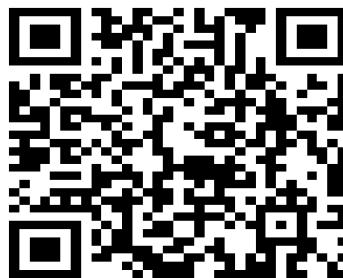


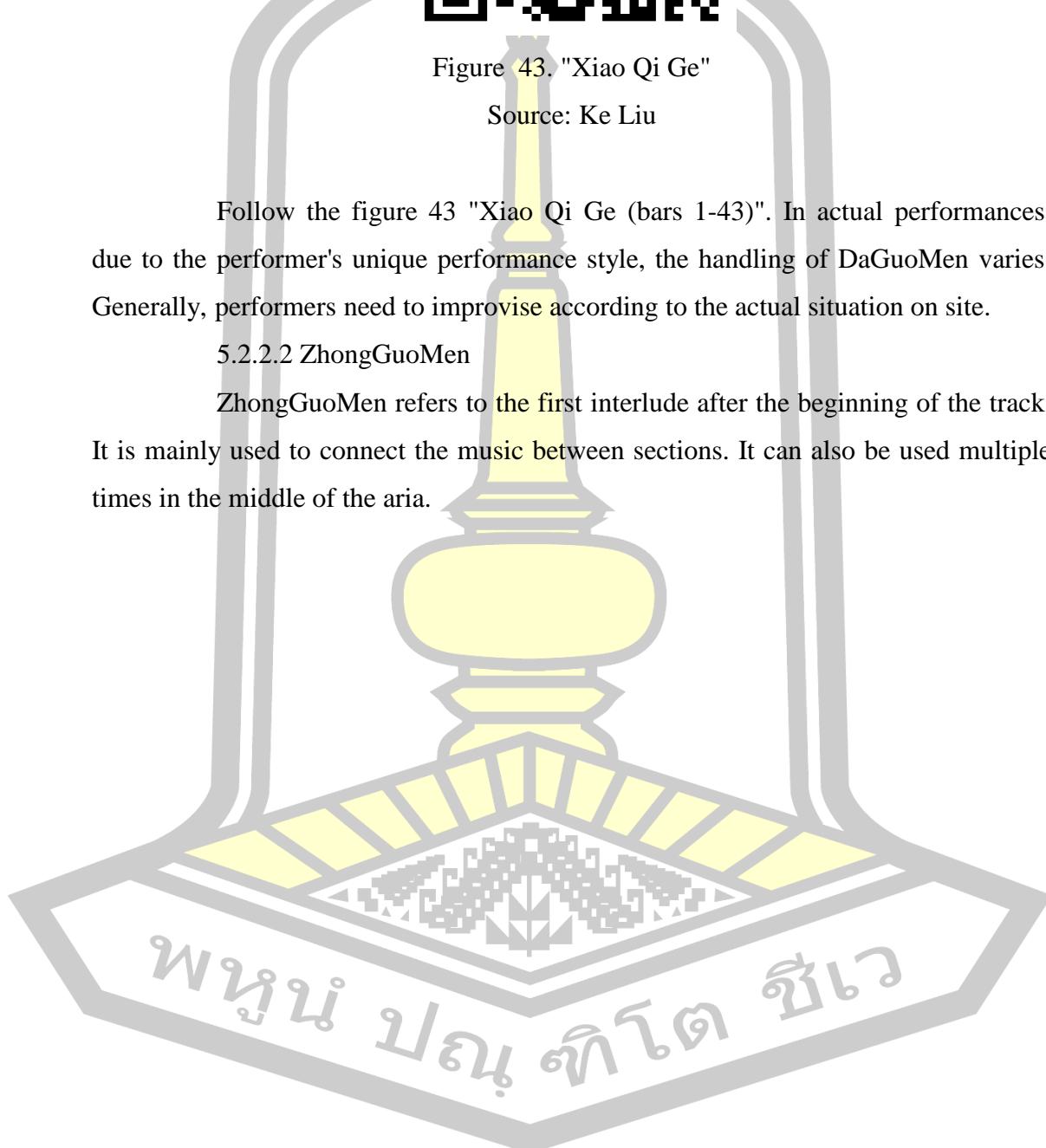
Figure 43. "Xiao Qi Ge"

Source: Ke Liu

Follow the figure 43 "Xiao Qi Ge (bars 1-43)". In actual performances, due to the performer's unique performance style, the handling of DaGuoMen varies. Generally, performers need to improvise according to the actual situation on site.

5.2.2.2 ZhongGuoMen

ZhongGuoMen refers to the first interlude after the beginning of the track. It is mainly used to connect the music between sections. It can also be used multiple times in the middle of the aria.



106

Sing *ǎi ǎi*

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

6 117 (Gao) Yang

Sing *鼓板 町当 落定 齐 各位听俺唱一曲*
gu bǎn ding dāng luò dìng qí gè wéi ting an chàng yì qu

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu



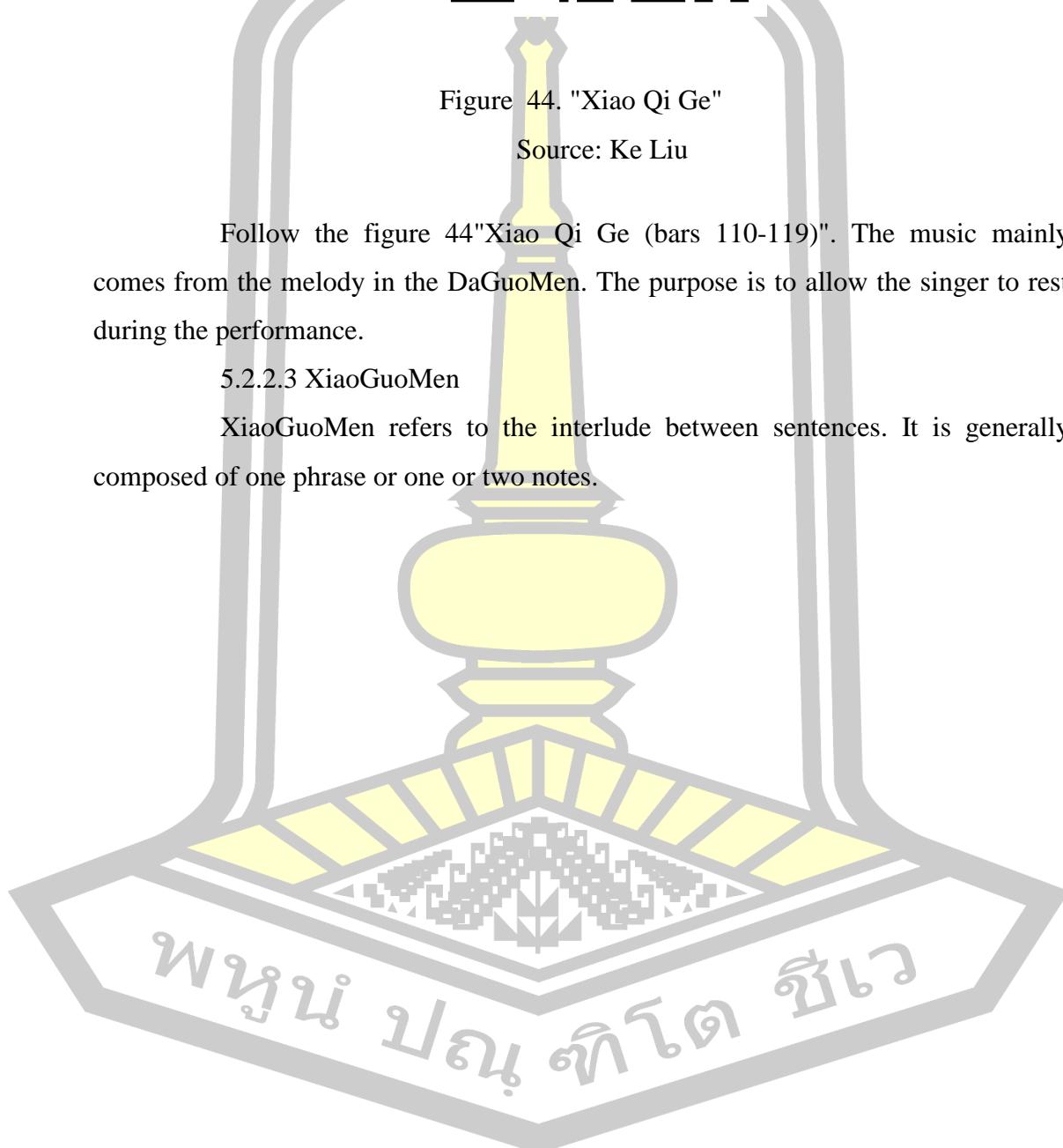
Figure 44. "Xiao Qi Ge"

Source: Ke Liu

Follow the figure 44 "Xiao Qi Ge (bars 110-119)". The music mainly comes from the melody in the DaGuoMen. The purpose is to allow the singer to rest during the performance.

5.2.2.3 XiaoGuoMen

XiaoGuoMen refers to the interlude between sentences. It is generally composed of one phrase or one or two notes.



7

139

Sing

Jiaozzi

Bajiaogu

唱的是
chang de shi
人若
ren ruo

Sanxian

Yangqin

Erhu



Follow the figure 45 "Xiao Qi Ge (bars 142-145)". It is small in scale, but can be played repeatedly and is relatively flexible and free.

5.2.3 Speed Type

Pingdiao Sanxianshu represented by Yu Shuxi, are relatively flexible and often use methods of half speaking and half singing or compressed rhythm, resulting in different speed changes, mainly including the following four types.

5.2.3.1 ManBan

ManBan, slow in speed, similar to the term Largetto in music. It is often used at the beginning of a singing section, with a close combination of tone and lyrics, similar to speech.

Larghetto



Adagietto



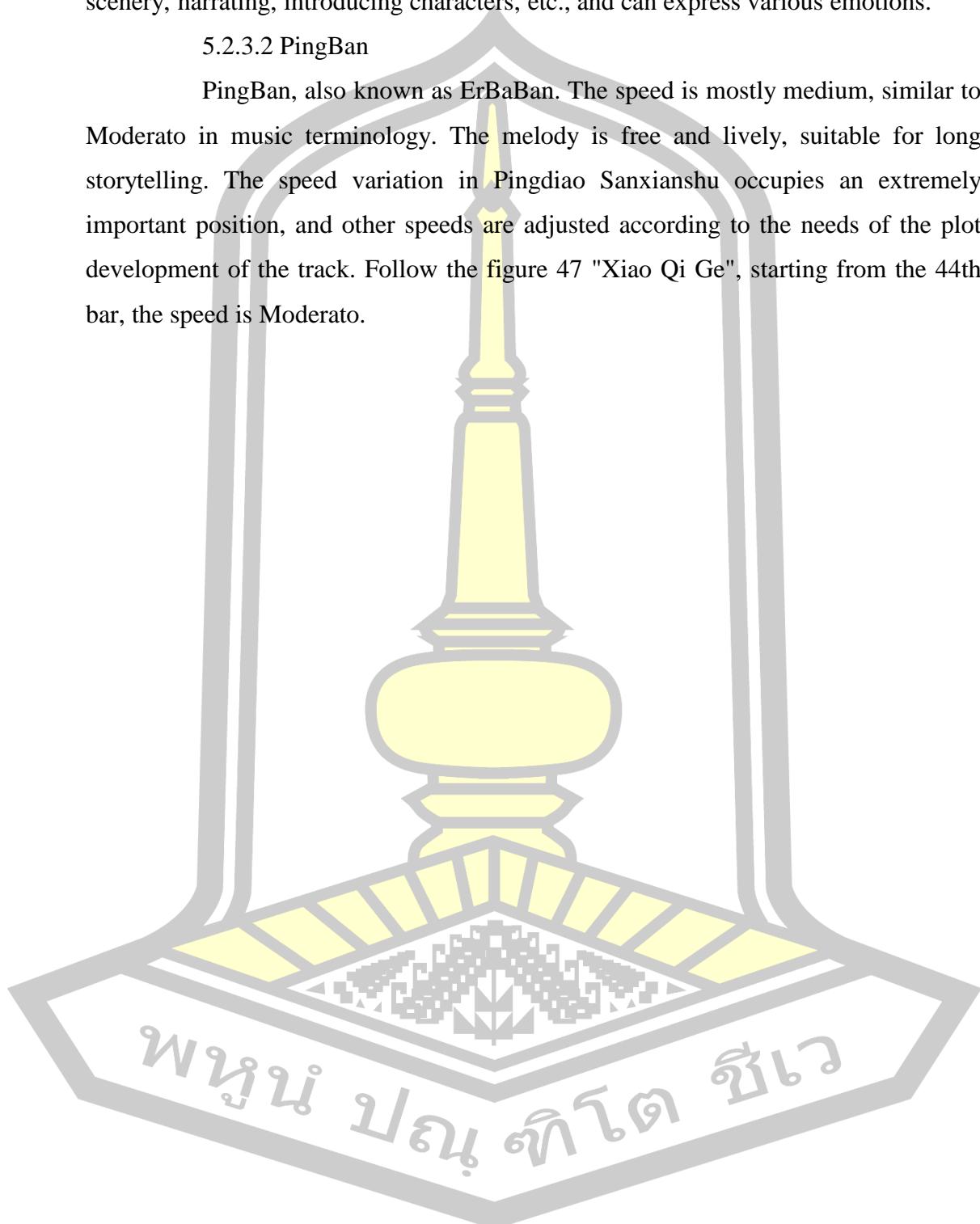
Figure 46. "Rao Kou Ling"

Source: Ke Liu

Follow the figure 46 "Rao Kou Ling (bars 1-6)". It is suitable for writing scenery, narrating, introducing characters, etc., and can express various emotions.

5.2.3.2 PingBan

PingBan, also known as ErBaBan. The speed is mostly medium, similar to Moderato in music terminology. The melody is free and lively, suitable for long storytelling. The speed variation in Pingdiao Sanxianshu occupies an extremely important position, and other speeds are adjusted according to the needs of the plot development of the track. Follow the figure 47 "Xiao Qi Ge", starting from the 44th bar, the speed is Moderato.



Moderato
(Guo/Yang)

rit. gu ban ding

rit. **Moderato**

(Li) (Guo/Yang) 3

dang xian ding qi ai ge wei ting an chang yi qu

(Li)

jin tian bu ba a bie di chang



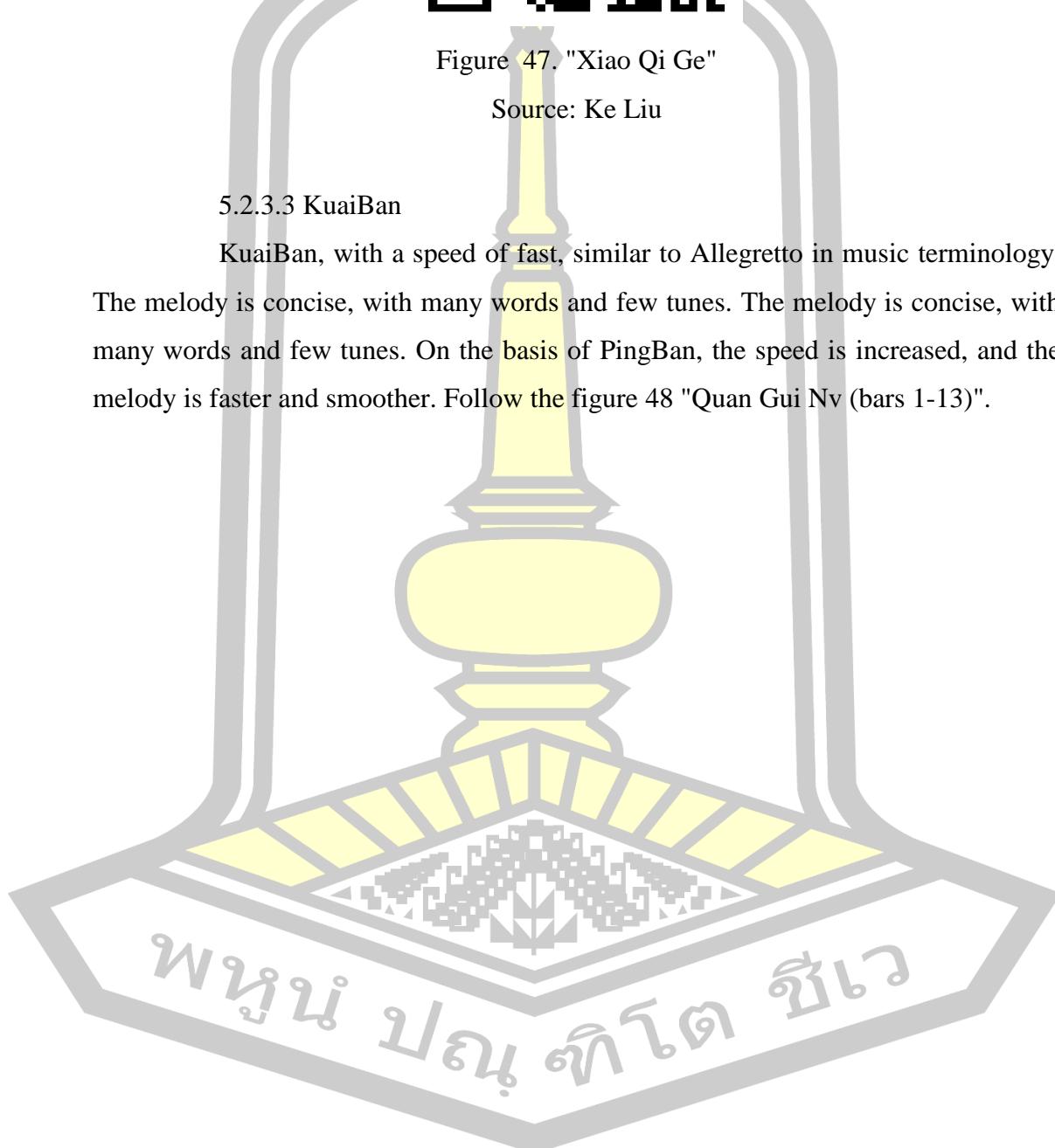
Figure 47. "Xiao Qi Ge"

Source: Ke Liu

5.2.3.3 KuaiBan

KuaiBan, with a speed of fast, similar to Allegretto in music terminology.

The melody is concise, with many words and few tunes. The melody is concise, with many words and few tunes. On the basis of PingBan, the speed is increased, and the melody is faster and smoother. Follow the figure 48 "Quan Gui Nv (bars 1-13)".



15

Sing - - - - - Allegretto

Bangzi rit. - - - - - Allegretto

Bajiaogu

Jiaozzi

Sanxian

2

Sing - - - - - *云梦山前字响两行*
yun meng shan qian zi a liang hang

Bangzi

Bajiaogu

Jiaozzi

Sanxian

38

Sing - - - - - *张良留下方劝女嫁方*
zhang liang liu xia quan nv ya fang

Bangzi

Bajiaogu

Jiaozzi

Sanxian

50

Sing - - - - - *明* *ming*

Bangzi

Bajiaogu

Jiaozzi

Sanxian



5.2.3.4 FeiBan

FeiBan, with a faster speed than KuaiBan, is similar to Allegro in music terminology. FeiBan is a variation of Allegro, with a more cheerful mood, strong movement, and a lively atmosphere. Follow the figure 49 "Quan Gui Nv (bars 53-164)".

50 Allegro

Sing: 明 ming

Bangzi: Allegro

Bajiaogu:

Jiaozi:

Sanxian:

67 3

Sing: 天 女儿你那出闺走 把娘里那言语你可记心上
tian nv er ni yao chu gui zou ba niang li na yan yu ni ke ji xin shang

Bangzi:

Bajiaogu:

Jiaozi:

Sanxian:

71 dai

Sing: 到你呀婆家你要学好 那一定要孝敬凡的爹娘 待
dao ni ya po jia ni yao xue hao na yi ding yao xiao jing er de die niang

Bangzi:

Bajiaogu:

Jiaozi:

Sanxian:

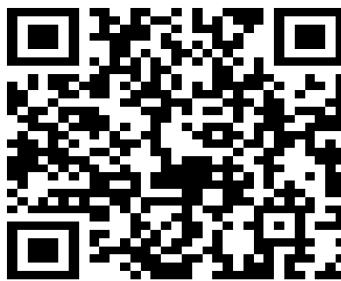


Figure 49. "Quan Gui Nv"

Source: Ke Liu

From the above examples, it can be seen that DaGuoMen and ZhongGuoMen are very similar in the direction of the melody and the range of the sound range. The sound range is controlled within two octaves, and the melody direction is basically dominated by the following lines, which is larger in scale. Compared with DaGuoMen and ZhongGuoMen, XiaoGuoMen are relatively smaller in scale. Commonly used connections between sentences are mostly the repetition of the previous sentence's singing or the extension of the drawl and the performance is more freely.

Summary

Accompaniment music plays a vital role in the performance of Pingdiao Sanxianshu. Firstly, as an accompaniment instrument used by the performer, it runs through the entire singing. Secondly, artists call the accompanist "Xianzijia" because the accompaniment music not only plays a role in setting off the singing and enhancing the expressiveness of the singing, but also plays a positive supporting role in permeating the music structure and shaping a complete artistic image.

The speed of Pingdiao Sanxianshu is closely related to the content of the piece being sung. For works with simple plots and relatively simple characters, the speed does not change much during the performance, and the artist can usually use a single fixed speed to complete the entire piece. However, for medium-length or long works with complex plots and rich characters, the singer needs to flexibly adjust the speed during the creation and performance process according to the specific plot development and characterization of the story.

CHAPTER VI

The guideline of preservation and transmission of Pingdiao

Sanxianshu by Yu Shuxi

6.1 The guideline of preservation measures of Pingdiao Sanxianshu

As one of the art forms with a long history in Baofeng County Quyi Art Center, Pingdiao Sanxianshu has reached a precarious state with the passage of time. As an important part of Quyi culture and an intangible cultural heritage of Henan Province, relevant measures need to be taken from many aspects to protect this precious cultural existence.

6.1.1 Establishing a sound legal preservation of Pingdiao Sanxianshu

Enhancing the understanding of Pingdiao Sanxianshu from all walks of life is an important step in promoting preservation work. For intangible cultural heritage such as Pingdiao Sanxianshu, which is on the verge of development difficulties, the national cultural department and civil affairs department should work together to provide policy and economic support. In accordance with the national intangible cultural heritage preservation guidelines and policies, local governments formulate specific policies and measures for intangible cultural heritage preservation that are in line with local realities, and adopt various forms of publicity. Regularly hold theatrical performances of Pingdiao Sanxianshu, go into the community and the masses, enrich people's spare time life, and enhance the public's understanding of Pingdiao Sanxianshu. While carrying out theatrical performances, special lectures, academic exchanges, seminars, etc. can be held to introduce Pingdiao Sanxianshu, and provide theoretical discussions from a cultural perspective to attract more scholars and experts to pay attention to Pingdiao Sanxianshu provides a broader space for research. The rescue and preservation of intangible cultural heritage is not just a matter for certain departments and people. We should mobilize the masses to participate in the preservation work. Use various channels to vigorously publicize, so that the masses understand the importance and necessity of protecting intangible cultural heritage, consciously participate in intangible cultural heritage preservation

actions, and open up new development paths for intangible cultural heritage like Pingdiao Sanxianshu.

6.1.2 Strengthen the preservation of Pingdiao Sanxianshu transmitters

It is crucial to strengthen the preservation of Pingdiao Sanxianshu transmitters. We should provide them with financial support and medical security to ensure their basic living needs. By establishing specialized training institutions and courses, we can encourage young people to learn this art and ensure that the skills are passed down from generation to generation. Provide transmitters with performance platforms, such as concerts and cultural festivals, to enhance their social influence. At the same time, we should protect their intellectual property rights through legal means to ensure that their creative achievements are not infringed. We should raise public awareness and respect for this art and its transmitters to create a good social atmosphere. We should pay attention to the health of transmitters, provide medical care services, and ensure that they can engage in artistic transmission for a long time. These measures will help the sustainable development of Pingdiao Sanxianshu.

6.1.3 Financing through various channels to raise funds for the preservation of Pingdiao Sanxianshu

The publicity, education, and research of Pingdiao Sanxianshu still need to be carried out, and a large amount of funding is essential to support it. At present, the shortage of special funds has seriously affected the development of its preservation and research work. As a provincial intangible cultural heritage, financial departments at all levels in Henan Province should increase investment in the preservation of Pingdiao Sanxianshu. At the same time, various channels should be adopted to increase publicity and call on enterprises, institutions, social groups and individuals from all walks of life to support the preservation of Pingdiao Sanxianshu.

6.1.4 Cultivate and establish a team for the transmission, preservation and research of Pingdiao Sanxianshu

At present, the research foundation of Pingdiao Sanxianshu research team is relatively weak, and a group of high-level talents with multi-disciplinary theoretical foundations are urgently needed to conduct in-depth research on it. Colleges and universities are a good channel. We can bring Pingdiao Sanxianshu into college classrooms, let more young people come into contact with Pingdiao Sanxianshu, and

build a platform for Quyi Art education to "bring Quyi arts into campus" The form attracts more scholars and experts to pay attention to the development of Pingdiao Sanxianshu. Discover a group of high-level talents in colleges and universities who are interested in Pingdiao Sanxianshu, use cutting-edge theoretical knowledge and systematic practical methods to collect and organize precious information on Pingdiao Sanxianshu, and use modern technological means such as recording, video, and multimedia make a true, systematic and comprehensive record and preservation of the Pingdiao Sanxianshu.

Summary

As a precious intangible cultural heritage, Pingdiao Sanxianshu of preservation measures involve government support, financial investment, transmission education and social participation. Firstly, government support is the foundation. Targeted policies need to be formulated to provide a legal and policy framework for the transmission and preservation of Pingdiao Sanxianshu. This includes incorporating Pingdiao Sanxianshu into the national or local intangible cultural heritage list and granting preferential policies such as tax exemptions and financial support. Secondly, there must be stable capital investment, which not only includes government funding, but also encourages social capital investment and establishes special funds to support the operation of art groups, the training of artists, and the creation and promotion of art works. Thirdly, transmission education is crucial. It is necessary to establish professional training institutions and offer relevant courses to attract and cultivate the learning interest of the younger generation and ensure that the artistic skills of Pingdiao Sanxianshu can be passed down from generation to generation. In addition, social participation is also indispensable. By holding various forms of cultural activities, exhibitions and performances, and media publicity, the public's awareness and interest in Pingdiao Sanxianshu can be enhanced, and a good atmosphere for all sectors of society to participate in protection can be formed. Only with the joint efforts of the government, funds, education and the entire society can Pingdiao Sanxianshu, a unique cultural heritage, be effectively preserved and transmitted, and thus bloom with new vitality in modern society.

6.2 The guideline of transmission measures of Pingdiao Sanxianshu

6.2.1 Transmission of Folk

6.2.1.1 "Voting" Ceremony

The "voting" ceremony is a legacy of the traditional folk customs of Pingdiao Sanxianshu under the folk transmission model, and it is also a unique content under the folk transmission model. In the old days, folk artists could only do this. Nowadays, most folk people still follow the customs of the older generation. There is still a certain demand for folk artists, and there is soil for folk artists to grow.

The duration of the "voting" ceremony is usually three days, six days, or nine days, but it can also take seven days, fifteen days, or one month. It is mainly based on how many days were promised to the gods when the host made a wish. The time is generally chosen on auspicious days such as March, Saturday and September. It is the rule of folk artists to sing a wish as long as the date has been set, rain or shine. This is the rule of folk artists. The audience can listen and watch or not listen or read. The artist only needs to speak and sing, because the artist is sure that the wish is to be sung to the gods. The wish is first to Qing Shen, and secondly to please people. The following is an example of a votive ceremony performed by Pingdiao Sanxianshu artists Yu Shuxi, Yang Guangqian and Yang Cuiping at Xia Haizhou's home in Shuanggou Village, Naodian Town, Baofeng County from February 23 to 25, 2008. (Yang Cuiping interviewed, 2022)

Table 14. The work and usage format of February 23 to 25, 2008

Time	Work	Actor
February 23 morning	Zhang Liang Ci Chao	Sing : Yu Shuxi
		Play : Yang Guangqian
February 23 afternoon	Long San Jie Bai Shou	Sing : Yu Shuxi
	Xiao Hei Lv	Play : Yang Guangqian

Table 14 (Continued)

Time	Work	Actor
	Xian Ji Song Zi	Sing : Yang Cuiping Play : Yang Guangqian
February 23 evening	Han Xiang Zi Du Shen Niang	Sing : Yu Shuxi Play : Yang Guangqian
	Ma Peng Feng Guan	Sing : Yang Cuiping Play : Yang Guangqian
February 24 morning	Lv Meng Zheng Jie Cai	Sing : Yang Cuiping Play : Yang Guangqian
	Xiao Liang Kou Ding Zui Zhao Yan Qiu Shou	Sing : Yu Shuxi\Yang Cuiping Play : Yang Guangqian
February 24 evening	Liu Xiu Fang Jiang	Sing : Yang Guangqian Play : Yu Shuxi
	San Huang Gu Chu Jia	Sing : Yang Cuiping Play : Yang Guangqian
February 25 morning	Yue Xia Pan Diao Shi Mi	Sing : Yu Shuxi Play : Yang Guangqian

Table 14 (Continued)

Time	Work	Actor
February 25 evening	Shi Bao You	Sing : Yu Shuxi Play : Yang Guangqian

Source: Ke Liu

Judging from the singing work, there are 14 pieces of music used in this ceremony. Among them, there are sections for inviting and sending off gods (referred to as "Shen Duan'er"): "Zhang Liang Ci Chao", "Long San Jie Bai Shou", "Xian Ji Song Zi", "Han Xiang Zi Du Shen Niang", "Zhao Yan Qiu Shou", "San Huang Gu Chu Jia" and "Shi Bao You". Among the 14 songs, there are artists singing overlapping tracks, but each person sings in a different way. In the "voting" ceremony, the most important role of the artist is to entertain gods, followed by entertaining people. The size of the audience cannot affect the attitude of the artists. Therefore, Shen Duan'er still occupies the majority. For other excerpts, sometimes the host will order the show, and sometimes if the audience is large, the audience's feelings will be taken into consideration and some works that are educational and close to life will be sung. Judging from the singing work this time, folk artists sang traditional jokes more frequently during the ceremony. Modern jokes are mostly short paragraphs, interspersed throughout the ceremony.

6.2.1.2 Transmission of Master and Apprentice

In folk transmission, master-disciple transmission is the main transmission method of Pingdiao Sanxianshu. The transmission method of master-disciple transmission is very strict in Baofeng Country, because it is a process in which students become apprentices and masters accept apprentices. If you want to study under a master, you must not only learn the norms and guidelines of the study, but also go through the apprenticeship ceremony. Only after such a process can you truly become a disciple of the master and learn to follow the secular conventions. content, so that the students who join the apprenticeship have a certain direction to follow.

Nowadays, when folk apprentices learn skills, they need three teachers, namely the introduction teacher (recommended teacher), the recommended teacher (recommended teacher) and the teaching teacher (master). These three teachers must be present at the same time when accepting a disciple. Among them, the counselor is also called the counselor. First of all, the counselor must ensure that there are no problems with the student's moral character, conduct, and learning. During the learning process, if the student violates the teacher's instructions, the counselor will be responsible. Secondly, the master failed to fulfill his due responsibilities during the teaching process. At this time, the recommendation teacher is also needed to solve the problem. Therefore, the escort plays the role of supervision for both parties. Only by completing the prescribed apprenticeship ceremony in accordance with various procedures can the scholar be accepted by the master and become a Pingdiao Sanxianshu artist.

As Yu Shuxi's apprentice, the researcher now introduces the specific apprenticeship process as follows:

In the traditional apprenticeship ceremony, the apprentice (researcher) must be clean and tidy, bring gifts and gifts, and go to the master's house accompanied by the escort master and the introducer. The master must also be clean and prepare offerings and incense tables to welcome the apprenticeship team. After the apprentice places the offerings, the master burns incense and prays for the protection of the master's ancestors and explains the purpose of accepting a disciple. After that, the introducer introduces the two parties, and then writes an apprenticeship letter, which the apprentice presents to the master and kowtows to the master three times to show respect.

The following is the specific content of the apprenticeship sticker the researcher received when she became an apprentice in 2022. (Figure 50)



Figure 50. Apprenticeship Sticker

Source: Ke Liu

This apprenticeship sticker contains the master's lineage, the apprentice's position in the lineage, the apprentice's apprenticeship time, behavioral norms, and the master's responsibilities. From a formal point of view, it is a written agreement that establishes a contractual relationship. However, the connotation of the master-apprentice relationship is far more than these written requirements, and also includes obligations such as holiday visits and assisting performances.

The escort master then announced the sect rules and ancestral teachings, and the master read the apprenticeship letter in front of the tablets of the Three Emperors, and the disciple knelt to express his determination. The master gave props and gave a speech of gratitude and instructions. Finally, the disciple kowtowed three times to thank the three masters to show his sincerity, officially establishing the master-disciple relationship and ending the ceremony.



Figure 51. Researcher's Apprenticeship

Source: Ke Liu, from fieldwork in March 2022

Table 15. The researcher's apprenticeship ceremony is as follows

Step	Content
First	The master offers incense and bows to the master.
Second	The apprentices should pay homage to the introducing teacher and recommended teacher.
Third	The apprentice writes a apprenticeship note.
Fourth	The apprentice presents the apprenticeship sticker to the recommended teacher, and the recommended teacher reads it and hands it to the apprentice.

Table 15 (Continued)

Step	Content
Fifth	After the apprentice presents the apprenticeship sticker to the master, he kowtows to the master three times.
Sixth	The recommended teacher announces the family rules and ancestral precepts.
Seventh	The master leads his disciples to offer incense and bow to the master.
Eighth	The master gives props to his disciples, and at the same time gives speeches and instructions.
Ninth	The disciples kowtow and thank the masters who are the introducing teacher and recommended teacher.

Source: Ke Liu

This series of links not only reflects the respect and transmission of tradition, but also shows the deep affection and sense of responsibility between master and apprentice.

Folk artists attach great importance to their sects, especially in feudal society. "Artists may not belong to any social organization, but they must not have their own teacher affiliation." Today, we still attach great importance to the transmission of genealogy. The following is the transmission system of the upper and lower generations centered on Yu Shuxi. (Figure 52)

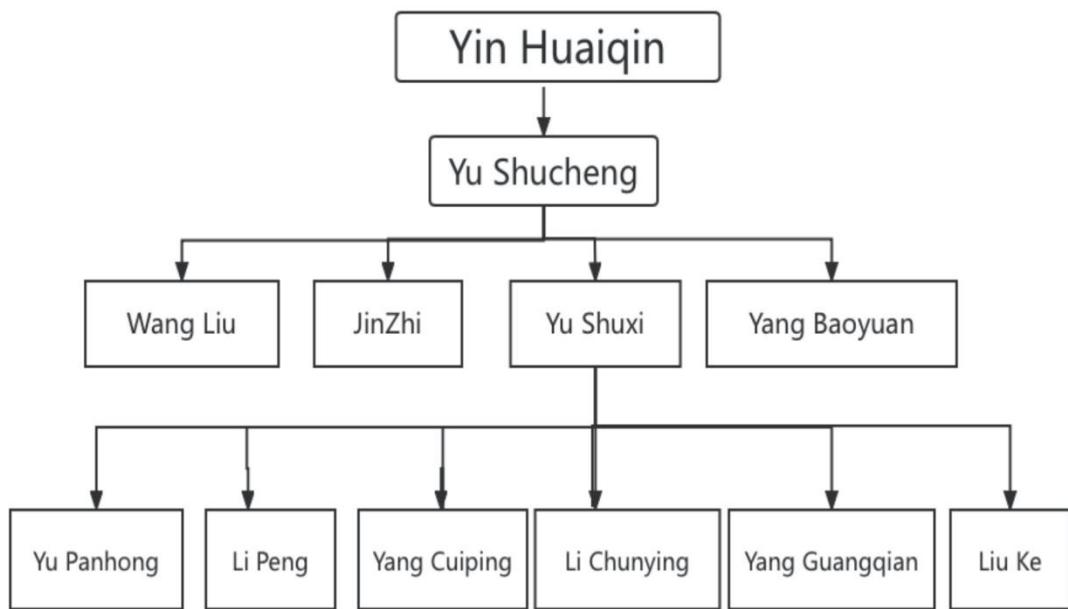


Figure 52. The two-generation transmission system centered on Yu Shuxi

Source: Ke Liu

The students and instructors of Pingdiao Sanxianshu attach so much importance to the process of "apprenticeship" because the industry of Pingdiao Sanxianshu is restricted by the industry standard of "no one is allowed to practice the art without a teacher". Under normal circumstances, if Pingdiao Sanxianshu artists in the Baofeng Country do not practice strictly from master to disciple, they will encounter many unexpected difficulties.

The reason is that, on the one hand, most Pingdiao Sanxianshu performances are associated with many local rituals, so artists must not only have professional skills in performances, but also be proficient in the processes and operations of many folk rituals in order to Competent for the role of the show. Therefore, if you are not proficient in the rules and procedures of performing rituals, you may make mistakes when making vows and dealing with the gods. This is considered a very disaster in the local area: The gods may blame the family members and surrounding people who are responsible for the ritual. of villagers. Secondly, the rule of "no one is allowed to practice without a master" in Pingdiao Sanxianshu industry ensures that all artists have a systematic training process with masters, which

overall ensures the professional level and artist quality of Pingdiao Sanxianshu artist team.

6.2.2 Transmission of Government

(Rap Culture (Baofeng) Ecological preservation Experimental Zone)

In order to protect the intangible cultural heritage of Pingdiao Sanxianshu, the Rap Culture (Baofeng) Ecological preservation Experimental Zone has adopted a series of specific and effective measures. The ecological preservation experimental zone was approved by the Ministry of Culture of the People's Republic of China in 2017 and became the first national cultural and ecological preservation zone in Henan Province. Its main purpose is to scientifically protect the living transmission of intangible cultural heritage and the material cultural heritage and ecological environment on which it depends, so as to protect the rap culture as a whole. (Shen Hongxia,interviewed,2023)

In order to achieve this goal, Baofeng County prepared the "Rap Culture (Baofeng) Ecological Reserve Master Plan" and was approved by the provincial government in October 2019 for implementation. The plan fully take into account the natural and social environment of Baofeng County, and establishes a specific preservation scope and spatial layout framework through the overall preservation of intangible cultural heritage and its material carriers. At the same time, the Pingdingshan Rap Culture (Baofeng) Ecological preservation and Development Center was established to be responsible for the specific implementation and coordination of all aspects of work to ensure that various measures are effectively implemented.

In terms of transmission and promotion, the ecological reserve, with Majie Shuhui as the core, strengthens the display and performance of folk art projects such as Pingdiao Sanxianshu. As the largest traditional rap gathering in China, Majie Shuhui attracts hundreds of thousands of participants every year, providing a broad stage for Pingdiao Sanxianshu. In addition, Baofeng County has also explored the "intangible cultural heritage + research" path by exploring the historical and cultural value of traditional villages, integrating intangible cultural heritage into the rural tourism landscape, and promoting the integrated development of culture, tourism, and creativity. (Zhang Mantang,interviewed, 2023)

To sum up, the Rap Culture (Baofeng) Ecological preservation Experimental Zone has effectively protected and inherited the precious cultural heritage of Pingdiao Sanxianshu through various measures such as planning and implementation, institutional construction, transmission and promotion, and integration of culture and tourism. In the future, it is expected that these measures will continue to play a positive role and make Pingdiao Sanxianshu regain new vitality and charm in the new era.

6.2.3 Transmission of University

College of Music in Pingdingshan University introduced traditional Quyi into the campus in Pingdingshan City, Henan Province, China. The main transmission projects and courses offered include Pingdiao Sanxianshu, Henan Zhuizi, and Dadiao Quzi. The teachers of these courses are real folk artists. Because Majie Shuhui is located in Baofeng County, Pingdingshan, and Majie Shuhui is held every year on the 13th day of the first lunar month, it is a gathering of folk artists, so it is easy for more folk artists to gather here. College of Music in Pingdingshan University took advantage of this advantage to carry out traditional music into the campus activities, and received support and recognition from the government. In the context of the crisis of traditional cultural transmission, College of Music in Pingdingshan University has demonstrated their courage and determination. Since 2010, College of Music in Pingdingshan University has begun to recruit students majoring in Quyi performance, and has made detailed plans in terms of curriculum, teachers and artistic practice.(Pan Keke,interviewed,2023)

6.2.3.1 Course Settings

The Quyi art performance major offers courses in three Quyi art forms of singing, including Pingdiao Sanxianshu, Henan Zhuizi, and Dadiao Quzi. In addition, it also offers instrumental music performance forms such as Sanxian, Dizi, Guzheng, and Pipa. The college stipulates that students majoring in Quyi arts should follow other forms such as piano. The standard for vocal music is one small lesson per student per week, about an hour. Students majoring in singing can choose an instrument as a minor course according to their needs. In addition, you need to study other basic supporting courses. During the mid-term and final assessments of the semester, students majoring in the major must sing at least one piece of work in full.

All Quyi arts students in the college must gather to sing on stage one by one, with their respective teachers as accompanists. All the Quyi arts teachers will give scores and the average score will be calculated. That is the final result. Correspondingly, for students minoring in Quyi art, classes are held with 4 or 5 people per class, which also lasts about an hour. Minor students are also required to successfully complete a piece of work during the midterm and finals, but in the final assessment only their own Quyi art teacher completes the exam grading work in private. (Pan Keke,interviewed, 2023)

Table 16. The following is a table of major and elective students in 2013 and 2014, including major selection and singing work

Grade	Name	Major	Minor	Learning work
Class of 2014	Feng Shaoke	Pingdiao Sanxianshu	Guzheng	Xiao Qi Ge Si Ji Ge Guan Gong Tiao Pao
	Zhao Qian		Guzheng	Xiao Qi Ge Si Ji Ge Kao Hong
	Yang Liujie	Dizi	Pingdiao Sanxianshu	Xiao Qi Ge Si Ji Ge
	He Long	Dizi		Guan Gong Tiao Pao
	Ma Jianhang	Xiao		
	Wu Jv	Xiao		

Table 16 (Continued)

Grade	Name	Major	Minor	Learning work
Class of 2013	Zhou	Erhu		Xiao Qi Ge
	Fangyu			
	Zuo	Guzheng		Si Ji Ge
	Yuanyuan			
	Liu	Guzheng		Kao Hong
	Fangyuan			
	Wang	Guzheng		
	Niuniu			
	Wu Lei	Guzheng		
	Zhao	Pipa		
	Tianfang			
Class of 2013	Chen	Pingdiao	Guzheng	Quan Shan Ge
	Juan	Sanxianshu		Quan Gui Nv
	Ding		Guzheng	Kao Hong
	Yalan			
	Ding Yali		Sanxian	Xiao Liang Kou Ding Zui
	Luo Man		Sanxian	Ba Xian Qing Shou
	Lai Shu	Erhu	Pingdiao	Quan Shan Ge
Class of 2013	Kang	Erhu	Sanxianshu	Quan Gui Nv
	Yanan			Kao Hong
	Niu Ling	Erhu		Xiao Liang Kou Ding Zui
				Ba Xian Qing Shou

Source: Ke Liu

As can be seen from the table, students who major in Pingdiao Sanxianshu, which focuses on singing, can choose instrumental music as a minor, such as Guzheng, Pipa, Sanxian, etc. Then students majoring in musical instruments can choose a minor course with singing as a minor course. They can choose Pingdiao Sanxianshu, Dadio Quzi, etc. These students chose Pingdiao Sanxianshu. Although there are certain differences in the course arrangements and requirements for majors and minors from schools and teachers, judging from the results, it is just the assessment methods that are different. In fact, most students complete a song at the end of a semester. Regarding work, majoring students did not learn anything more than minoring students.

6.2.3.2 Teachers

The teachers who teach Pingdiao Sanxianshu are folk artists Yu Shuxi and Li Chunying. At first, Yu Shuxi taught at the university, but later because of his age and mobility difficulties, his apprentice Li Chunying taught instead.



Figure 53. Yu Shuxi

Source: Ke Liu, retrieved from Yuqing Zhang in September 2022



Figure 54. Li Chunying

Source: Ke Liu, from fieldwork in October 2023

Li Chunying is the transmitter of Pingdiao Sanxianshu at the municipal level in Pingdingshan. Li Chunying is the apprentice of folk artist Yu Shuxi and has a certain level of accomplishment in singing Pingdiao Sanxianshu. Li Chunying has two days of classes at school for each song. The school gives him a certain amount of tuition fees, which is equivalent to a substitute teacher hired by the college, but there is no formal staff. Except for class time, the rest of the time is at his own disposal.

6.2.3.3 Transmitted Content

Before singing each piece, the teacher will teach the theoretical knowledge of Pingdiao Sanxianshu. Regarding the singing structure of this piece, the teacher will demonstrate the singing skills of the piece.

Table 17. The work that student study in each semester

Grade	Semester	Gender	Major/Minor	Learning work
Class of 2014	First	Male	Major /Minor	Xiao Qi Ge
	Second			Si Ji Ge
	Third			Guan Gong Tiao Pao
	First	Female	Major/ Minor	Xiao Qi Ge
	Second			Si Ji Ge
	Third			Kao Hong
Class of 2013	First	Female	Major	Quan Shan Ge
	Second			Quan Gui Nv
	Third			Kao Hong
	Fourth			Xiao Liang Kou Ding Zui
	Fifth			Ba Xian Qing Shou
	First	Female	Minor	Quan Shan Ge
	Second			Quan Gui Nv
	Third			Kao Hong
	Fourth			Xiao Liang Kou Ding Zui
	Fifth			Ba Xian Qing Shou

Source: Ke Liu

6.2.3.4 Art Practice

Since the beginning of Quyi art performances, the school has provided a stage for students to practice every year. Each class in each school year can integrate a party based on the professional characteristics of their studies to give students an opportunity to practice. Students majoring in Pingdiao Sanxianshu mainly sing Pingdiao Sanxianshu. In addition, most of the teachers in the college are folk artists. Whenever there is an opportunity, the teachers will lead students majoring in folk performance to participate in cultural performances. Students can take this opportunity to show what they have learned and communicate with folk artists. For folk artists Criticize and correct. You can also interview and record various folk artists and conduct folk custom collecting activities here.

This kind of implementation of transmission from school education, and then back to folk observation and learning, can learn from the singing methods, performance content and performance skills of many folk artists, and accept the test of folk artists while performing. This not only allows students to taste tradition in the time and space of school, but also allows students to return to the "field" to get closer to the roots of tradition.

It is the responsibility of school education to truly make traditional music a part of students' music education and life artistic quality. College of Music in Pingdingshan University's Pingdiao Sanxianshu course is a good example of traditional music being put into practice. Although students majoring in folk art cannot learn a few pieces in three years, their learning time is also very limited, and they have no traditional music foundation for a long time. The creation of this foundation can, firstly, shape students' cultural concepts of respecting and inheriting, and secondly, it can enhance students' taste in traditional art. Students learn about tradition and appreciate traditional art through their own practice. Due to the limitations of practical conditions, after four years of studying, the best students can only learn 10 pieces of music and can only taste it. Moreover, it is not certain whether students will pursue Pingdiao Sanxianshu as a major to make a living after graduation. (This kind of learning is of course good and should be encouraged.) Judging from the transmission effect, none of the students majoring in Pingdiao Sanxianshu graduated from this major, and they all changed careers. However, by learning a type of music, you can learn basic or special artistic rules, and you can continue to learn other art forms after leaving school. Three years of study is just a basic forging process. When students learn traditional music in school, they must

establish a concept of lifelong learning. After all, no one's success can be developed in three years.

Summary

The guideline of transmission measures of Pingdiao Sanxianshu mainly include the following aspects: The first is to carry out teacher-to-teacher education. Encourage and support the old artists of Pingdiao Sanxianshu to recruit apprentices and pass on the art through the traditional teacher-to-teacher method. This approach ensures that the original flavor of art is preserved and passed on. The second is to establish professional schools. Through the establishment of special art schools or training institutions, a professional teaching environment and teachers will be provided for the learning and transmission of Pingdiao Sanxianshu. The third is to hold exhibition activities. Pingdiao Sanxianshu performances are held regularly, such as concerts, art festivals, etc., providing a stage for artists to showcase their talents, and at the same time allowing more people to understand and appreciate this art. The fourth is to strengthen publicity and promotion. Through various media channels, such as television, newspapers, the Internet, etc., we will strengthen the publicity and promotion of Pingdiao Sanxianshu and increase its visibility and influence in all walks of life. The fifth is innovative art forms. On the basis of maintaining the traditional characteristics, moderate innovations are made to Pingdiao Sanxianshu to make it more suitable for the aesthetic needs and cultural environment of modern society. To sum up, the transmission of Pingdiao Sanxianshu requires the joint efforts of the government, all walks of life and transmitters. Only through the implementation of comprehensive measures can this traditional folk art form be effectively protected and transmitted.

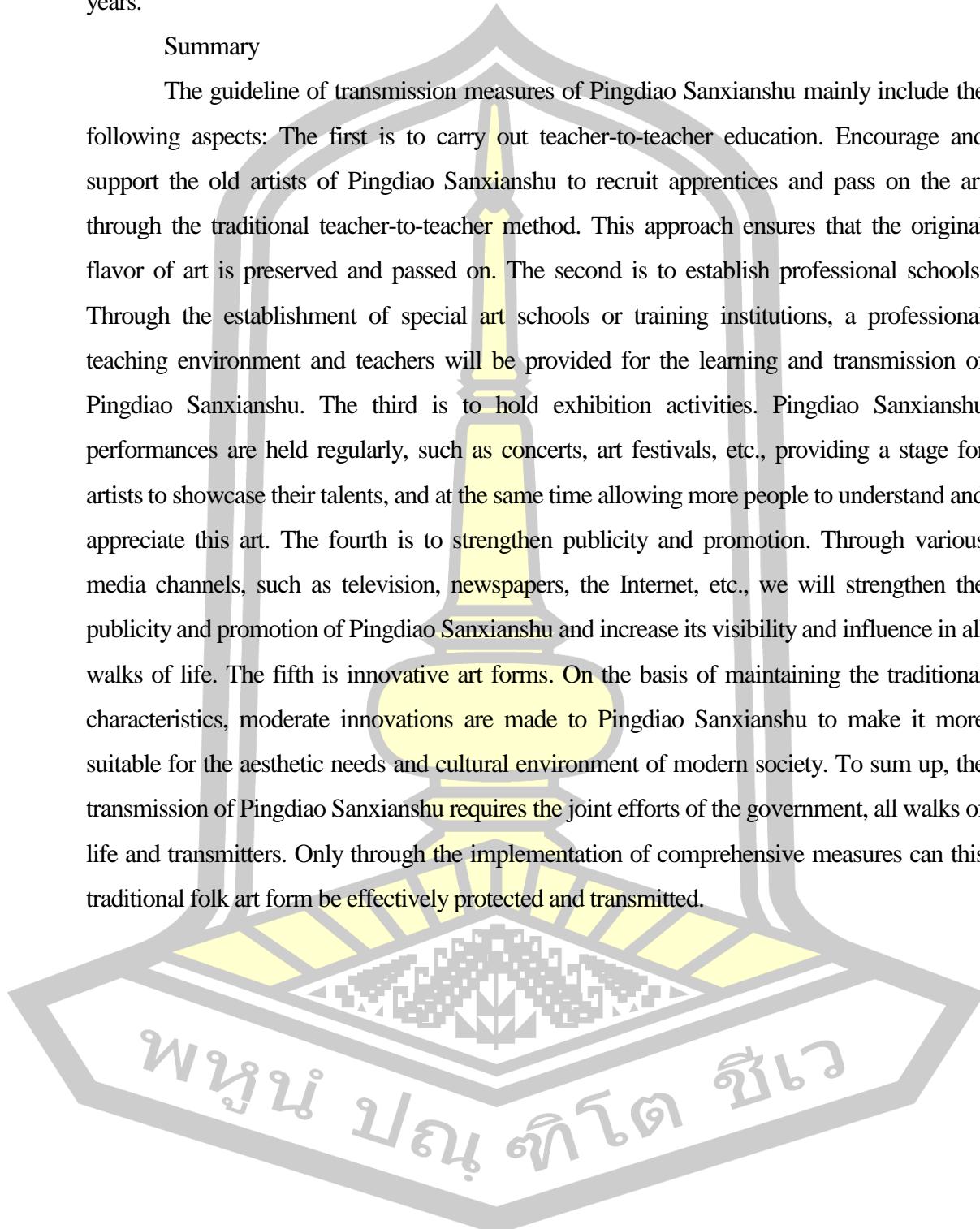


Table 18. Guides for preservation and transmission

Preservation Guides	Transmission Guides
1: Establishing a sound legal preservation of Pingdiao Sanxianshu	1: The folk transmission of Pingdiao Sanxianshu
2: Strengthen the preservation of Pingdiao Sanxianshu transmitters	2: The government transmission of Pingdiao Sanxianshu
3: Financing through various channels to raise funds for the preservation of Pingdiao Sanxianshu	3: The innovative development of Pingdiao Sanxianshu in the transmission of university
4: Cultivate and establish a team for the transmission, preservation and research of Pingdiao Sanxianshu	

Source: Ke Liu



CHAPTER VII

Conclusion, Discussion and Suggestions

7.1 Conclusion

7.1.1 Research on Yu Shuxi's life and works

Yu Shuxi has too many stories in his life. His experience is the epitome of the fate of Pingdiao Sanxianshu artists for a century.

Since debuting on stage at the age of 14, Yu Shuxi has traveled all over Henan Province, as well as Shanxi, Shaanxi, Hubei, Hebei and other provinces. From the Great Hall of the People in the capital to simple places in factories, mines and villages, his performance footprints have been left behind. During Yu Shuxi's artistic career, he created and performed a large number of artistic works. In 2020, the book "Yu Shuxi Sanxianshu Jilu", which was recorded and compiled by the relevant departments of Baofeng County, was published by Henan People's Publishing House. The book contains more than 30 various arias that he often sang, such as "He Wen Xiu Si Fang", "Qin Qiong Jiu Jia", "Li Yuan Quan Jiang", "Wang Du Tang Xun Zi", "Quan Gui Nv", "Quan Shan Ge" and "Xiao Qi Ge", etc. In addition, he also left behind many popular short, medium and long pieces, making outstanding contributions to the preservation and transmission of Pingdiao Sanxianshu.

Yu Shuxi showed the style and spirit of a traditional Quyi art artist. He devoted his life to standing on the commanding heights of preserving and transmitting traditional Quyi art and speaking out for traditional culture. Although Yu Shuxi passed away at home on the December 7, 2023 at the age of 103, his artistic spirit and love for Pingdiao Sanxianshu will always be remembered.

7.1.2 Research on the music style of Pingdiao Sanxianshu by Yu Shuxi

Pingdiao Sanxianshu, sung by Yu Shuxi as a representative, has become a treasure in traditional Chinese folk art with its unique music style and flexible performance form. When singing, Jiaozi Qiang, Guzi Qiang, Tuo Qiang, Xu Qiang, etc. are often used. The selection of Pingdiao Sanxianshu generally starts with Jiaozi Qiang. In the middle, the performer switches to the accompaniment instrument Bajiaogu, and then switches to the Guzi Qiang. There will also be Tuo Qiang, Xu

Qiang, etc. in the passage. The melody of Pingdiao Sanxianshu is usually from high to low, especially the San Qiang Si Song and Tuo Qiang parts (Figure 55) that other singers do not have. This melody trend from high to low gives people a deep and melodious listening experience.

Accompaniment plays a vital role in the performance of Pingdiao Sanxianshu. First of all, it serves as an accompaniment instrument used by the performer throughout the entire singing. Secondly, the artist calls the accompanist "Xianjiazi" because the accompaniment music not only plays a role in setting off the singing and enhancing the expressiveness of the singing, but also plays a positive supporting role in penetrating the music structure and shaping a complete artistic image. The use of accompaniment and changes in speed of Pingdiao Sanxianshu artist are closely related to the work sung by the artist. Artists are very flexible when singing of Pingdiao Sanxianshu. They will adopt a half-talking, half-singing approach as needed, or create different rhythm and speed changes by compressing or expanding the rhythm. This form of performance makes the performance more lively and interesting.

7.1.3 Research on the guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi

As a precious intangible cultural heritage, the preservation measures of Pingdiao Sanxianshu involve government support, legal protection, capital investment, transmission education and social participation. Regarding the transmission of Pingdiao Sanxianshu, the private sector, the government and universities are all making contributions. For example, measures such as carrying out teacher-student education, establishing professional schools, holding exhibitions and performances, strengthening publicity and promotion, and innovating art forms are taken. Therefore, the preservation and transmission of Pingdiao Sanxianshu requires the joint efforts of the government, all sectors of society and transmitters. Only through the implementation of comprehensive measures can this traditional folk art form be effectively preserved and transmitted.

7.2 Discussion

7.2.1 According to the study results of the life and works of Yu Shuxi

The article "The Majie Shuhui: Seven Hundred Years of Singing Drunken Listening to Guests" told the story of Yu Shuxi, a veteran artist who had been a frequent visitor to Majie Shuhui for 78 years when he was 14 years old. (Wang Hanchao,2015)

The article "Research on the Cultural Heritage of Traditional Chinese Opera among Grassroots People " involved the veteran artist of Yu Shuxi, and was about interviewed the psychological characteristics of grassroots opera lovers, that is, had an intrinsic and strong interest in traditional opera art and an inexplicable love. (Zhang Ping and Tan Juan,2017)

The article "A Hundred Years of the Sanxian and One World Love - Record of Yu Shuxi, an Old Artist of Pingdiao Sanxianshu " focused on the Quyi career of Yu Shuxi, a veteran artist, from three aspects: lifestyle habits, academic career and singing works. (Gu Yang,2021)

The above three articles involve Yu Shuxi. The researchers have roughly the same conclusions as the above three authors. However, the researchers focus more on sorting out Yu Shuxi's personal life, education history, performance history and singing works according to the timeline. The content is richer and more comprehensive rigorous.

7.2.2 According to the study results the music style of Pingdiao Sanxianshu by Yu Shuxi

The article "Preliminary Exploration of Pingdiao Sanxianshu " details the origin, genre style, rise and fall, singing structure, performance techniques, and other aspects of Pingdiao Sanxianshu in Nanyang. (Qiao Zhiliang,2015)

The article " One of the Four Major Songs in Henan Province - Analysis of the Singing Tune Music of Pingdiao Sanxianshu " started from the music style of Sanxianshu and analyzed its singing methods from the perspective of performance to identify the singing characteristics of different genres. (Zeng Yaping,2007)

The research of the above two authors focuses on Sanxianshu. Pingdiao Sanxianshu is a kind of Sanxianshu. The researchers focus more on Pingdiao Sanxianshu sung by Yu Shuxi as a representative. Therefore, the researcher focuses

on more detailed. With the help of Based on previous research on Sanxianshu, we conducted a more in-depth study on Pingdiao Sanxianshu.

7.2.3 According to the study results of the guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi

The article "Transmission Mode of the Sanxianshu in Southwest Henan" extracted three transmission models of Sanxianshu, that is, taking the current three transmission models of folk transmission, theater troupe transmission and school transmission as the main research subjects, thinking about the transmission value of Sanxianshu, can develop trends, thereby proposing excavation and preservation measures for Sanxianshu. (Deng Weina,2007)

The article takes the "Sanxian Jiaozishu" in the mountainous area of western Henan as the research object, and studies the Sanxian Jiaozishu popular in Ruyang County, Luoyang, Henan. At the core, it expounds the development history, musical characteristics and artistic value of this type of music, analyzes the problems encountered in the transmission and development of Sanxian Jiaozishu, and reveals the realistic rationality of the spread of endangered folk art in today's society and the reception of the audience., and discussed ways to reform and innovate traditional folk arts. (Wang Yan,2013)

The researchers have similar results to the above two authors. The transmission process involves folk transmission and university transmission. The university transmission is based on the curriculum research to the College of Music in Pingdingshan University, but Pingdiao Sanxianshu is not transmitted by the theater troupe, in the folk transmission of researchers, more emphasis is placed on folk apprenticeship ceremonies and traditional votive performances. Researchers have not elaborated too much on the difficulties encountered in the transmission of Pingdiao Sanxianshu.

From the above-mentioned literature, it can be seen that there have been relatively many previous studies on Sanxianshu, mainly focusing on the historical origins, transmission methods, music ontology, singing accompaniment, preservation and transmission, etc. Pingdiao Sanxianshu sung by Yu Shuxi is derived from Sanxianshu, but it is different from Sanxianshu. The results of research on Pingdiao Sanxianshu focus on the historical origins, audience groups, musical characteristics

and other aspects. This research takes Yu Shuxi as the main research object. Through the study of Yu Shuxi's personal life, learning history, performance history and work analysis, takes it as a whole and outline the music style of Pingdiao Sanxianshu sung by Yu Shuxi as a representative according to time. This new research perspective is the innovation of this research. Especially in Chapter 6 "The guideline of preservation and transmission of Pingdiao Sanxianshu by Yu Shuxi", this study conducted fieldwork, sorted out the actual problems and put forward suggestions. However, the existing literature lacks research work in this area of fieldwork and has great reference significance.

7.3 Suggestion

7.3.1 Suggestions for further research

In this study, the researcher investigated the music style, preservation and transmission of Pingdiao Sanxianshu sung by Yu Shuxi, and hope that future researchers will continue to pay attention to Pingdiao Sanxianshu so that more people know and like Pingdiao Sanxianshu, thereby better promoting the transmission and development of Pingdiao Sanxianshu.

7.3.1.1 Should be study the social functions and applications of Pingdiao Sanxianshu.

7.3.1.2 Should be study the connection between Pingdiao Sanxianshu and other local Quyi arts.

7.3.2 Suggestions for using this research

7.3.2.1 Students majoring in Quyi arts or amateur students can use this result to study.

7.3.2.2 Teachers can use this result as material to carry out a series of teachings.

7.3.2.3 The government can use this result to improve documentation and strengthen the promotion of Pingdiao Sanxianshu.

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APPENDIX

Appendix 1

Fieldwork Source collection



Figure 55. Researcher's with Yu Shuxi

Source: Ke Liu, from fieldwork in March 2022



Figure 56. Researcher's with Yu Shuxi

Source: Ke Liu, from fieldwork in August 2022

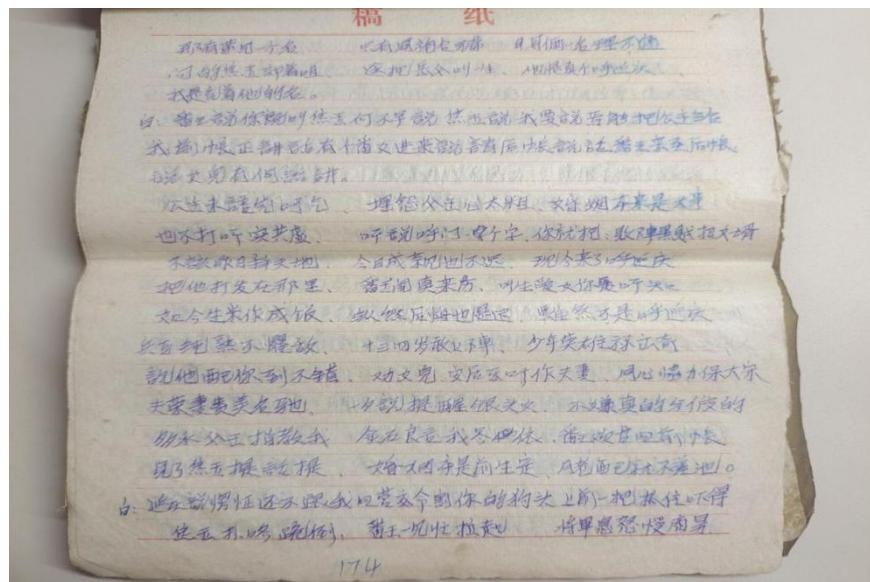


Figure 57. Lyrics of "He Wen Xiu Si Fang" by Yu Shuxi

Source: Ke Liu, from fieldwork in August 2023

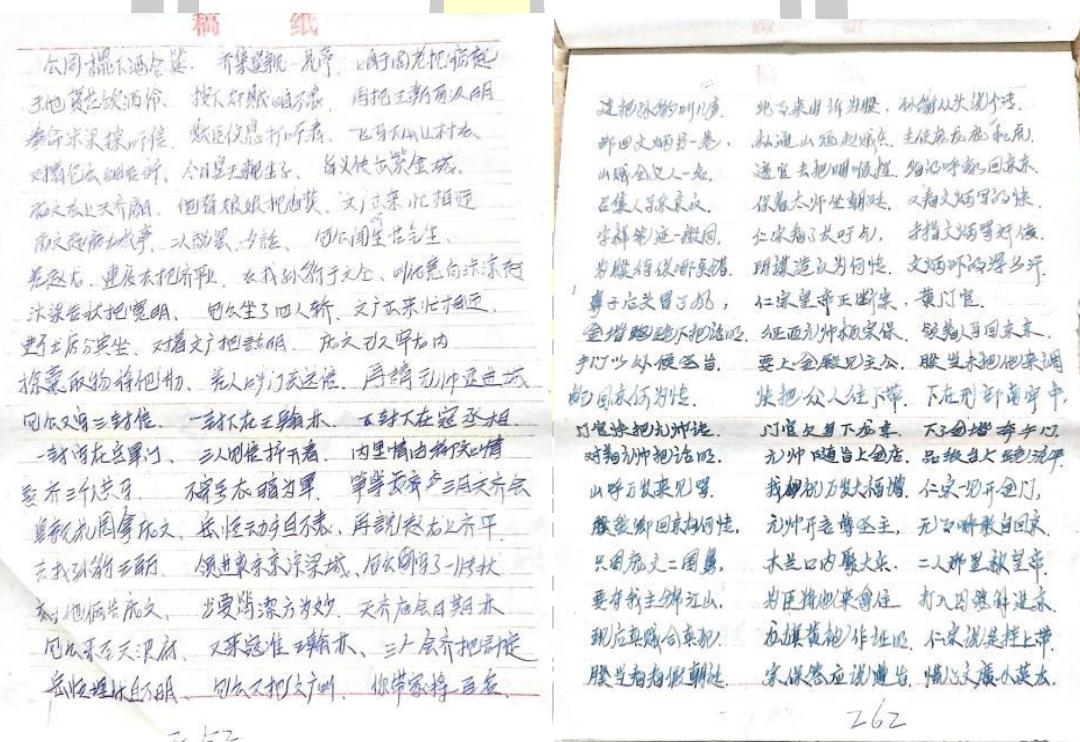


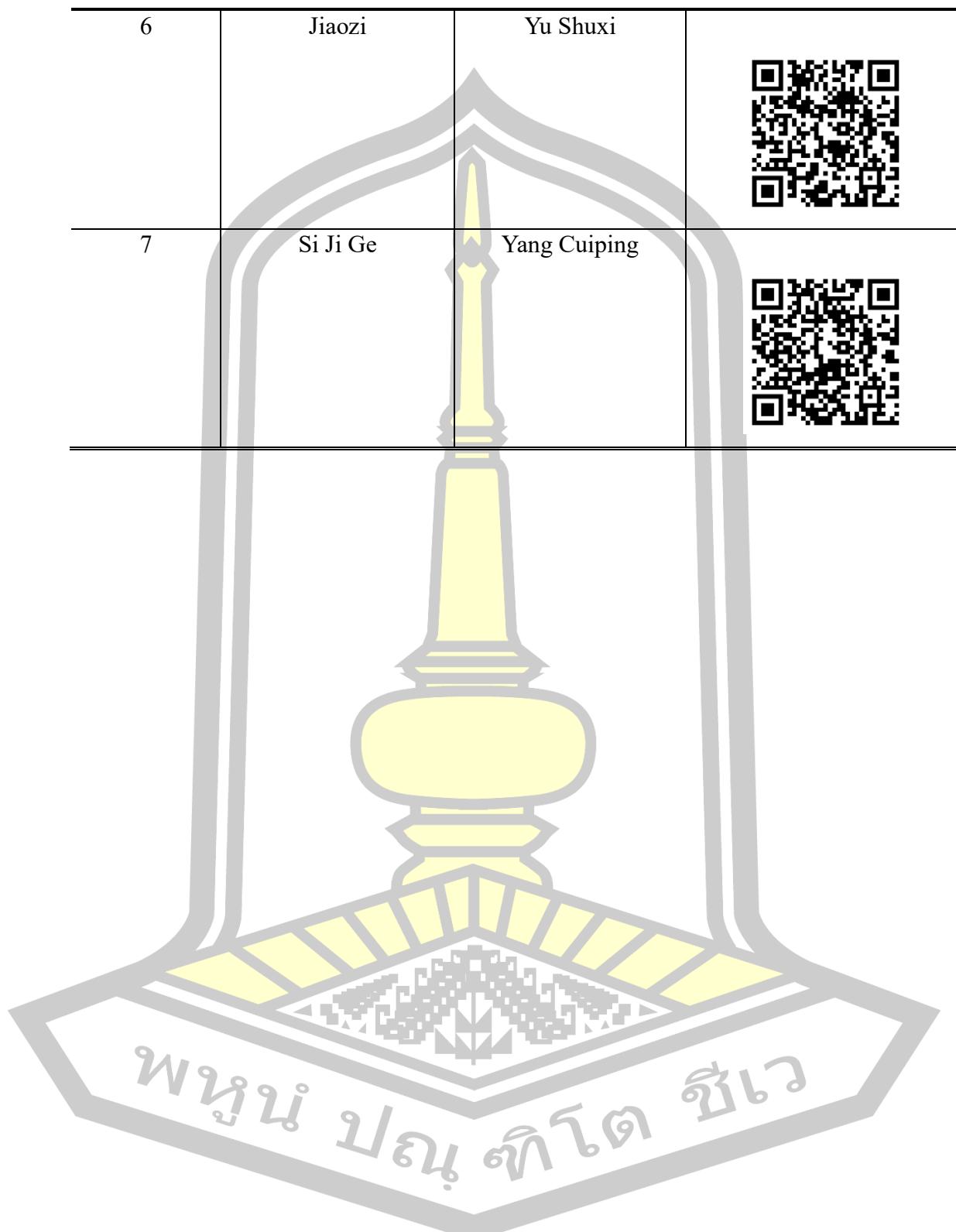
Figure 58. Lyrics of "Wu Song Gan Hui" by Yu Shuxi

Source: Ke Liu, from fieldwork in August 2023

Appendix 2

Video Collection

Number	Content	Performer	QR code
1	Xiao Qi Ge	Yu Shuxi	
2	Quan Gui Nv	Yu Shuxi	
3	Rao Kou Ling	Yu Shuxi	
4	Xiao Qi Ge	Guo Runjia/Yang Yang	
5	Bajiaogu	Yu Shuxi	



Appendix 3

Interviewed with government officials

Time : 2023.07.15

Site : Rap Culture(Baofeng) Ecological preservation Experimental Zone

Interviewer : Ke Liu

Interviewee : Shen Hongxia

Q:Hello, Director Shen, it's a pleasure to interview you today.

A:Hello, I'm very happy too. I hope we can have a pleasant cooperation today.

Q:Okay, thank you, Director Shen, let's start now. Director Shen, can you introduce our rap culture center?

A:The Rap Culture(Baofeng) Ecological preservation Experimental Zone was announced by the Ministry of Culture in January 2017. It is the first national cultural ecological reserve in Henan Province and the first rap cultural ecological reserve in the country. In the ecological reserve, there are national intangible cultural heritage projects represented by Majie Shuhui, Baofeng Liquor traditional brewing techniques, and Ru porcelain firing techniques. There are also Xiangshan Temple Dabai Avalokitesvara pagoda and inscriptions, the Father City ruins, Xiaolizhuang ruins and Qingliangsi Ruguan kiln ruins are national key cultural relics preservation units.

Q:So what does our Baofeng rap culture specifically refer to?

A:The Rap Culture(Baofeng) Ecological preservation Experimental Zone refers to an overall cultural expression that is based on Baofeng, based on rap, with Majie Shuhui as the core, folk custom as the carrier, and covers many types of intangible cultural

heritage. It fully reflects the historical extension and current transmission of rap in Baofeng, the artistic practice ability and level of Baofeng people, as well as the rich content of folk customs, beliefs, rituals, etc. It is organically combined with Baofeng's unique humanistic and geographical environment. This then forms a rap culture ecosystem that is interconnected and interdependent among people, nature, society, and rap culture. It has great influence and radiation in the traditional Chinese rap world, and is a typical representative and concentrated expression of the current Chinese rap culture.

Q:What is the current situation?

A:There are 163 representative projects included in the intangible cultural heritage list at the national, provincial, city and county levels in the Rap Culture(Baofeng) Ecological Reserve. Among them, the representative projects of national intangible cultural heritage include Ma Street Book Club, Baofeng wine traditional brewing techniques and Ru porcelain firing techniques. There are 5 representative items of provincial intangible cultural heritage. There are 56 representative projects of municipal intangible cultural heritage and 99 representative projects of county-level intangible cultural heritage.

Q:It's really amazing. So, can you give an introduction to folk art or Pingdiao Sanxianshuin our Rap and Rap Culture Center?

A:Pingdiao Sanxianshuwas included in the fifth batch of representative projects of Henan Province's intangible cultural heritage in July 2021, under the category of "Quyi Arts".

Q:What about old man Yu Shuxi?

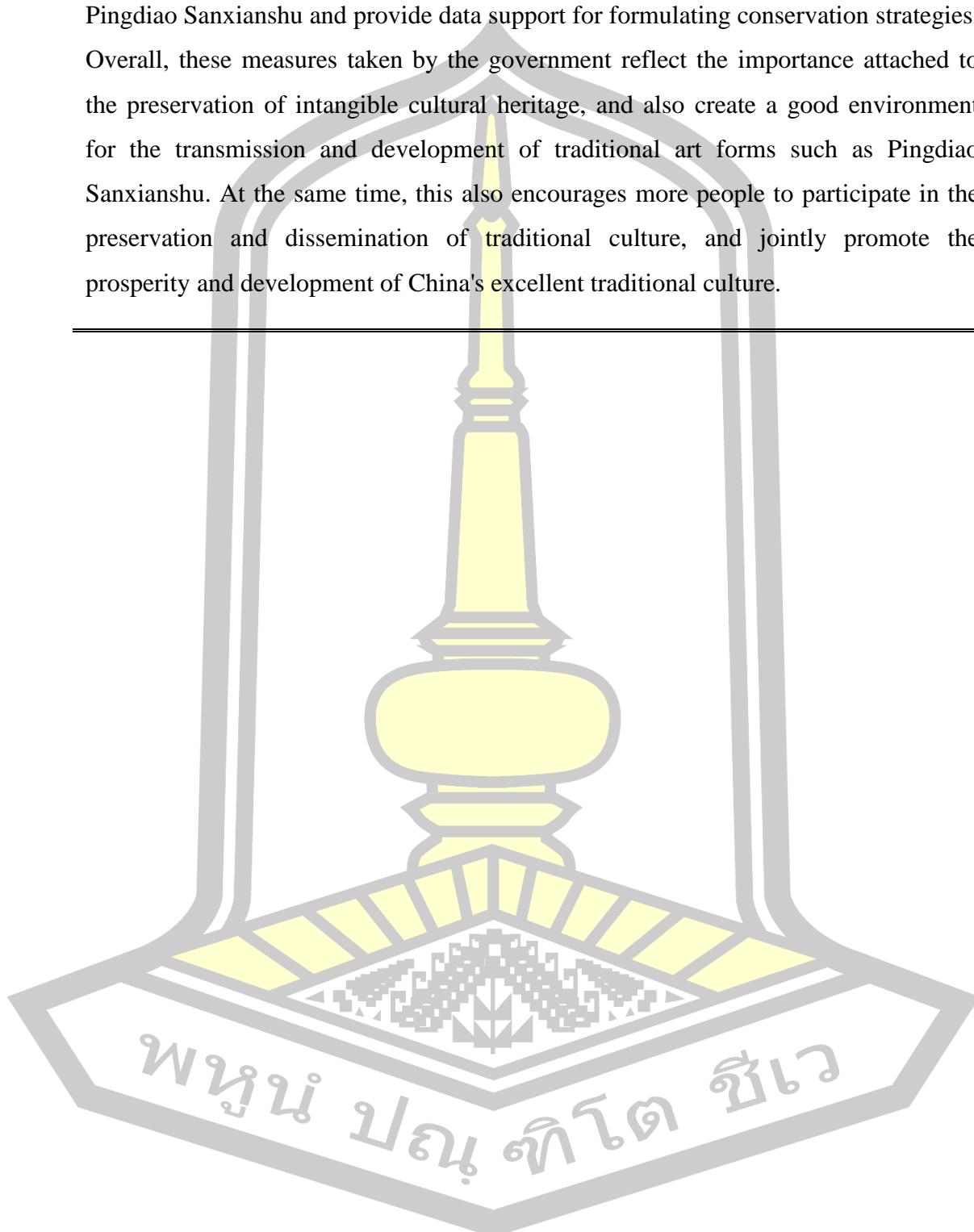
A:Yu Shuxi is the provincial representative transmitter of Pingdiao Sanxianshuand a well-known old artist. He made great contributions to the transmission and

development of Pingdiao Sanxianshu and trained a large number of outstanding Pingdiao Sanxianshu artists. Yu Shuxi is still actively involved in folk art activities at the age of 100. He has performed during student research and inspired the younger generation of artists to design visual images for Baofeng Rap. This shows that he is not only a guardian of traditional art, but also an innovator, promoter. Overall, Yu Shuxi's achievements and contributions reflect the richness of China's intangible cultural heritage and the important role of its transmitters. Through their own efforts and talents, they have allowed traditional art to transcend the boundaries of the times and continue to flourish.

Q:What about the current government's protective measures for Pingdiao Sanxianshu or Yu Shuxi?

A:In order to ensure the transmission and development of this traditional art form, the government has implemented a series of protective measures for Pingdiao Sanxianshu: First, Inclusion on the intangible cultural heritage List. On June 7, 2008, Pingdiao Sanxianshu was approved by the State Council to be included in the second batch National intangible cultural heritage List. This move not only improved the social status of Pingdiao Sanxianshu, but also provided legal and policy support for its preservation and transmission. Second, support the transmitters. The government provides talent guarantee for the preservation of Pingdiao Sanxianshu by identifying and supporting the transmitters of intangible cultural heritage projects. For example, Yu Shuxi was named the transmitter of Sanxianshu, a municipal intangible cultural heritage project, which helps the intergenerational transmission of traditional skills. Third, establish a teaching center. With the help of the local government, Yu Shuxi established a Pingdiao Sanxianshu teaching center at home to teach folk art lovers for free. This not only cultivated a new generation of artistic talents, but also contributed to the dissemination and popularization of traditional culture. Made a contribution. Fourth, the government has strengthened the investigation, recording and research of intangible cultural heritage, promoted special investigations, adopted electronic methods for investigation registration, and used big data to improve investigation

efficiency. These measures help to better understand the current situation and needs of Pingdiao Sanxianshu and provide data support for formulating conservation strategies. Overall, these measures taken by the government reflect the importance attached to the preservation of intangible cultural heritage, and also create a good environment for the transmission and development of traditional art forms such as Pingdiao Sanxianshu. At the same time, this also encourages more people to participate in the preservation and dissemination of traditional culture, and jointly promote the prosperity and development of China's excellent traditional culture.



Appendix 4

Interviewed with Yang Cuiping, the transmitter of Pingdiao Sanxianshu

Time : 2022.07.15

Site:Yang Cuiping's home in Junying Village, Naodian Town, Baofeng County, Pingdingshan City, Henan Province

Interviewer : Ke Liu

Interviewee : Yang Cuiping

Q:Hello, Teacher Yang, can you introduce yourself?

A:Hello, My name is Yang Cuiping, I am 78 years old this year, and I am the municipal transmitter of Pingdiao Sanxianshu in Henan Province. I have been singing Pingdiao Sanxianshu for forty years.

Q:When did you start studying?

A:I started when I was a child. I used to study singing at Xuchang Art School.

Q:Do you have your own master? Who is your master?

A:My teacher is Yu Shuxi. I studied at Xuchang Art School before, and I have been studying with Teacher Yu ever since.

Q:Do you have any apprentices of your own?

A:Yes, I used to teach in the county, but then the epidemic broke out and I stopped going there. But now there are still students who come to study at home.

Q:What do you think are the requirements for learning art? Or do you think it's an easy task?

A:We have to study hard and practice hard. We are all children's skills. "One minute on stage, ten years off stage." To sing and memorize, we need to practice more.

Q:Where do you usually sing?

A:I sang on all occasions, at home and outside, at the Majie Shuhui, and also when I went out to sing the vow-making . When Teacher Yu was in good health, I often went out to sing the vow-making with Teacher Yu.

Q:When you perform, do you sing exactly as your master taught you, or do you have some of your own elements in it?

A:You have to sing according to the teacher's teachings, but I also sing the drum book, so I will be somewhat different according to my own situation. Specifically, I will sing "Qi Xian Nv" to you. Don't look at the first few sentences, I have Peking Opera, Dagushu, and Pingdiao Sanxianshu in it. The content is very rich, and it sounds much more interesting.

Q:Do you think we should protect this culture?

A:It must be protected. Nowadays, fewer and fewer people from the older generation can sing. Although there are young people who like it, there are not many. If we are no longer here, it will slowly disappear. It makes me sad to think about it.

Q:Do you have anything else to say about Pingdiao Sanxianshu?

A:I would like to appeal to more people to pay attention to our folk art and Pingdiao Sanxianshu. More and more people like it and find ways to pass it on. This is the most important thing at the moment.



Appendix 5

Xiao Qi Ge

Singer: Li Chunying (Man) Guo Runjia (Boy) Yang Yang (Girl)

Sanxian: Li Chunying

Erhu: Sun Jingwen

Yangqin: Li Aiti

Transcription: Liu Ke

Allegro

12

Sing

Jiaozi

Bajiaogu

Sanxian

Yangqin

Erhu

2

24

Sing

Jiaozi

Bajiaogu

Sanxian

Yangqin

Erhu

3

47 Sing (Li) (Guo\Yang)

当弦定齐哎各位听俺唱一曲

Jiaozzi Bajiaogu

3

Sanxian

Yangqin

Erhu

58 (Li)

今天不把啊别唱啊

Jiaozzi Bajiaogu

Sanxian

Yangqin

Erhu

4

70

Sing (Guo\Yang)
啊 a 消气 xiao qi 之歌 zhi ge 啊 a

Jiaozhi

Bajiaogu

Sanxian

Yangqin

Erhu

82

Sing
啊 a 啊 a 啊 a

Jiaozhi

Bajiaogu

Sanxian

Yangqin

Erhu

5

93 (Li)

Sing: 对 dui 恳 nen 提 ti 啟 ai 啟 ai 啟 ai

Jiaozhi: [Empty staff]

Bajiaogu: [Empty staff]

Sanxian: [Empty staff]

Yangqin: [Empty staff]

Erhu: [Empty staff]

106

Sing: 啟 ai 啟 ai

Jiaozhi: [Empty staff]

Bajiaogu: [Empty staff]

Sanxian: [Empty staff]

Yangqin: [Empty staff]

Erhu: [Empty staff]

6

117

Sing (Guo\Yang)

鼓板 叮当 弦定 齐 各位听俺唱一曲
gu ban ding dang xian ding qi ge wei ting an chang yi qu

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

128

Sing

金天 咱不把那别的唱 消气之歌对恁提 对恁提
jin tian zan bu ba ha bie di chang xiao qi zhi ge dui nen ti dui nen ti

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

139

Sing: 唱的是 chang de shi 人若 ren ruo

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

150 (念白: 嘴主意呀)

Sing: 气我我 不气 qi wo wo bu qi 我的心 中有主意 wo de xin zhong you zhu yi 君子量大容天 jun zi liang da rong tian

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

8

161

Sing: 好坏事物包容里
di hao huai shi wu bao rong li

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

171

Sing: 小人量小不容人 他常常气人他气自己若
xiao ren liang xiao bu rong ren ta chang chang qi ren ta qi zi ji ruo

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

9

182

Sing
hai yóu rén jiāng wǒ mà quán dāng xiǎo ér zuò yóu xi

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

193

Sing
gāo mà shàng liáo tiān dì má ruò di ruò mà jiù gāi mà

Jiaozzi

Bajiaogu

Sanxian

Yangqin

Erhu

10 203

Sing: 给我好教育
gei wo hao jiao yu

Jiaozzi: 我若没那事啊任它随风去
wo ruo mei na shi a ren ta sui feng qu

吃亏就是福
chi kui jiu shi fu

过后得便
guo hou de pian

Bajiaogu: (percussion)

Sanxian: (percussion)

Yangqin: (percussion)

Erhu: (percussion)

212

Sing: 宜量小不容人
yi liang xiao bu rong ren

Jiaozzi: 事事搁心里
shi shi ge xin li

天长酿成祸
tian chang niang cheng huo

日久得病疾
ri jiu de bing ji

Bajiaogu: (percussion)

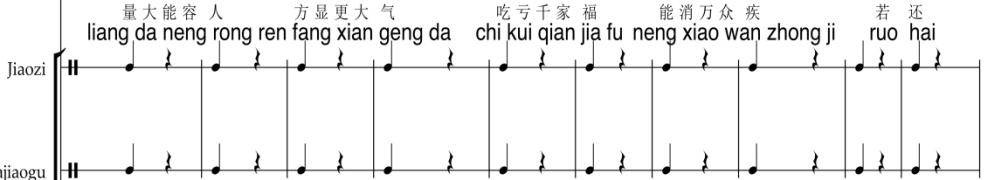
Sanxian: (percussion)

Yangqin: (percussion)

Erhu: (percussion)

221 11 (Li\Guo\Yang)

Sing: 量大能容人 方显更大气 吃亏千家福 能消万众疾 若还
 liang da neng rong ren fang xian geng da chi kui qian jia fu neng xiao wan zhong ji ruo hai

Jiaozhi: 

Bajiaogu: 

Sanxian: 

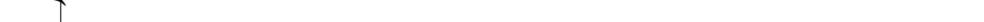
Yangqin: 

Erhu: 

231 ping an jian kang cai shi fu qie mo yu ren zheng gao

Sing: 遇见了烦心事 首先学会劝自己 平安健康才是福 切莫与人争高
 yu jian le fan xin shi shou xian xue hui quan zi ji

Jiaozhi: 

Bajiaogu: 

Sanxian: 

Yangqin: 

Erhu: 

12

241

Sing

低 di 谁 要 shei yao 学 会 了 xue hui liao 消 气 xiao qi 歌 ge 准 zhun 保 bao 健 jian 康 kang 好 hao 身 shen 体 ti

Jiaozzi

Bajiaogu

rit.

Sanxian

Yangqin

rit.

Erhu

Quan Gui Nv

Singer:Yu Shuxi

Sanxian:Yang Guangqian

Transcription:LiuKe

Allegretto

accel. -

Vivace

Sing

Allegretto

accel. .

Vivace

Bangzi

Bajiaogu

Jiaozi

2

rit. Allegretto

Sing 15

rit. Allegretto

Bangzi

Bajiaogu

Jiaozi

6

2

26

Sing

云梦山前字啊两行
yun meng shan qian zi a liang hang

Bangzi

Bajiaogu

Jiaozi

Sanxian

38

Sing

张良留下劝女呀方
zhang liang liu xia quan nv ya fang

Bangzi

Bajiaogu

Jiaozi

Sanxian

50

Sing

Allegro

明
ming

Bangzi

Bajiaogu

Jiaozi

Sanxian

3

61

Sing 天 女儿你那出闺走 把娘里那言语你可记心上
 tian nv er ni yao chu gui zou ba niang li na yan yu ni ke ji xin shang

Bangzi

Bajiaogu

Jiaozi

Sanxian

71

Sing 到 你 呀 婆 家 你 要 学 好 那 一 定 要 孝 敬 儿 的 爹 娘 待
 dao ni ya po jia ni yao xue hao na yi ding yao xiao jing er de die niang dai

Bangzi

Bajiaogu

Jiaozi

Sanxian

82

Sing 到 啊 你 把 饭 做 好 啊 盛 两 碗 这 恭 恭 那 敬 敬 你 可 端 上 房
 dao a ni ba fan zuo hao a cheng liang wan zhe gong gong na jing jing ni ke duan shang fang

Bangzi

Bajiaogu

Jiaozi

Sanxian

4

94

Sing

第一碗 捧给你公爹 第二碗 那敬给你的婆母娘
di yi wan peng gei ni gong die di er wan na jing gei ni di po mu niang

Bangzi

Bajiaogu

Jiaozi

Sanxian

105

Sing

你那公公婆母用着饭再盛碗 那递给俺的门婿郎
ni na gong gong po mu yong zhe fan zai cheng wan na di gei an di men xu lang

Bangzi

Bajiaogu

Jiaozi

Sanxian

117

Sing

孝敬公婆 那爱夫郎 一家人
xiao jing gong po na ai fu lang yi jia ren

Bangzi

Bajiaogu

Jiaozi

Sanxian

5

129

Sing 那和睦恩爱 可是福寿长 你要啊 听了娘的
na he mu en ai ke shi fu shou chang ni yao a ting le niang de

Bangzi

Bajiaogu

Jiaozi

Sanxian

142

Sing 话 那人人夸你多贤良 你若那 不听娘的话 打你儿的身
hua na ren ren kua ni duo xian liang ni ruo na bu ting niang de hua da ni er di shen

Bangzi

Bajiaogu

Jiaozi

Sanxian

154

Sing 疼你为娘 说罢了 那贤良母亲教礼仪 那
teng ni wei niang shuo ba liaoj na xian liang mu qing jiao li yi na

Bangzi

Bajiaogu

Jiaozi

Sanxian

6

166 Sing rit. A tempo

wo zai shuo yi ge hu tu lao po quan gui nv you zheng quan hai you fan quan ha zen me hai you fan quan
rit. A tempo

Bangzi

Bajiaogu

Jiaozi

Sanxian

178 Sing Vivace ni men ting na a

Vivace

Bangzi

Bajiaogu

Jiaozi

Sanxian

189 Sing

na jiu she hui huai feng su nen ting wo shuo le ge hu tu lao po quan gui nv

Bangzi

Bajiaogu

Jiaozi

Sanxian

7

202

Sing: 明天那闺女出闺走 把娘的那言语 记呀心里
 ming tian na gui nv chu gui zou ba niang di na yan yu ji ya xin li

Bangzi

Bajiaogu

Jiaozi

Sanxian

215

Sing: 你到恁婆家 你可要学懒 你学嘞勤快 累
 ni dao nen po jia ni ke yao xue lan ni xue leiqin kuai leiqi

Bangzi

Bajiaogu

Jiaozi

Sanxian

228

Sing: 着你 那太阳不落 你就睡了 天不到饭时
 zhuo ni na tai yang bu luo ni jiu shui liao tian bu dao fan shi

Bangzi

Bajiaogu

Jiaozi

Sanxian

8

241

Sing

你 别 起 清 晨 那 起 来 你 可 别 扫 地 弯 腰 撮 脊 使 伤 你
 ni bie qi qin chen na qi lai ni ke bie sao di wan yao jue ji shi shang ni

Bangzi

Bajiaogu

Jiaozi

Sanxian

254

Sing

单 等 你 婆 子 做 中 饭 娘 的 孩 端 碗 先
 dan deng ni po zi zuo zhong fan niang di hai duan wan xian

Bangzi

Bajiaogu

Jiaozi

Sanxian

266

Sing

去 吃 盛 饭 去 嘴 拿 勺 子 你 到 锅 边 儿 起 走 啊 锅
 qu chi cheng dan qu lei na shao zi ni dao guo bian er qi zou a guo

Bangzi

Bajiaogu

Jiaozi

Sanxian

9

279

Sing 边起滚头 都是稠里 娘的孩你想改生活 烩油饼
 bian qi gun tou dou shi chou li niang di hai ni xiang gai sheng huo kang you mo

Bangzi

Bajiaogu

Jiaozi

Sanxian

293

Sing 杀小鸡 偷偷拿到你的小房里 那偷偷拿到你的小房里
 sha xiao ji tou tou na dao ni di xiao fang li na tou tou na dao ni di xiao fang li

Bangzi

Bajiaogu

Jiaozi

Sanxian

305

Sing 这闺女 哎闻听心欢喜 哎 娘啊
 zhe gui nv ai wen ting xin huan xi ai niang a

Bangzi

Bajiaogu

Jiaozi

Sanxian

10

Sing 318

娘 啊 你 的 言 语 记 心 一 里 同 志 们 这 闺 女 听 了
niang a ni di yan yu ji xin yi li tong zhi men zhe gui nv ting lia

Bangzi

Bajiaogu

Jiaozi

Sanxian

Sing 330

她 娘 的 的 可 妥 了 呀 到 婆 家 一 脚 把 她 蹤 坑 里
ta niang di hua ke tuo le ya dao po jia yi jiao ba ta deng keng li

Bangzi

Bajiaogu

Jiaozi

Sanxian

Rao Kou Ling

Singer: Yu Shu xi

Transcription: Liu Ke

Larghetto

生个闺女
sheng ge gui nv
叫个够
jiao ge gou
这闺女也年底长到
zhe gui nv ye nian di zhang dao

十五六
shi wu liu
送到东楼
song dao dong lou
楼上头
lou shang tou
楼顶上
lou ding shang
麻花绣
ma hua xiou

楼底下
lou di xia
咯个准都
ge ge zhun dou
准都里头
zhun dou li tou
着了一篓油
zhuo le yi lou you

飞来一只鸡
fei lai yi zhi ji
跑来一个狗
pao lai yi ge gou
鸡叨准都
ji dao zhun dou
准漏豆
zhun lou dou

狗啃油篓
gou ken you lou
油漏油
you lou you
惊住大姐在
jing zhu da jie zai
楼上头
lou shang tou
小大姐
xiao da jie

22

柳眉皱 chen shou na qi yi kuai zhuan tou na wang zhe lou xia meng de yi diu
liu mei zhou

27

砸住鸡的腿 peng zhu gou di tou ji bu dao zhun dou zhun ye bu lou dou
za zhu ji di tei

31

狗不啃油娄 you bu lou you tong zhi men wo shuo de ye bu guo
gou bu ken you lou

35

三样板 lun qing bu sheng shuo men tou
san yang ban




Appendix 6

《巳亥岁首月初七祭火神》
Yi hai nian sui shou yue chu qi ji huo shen
"Sacrifice to the God of Fire on the Seventh Day of the First Month of the Year of Yi Hai"

Zhongwen	Pinyin	English meaning
中华民族不平凡	Zhong hu min zu bu ping fan	The Chinese nation is an extraordinary nation with a 5,000-year history of civilization. It values culture, virtue, and diligence, and puts the cultural ethics of the three religions first.
文明历史五千年	Wen ming li shi wu qian nian	
崇文尚德勤为本	Chong wen shang de qin wei ben	
三教文化道为先	San jiao wen hua dao wei xian	
敬天敬地敬三仙	Jing tian jing di jing san xian	Respect the heaven, respect the earth, respect the three immortals,
敬神全凭人心虔	Jing shen quan ping ren xin qian	respecting the gods depends on the piety of the heart.
檀香裁倒金炉内	Tan xiang zai dao jin lu nei	Sandalwood is placed in the golden censer, and the divine power
神圣显灵保平安	Shen sheng xian ling bao ping an	appears to protect safely.
火神真君神一尊	Huo shen zhen jun shen yi jun	The Fire God is a deity, sitting majestically in the sky.
驾坐离方威风凛	Jia zuo li fang wei feng lin	

公元二零一九年 农历本已亥年	Gong yuan er ling yi jiu nian Nong li ben shu yi hai nian	The year 2019 is the Year of the Pig in the lunar.
正月初七这一日 正逢黄道吉庆天	Zheng yue chu qi zhe yi ri Zheng feng huang dao ji qing tian	The seventh day of the first lunar month is auspicious.
火帝真君寿诞到 人神同贺尽情欢	Huo di zhen jun shou dan dao Ren shen tong he jin qing huan	The Fire Emperor's birthday is coming, and people and gods celebrate together with great joy.
华夏后裔同贺寿 云头上来了上八仙	Hua xia hou yi tong he shou Yun tou shang lai le shang ba xian	The descendants of the Chinese celebrated their birthday together, and the Eight Immortals appeared on the clouds.
兰彩和口品玉箫云端占 品里山东圣人言	Lan cai he kou pin yu xiao yun duan zhan Pin li shan dong sheng ren yan	Lan Caihe's mouth tastes the jade flute and occupies the cloud, and the sage of Shandong says.
何仙姑拿把莲花罩 三罩竟能把海挖干	He xian gu na ba lian hua zhao Shan zhao li ne ng ba hai wa gan	He Xianggu holds a lotus cover, three covers can dig the sea dry.
韩湘子茅蓝人人爱 一年四季开牡丹	Han xiang zi mao lan ren ren ai Yi nian si ji mu dan kai	Han Xiangzi's indigo is loved by everyone, and peonies bloom all year round.
中八仙记到中途路 地府来了下八仙	Zhong ba xian ji dao zhong tu lu Di fu lai le xia ba xian	The Eight Immortals in the Middle Road, the Eight Immortals from the Underworld.

《其实俺比谁都忙》

Qi shi an bi shei dou mang

Actually, I am busier than anyone else

Zhongwen	Pinyin	English meaning
华夏历史铸辉煌	Hua xia li shi zhu huang	China's history is glorious, and its national culture has a long history. People of all walks of life compete for fame and fortune, and everyone says they are busy. Today, I will not sing anything else, but only the folk art industry.
民族文化渊源长	Min zu wen hua yuan yuan chang	
三教九流争名利	San jiao jiu liu zheng ming li	
人人都说自己忙	Ren ren dou shuo zi ji mang	
今天不把别的唱	Jin tian bu ba bie de chang	
单表曲艺说书行	Dan biao qu yi shuo shu hang	
都说俺逍遥又自在	Dou shuo an xiao yao you zi zai	People say I am free and easy, but in fact I am busier than anyone else.
其实俺比谁都忙	Qi shi an bi shei dou mang	
平时您忙俺不闲	Ping shi nin mang an bu xian	You are busy during normal times and I am busy too. I am even busier during the holidays.
逢年过节俺更忙	Feng nian guo jie an geng mang	

一年四季把书唱 送 上 欢 乐解惆怅	Yi nian si ji ba shu chang Song shang huan le jie chou chang	Sing songs all year round to bring joy and relieve melancholy.
桌子凳子面前说 登台如同上战场	Zhuo zi deng zi mian qian shuo Deng tai ru tong shang zhan chang	Sitting in front of the table and chairs, he said that going on stage was like going to the battlefield.
联唱带弹就俺俩 手忙脚乱嘴更忙	Lian chang dai tan jiu an lia Shou mang jiao luan zui geng mang	It was just the two of us who sang and played the guitar together, and we were so busy that our hands were busy and our mouths were even busier.
(俺伙计) 两手不停弹三弦 (他还得) 口里接腔脚蹬梆	(an huo ji liang shou bu ting tan san xian (ta hai de)kou li jie chang jiao deng bang	(My friend) kept playing the sanxian with both hands, (and he also had to) follow the tune with his mouth and pedal the bongs with his feet.
满台戏演员就我一个 真正叫操心劳神费力量	Man tai xi yan yuan jiu wo ren yi ge Zhen zheng jiao cao xin lao shen fei li liang	I was the only actor on the stage, which was really stressful and exhausting.
还得把人物刻画做到位 男女老少都模仿	Hai dei ba ren wu ke huai zuo wei Nan nv lao shao dou mo fang	The characterization must be done well, and all men, women, and children must imitate it.
声情并茂恰到好 刁憨痴疾分明朗	Sheng qing bing mao qia dao hao Diao han chi ji fen ming lang	The voice and emotion are just right, and the difference between the cunning, the stupid and the sick is clear.

口齿伶俐发音准 字正腔圆板稳当	Kou chi ling li fa yin zhun Zi zheng qiang yuan ban wen dang	Articulate and accurate in pronunciation, with a round and steady voice.
各种声音得学像 一人得会几样腔	Ge zhong sheng yin dei xue xiang Yi ren dei hui ji yang xiang	To learn the sounds of various voices, one must be able to learn several accents.
唱到武处有气氛 唱到文处腔悠扬	Chang dao wu chu you qi fen Chang dao wen chu qiang you yang	The martial arts part is full of atmosphere, and the literary part is melodious.
唱到悲哀彷彿哭 唱到欢乐喜洋洋	Chang dao bei ai fang fu ku Chang dao hua le xi yang yang	When it comes to sorrow, it is as if weeping; when it comes to joy, it is as if we are beaming with joy.
唱动人心方为妙 唱不动人心算白忙	Chang dong ren xin fang wei miao Chang bu dong ren xin suan bai mang	The best thing is to sing if it can move people's hearts; if it cannot, it is all in vain.
俺有几句心里话 推心置腹赠同行	An you ji ju xin lihua Tui xin zhi fu zeng tong hang	I have a few words from my heart to share with my colleagues.
虽然咱们很辛苦 初心使命不能忘	Sui ran zan men hen xin ku Chu xin shi ming bu neng wang	Although we work very hard, we must not forget our original intention and mission.
今生入了曲艺行 搞好传承理应当	Jin sheng ru le qu yi hang Gao hao chuan cheng li ying dang	In this life, I have entered the field of folk art, and I should do a good job in inheritance.

勇于担当多奉献 着重发展和弘扬	Yong yu dan dang duo feng xian Zhuo zhong fa zhan he hong yang	Be brave to take responsibility and make more contributions, focusing on development and promotion.
草根艺术固然好 切记创新路才长	Cao gen yi shu gu ran hao Qie ji chuang xin lu cai chang	Grassroots art is good, but remember that innovation is the only way to go a long way.
只要把曲艺文化传承好 也算为中华民族争了光	Zhi yao qu yu yi wen hua chuan cheng hao Ye suan wei zhong hua min zu zheng le guang	As long as the quyi culture is passed on well, it will bring glory to the Chinese nation.

《劝世人》

Quan shi ren

Song of Persuasion

Zhongwen	Pinyin	English meaning
泱泱华夏气象新 万民同贺太平春	Yang yang hua xia qi xiang xin Wan min tong he tai ping chun	The great Chinese nation is in a new mood, and all the people celebrate the peaceful spring. Singing and dancing to celebrate the prosperous times, I offer a song to encourage the world.
歌舞升平庆盛世 奉上一曲劝世人	Ge wu sheng ping qing sheng shi Feng Shang yi qu quan shi ren	
年复一年万物新 人留后代草留根	Nian fu yi nian wan wu xin Ren liu hou dai cao liu gen	Year after year, everything is new, people leave descendants and grass leaves roots
人留后代防备老 草留根为防来春	Ren liu hou dai fang bei lao Cao liu gen wei fang lai chun	People leave offspring to guard against old age, and grass leaves roots to guard against the coming spring.
做人当以孝为本 万金难买父母恩	Zuo ren dang yi xiao wei xian Wan jin nan mai fu mu en	Filial piety is the foundation of life. The kindness of parents cannot be bought with money.
为人父母不容易	Wei ren fu mu bu rong yi	Being a parent is not easy. It takes thousands of years to raise

生儿养女费千年	Sheng er yang nv fei qian nian	children.
孙孙进学把书念	Sun sun jin xue ba shu nian	Grandchildren go to school to study, grandparents are the ones who
爷奶奶当接送人	Ye nai gan dang jie song ren	pick them up.
下学接来上学送,	Xia xue jie lai shang xue song	Picking people up from school and sending them to school, no
再苦再累也甘心	Zai ku zai lei ye gan xin	matter how hard or tiring it is, I am willing to do it.
等到孙孙学业满	Deng dao sun sun xue ye man	By the time the grandchildren finish their studies, the grandparents
爷奶奶却成古稀人	Ye nai que cheng gu xi ren	have become elderly.
满头银发腰弯下	Man tou yin fa yao wan xia	Silver hair, bent waist, haggard face with wrinkles.
面容憔悴长皱纹	Mian rong qiao cui zhangzhou wen	
儿孙成家各顾个	Er sun cheng jia ge gu ge	Children and grandchildren have their own families and no time to
无暇顾及二双亲	Wu xia gu ji er shuang qin	care for their parents.
娶了媳妇忘娘恩	Qu le xi fu wang niang en	Marry a wife and forget the mother's kindness, be ruthless and
狠心狗肺灭人伦	Lang xin gou fei mie ren lun	destroy human ethics.
爹娘有病不过问	Die niang you bing bu gu wen	If you don't ask about your parents' illness, it will be even harder to
更难床前尽孝心	Geng nan chuang qian jin xiao xin	show filial piety by their bedside.
爹娘含泪九泉去	Die niang han lei jiu quan qu	My parents passed away in tears, but I wasted money on building a

铺张浪费修新坟	Pu zhang lang fei xiu xin fen	new grave.
披麻戴孝灵前跪	Pi ma dai xiao ling qian gui	Kneeling in front of the coffin in mourning clothes, crying and
呜呼嚎啕哭亲人	Wu hu ao tao ku qin ren	wailing for the loved ones.
亲朋好友背地骂	Qin peng hao you bei di ma	Friends and relatives cursed him behind his back, and his friends
朋友说他是假孝心	Peng you shuo ta jia xiao xin	said he was a fake filial.
贤孝人生养贤孝子	Xian xiao ren sheng yang xian xiao zi	A virtuous and filial man raises a virtuous and filial son, and a
忤逆子生养忤逆人	Wu ni zi sheng yang wu ni ren	disobedient son raises a disobedient man.
要学那王祥卧冰把母孝	Yao xue na wang xiang wo bing ba mu qin	We should learn from Wang Xiang who lay on the ice to show his
白海棠割肝敬母孝娘亲	Bai hai tang ge gan jing mu xiao niang qin	filial piety to his mother, and Bai Haitang who cut off his liver to honor his mother.

《新农村更比天堂好》
 Xin nong cun geng bi tian tang hao
 The New Countryside is Better Than Heaven

Zhongwen	Pinyin	English meaning
三弦叮咚开新篇 豪情满怀唱中原	San xian ding dong kai xin pian Hao qing man huai chang zhong yuan	Sanxian Dingdong opens a new chapter, singing the Central Plains with passion.
中原的水中原的山 中原的大地换新天	Zhong yuan de shui zhong yuan de shan Zhong yuan de da di huan xin tian	The waters of the Central Plains and the mountains of the Central Plains, the land of the Central Plains has changed.
大河奔流星移斗转 改革开放沧桑桑田	Da he ben liu xing zhuan dou yi Gai ge kai fang cang hai sang tian	The great river flows, the stars move, and the reform and opening up bring about great changes.
和平崛起创造奇迹 盛世中国三十多年	He ping jue qi chuang zao qi ji Sheng shi zhong guo san shi duo nian	Peaceful rise creates miracles, China flourishes for more than 30 years.
三农新曲歌如潮 小康宏图在眼前	San nong xin qu ge ru chao Xiao kang kang tu zai yan qian	New songs about agriculture, rural areas and farmers are everywhere, and the grand vision of a well-off society is

			in sight.
(新农业) 丰收锣鼓响云霄 (新农村) 昔日旧貌换新颜	(xin nong ye)feng shou luo gu xiang yun xiao (xin nong cun)xi ri jiu mao huan xin yan		(New Agriculture) The harvest gongs and drums are ringing in the sky. (New Countryside) The old appearance has been transformed into a new one.
(新农民) 封闭思想大开放 (谈笑间) 赞美科学发展观	(xin nong min)feng bi si xiang da kai fang (tan xiao jian)zan mei ke xue fa zhan guan		(New farmers) open up their closed minds, (chatting and laughing) praise the scientific concept of development.
农业税全免 种粮还补钱	Nong ye shui quan mian Zhong liang huai bu qian		Agricultural taxes are completely waived, and grain production is subsidized.
实行新农合 解决看病难	Shi xing xin nong he Jie jue kan bing nan		Implementing the New Rural Cooperative Medical System to Solve the Difficulty of seeing a doctor.
孤寡无依靠 接近养老院	Gu gua wu yi kao Jie jin yang lao yuan		Lonely and helpless, close to nursing homes.
老弱病疾人 发给低保钱	Lao ruo bing ji ren Fa gei di bao can		The elderly, the weak and the sick are given subsistence allowances.
实施农村城镇化 城乡差别大改观	Shi shi nong cun cheng zhen hua Cheng xiang cha bie da gai guan		Implementing rural urbanization has greatly improved the gap between urban and rural areas.

文化大院体育场 娱乐场所幼儿园	Wen hua da yuan ti yu chang Yu le chang suo you er yuan	Cultural complex, stadium, entertainment venues, kindergartens.
图书室阅览馆 农民学习又悠闲	Tu shu guan yue lan shi Nong min xue xi you you xian	The library is a place where farmers can study and relax.
从前最苦是农民 如今农民生活甜	Cong qian zui ku shi nong min Ru jin nong min sheng huo tian	In the past, farmers suffered the most, but now their lives are sweet.
(从前是)农民羡慕城市好 (如今是)农村美丽空气鲜	(cong qian shi)hong min xian mu cheng shi hao (ru jin shi)hong cun mei li kong qi xian	Farmers used to envy cities for their beauty, but now the countryside is beautiful and has fresh air.
山在变水在变 年年变月月变	Shan zai bian shui zai bian Nian nian bian yue yue bian	The mountains are changing, the water is changing, year after year, month after month.
变出个社会主义新农村 变出个文明幸福新家园	Bian chu ge she hui zhu yi xin nong cun Bian chu ge wen ming xin jia yuan	Create a new socialist countryside and a civilized and happy new home.
新农村更比天堂美 (唱不尽)国泰民安太平年	Xin nong cun geng bi tian tang mei (Chang bu jin)guo tai min an tai ping nian	The new countryside is more beautiful than heaven, (can't stop singing) the country is peaceful and the people are safe.

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EDUCATION	2010 - 2014 College of Music, Henan Normal University 2014 - 2017 College of Music, Southwest University 2021-2024 (Ph.D.) College of Music, Mahasarakham University

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