



The Music Characteristics of Changde Sixian, Hunan, China

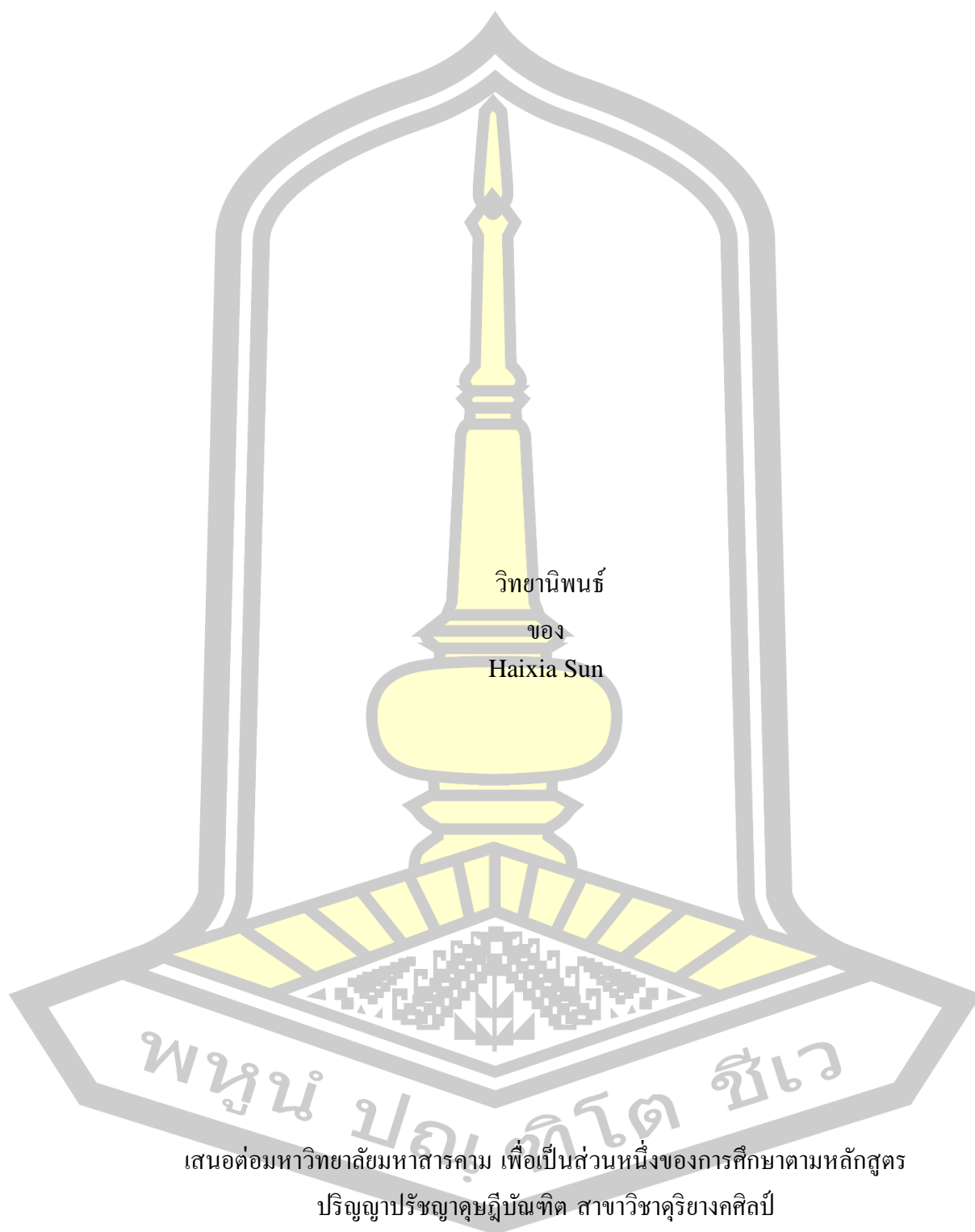
Haixia Sun

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

July 2024

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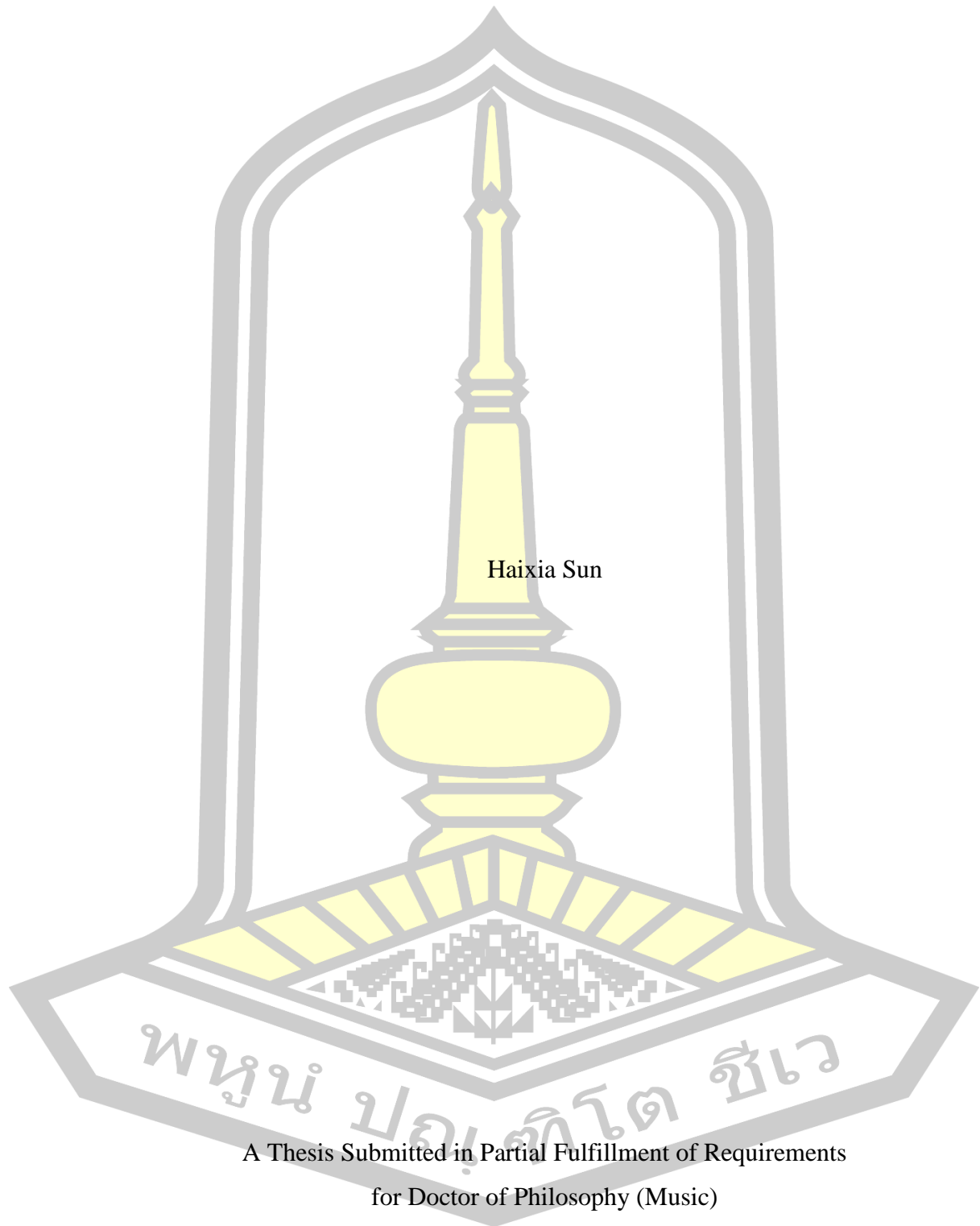


เสนอต่อมหาวิทยาลัยมหาสารคาม เพื่อเป็นส่วนหนึ่งของการศึกษาตามหลักสูตร
ปริญญาปรัชญาดุษฎีบัณฑิต สาขาวิชาดุริยางคศิลป์

กรกฎาคม 2567

ลิขสิทธิ์เป็นของมหาวิทยาลัยมหาสารคาม

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July 2024

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The examining committee has unanimously approved this Thesis, submitted by Ms. Haixia Sun , as a partial fulfillment of the requirements for the Doctor of Philosophy Music at Mahasarakham University

Examining Committee

Chairman

(Assoc. Prof. Wiboon Trakulhun ,
Ph.D.)

Advisor

(Asst. Prof. Khomkrich Karin ,
Ph.D.)

Committee

(Asst. Prof. Peerapong Sensai ,
Ph.D.)

Committee

(Thanaporn Bhengsri , Ph.D.)

Committee

(Pitsanu Boonsrianan , Ph.D.)

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

(Asst. Prof. Khomkrich Karin , Ph.D.)

Dean of College of Music

(Assoc. Prof. Krit Chaimoon , Ph.D.)

Dean of Graduate School

มหาวิทยาลัยราชภัฏรำไพพรรณี

TITLE The Music Characteristics of Changde Sixian, Hunan, China
AUTHOR Haixia Sun
ADVISORS Assistant Professor Khomkrich Karin , Ph.D.
DEGREE Doctor of Philosophy **MAJOR** Music
UNIVERSITY Mahasarakham **YEAR** 2024
University

ABSTRACT

Changde Sixian is a folk-art form popular in Changde, it inherited and developed from a variety of cultures, has a long history. The objectives of this research were to :1) Investigate the change of Changde Sixian, 2) Analyze the music characteristics of selected of Changde Sixian, 3) Provide the guidelines for protection and promotion of Changde Sixian, The result of this research reveals the following:

First of all, the Change of Changde Sixian has experienced four stages: germination, prosperity, twists and turns and innovative development. The development in each period is different, and the development history changes with time.

Secondly, from the perspective of music analysis, this paper conducts in-depth research on the mode, melody, Singing style and lyrics of Changde Sixian through on-the-spot investigation and other methods, and puts forward an objective point of view.

Third, the protection and promotion of Changde Sixian requires joint efforts from all parties and the collection of different perspectives. We must understand that this is not a simple matter. We must not only protect the origin of Changde Sixian, but also actively lead everyone to protect Changde Sixian and continue to promote Changde Sixian. This is also one of the topics of discussion.

Keyword : Changde Sixian, Change, Music Characteristics, Protection and promotion

ACKNOWLEDGEMENTS

In December 2021, I came to the College of Music of Mahasarakham University to start my Ph.D career. When I came here, I not only gained a lot of knowledge, but also met many amiable professors and classmates. It is your selfless help that makes my study abroad life rich and colorful.

First of all, I would like to thank my adviser, Professor Khomkrich Karin, for your dedication to my studies. Thank you for taking time out of your busy schedule to help me revise my thesis over and over again. Thank you for treating me like family. Thankyou for taking care of me in my study and life.

Secondly, I would like to thank the professors of the committee, including Professor Wiboon Trakulhun, Professor Peerapong Sensai, Professor Thanaporn Bhengsri, and Professor Pitsanu Boonsrianan. I would like to thank the professors of the committee for giving me good suggestions when writing my thesis and helping me to establish an international university. The thinking framework and theoretical knowledge of vision.

Finally, I would like to thank my family for their support and encouragement, and for being my strong backing so that I can study with peace of mind overseas.

Haixia Sun

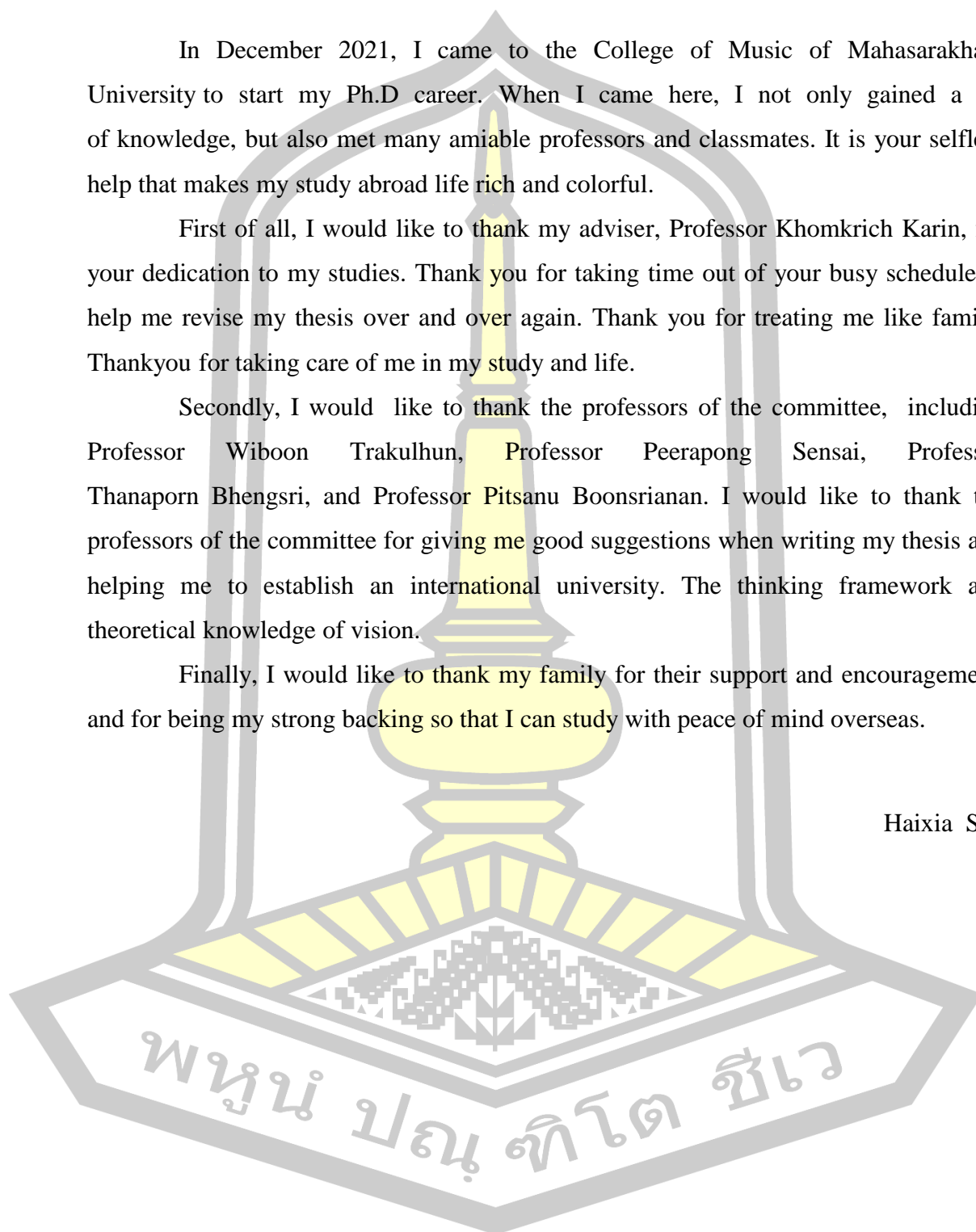
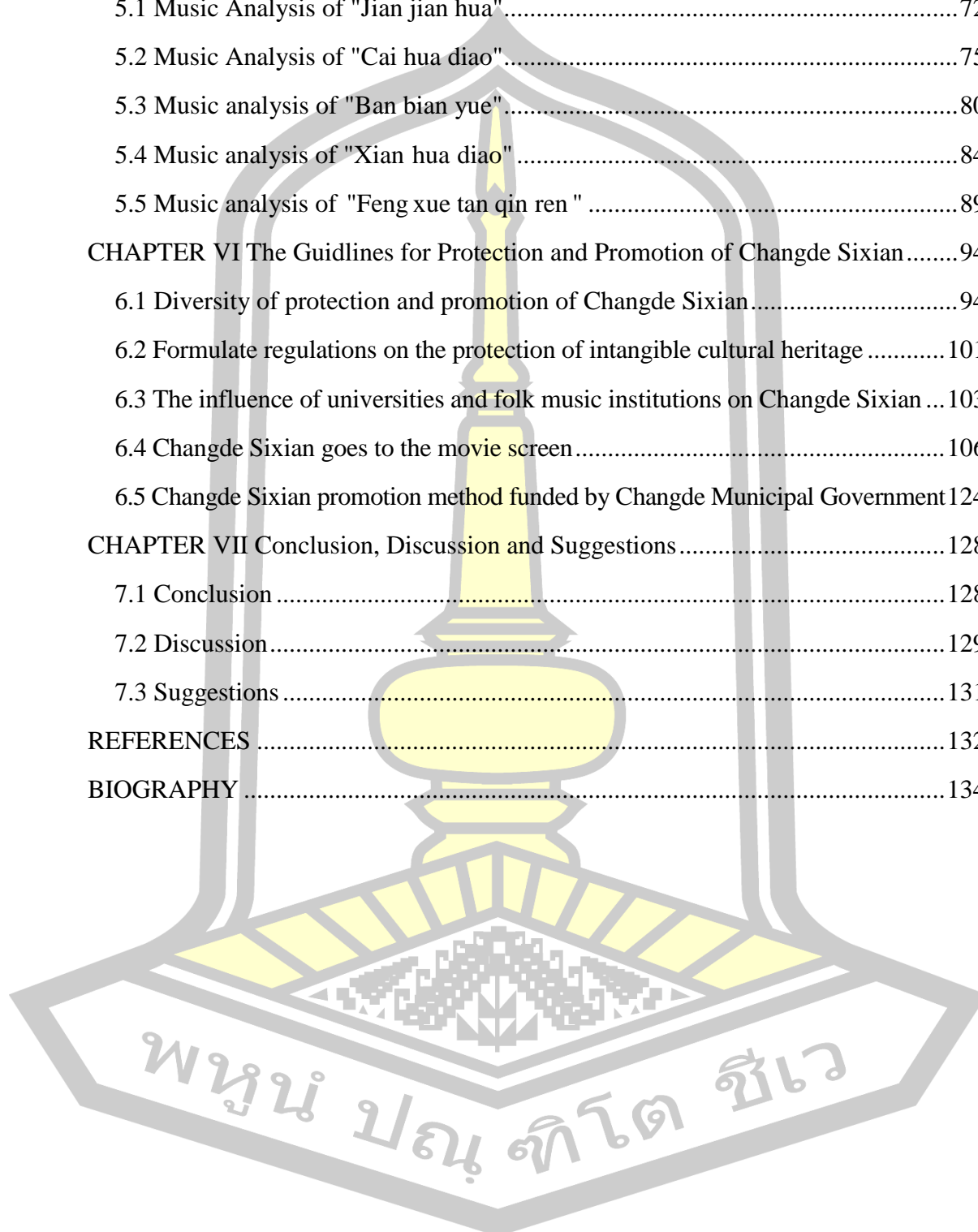


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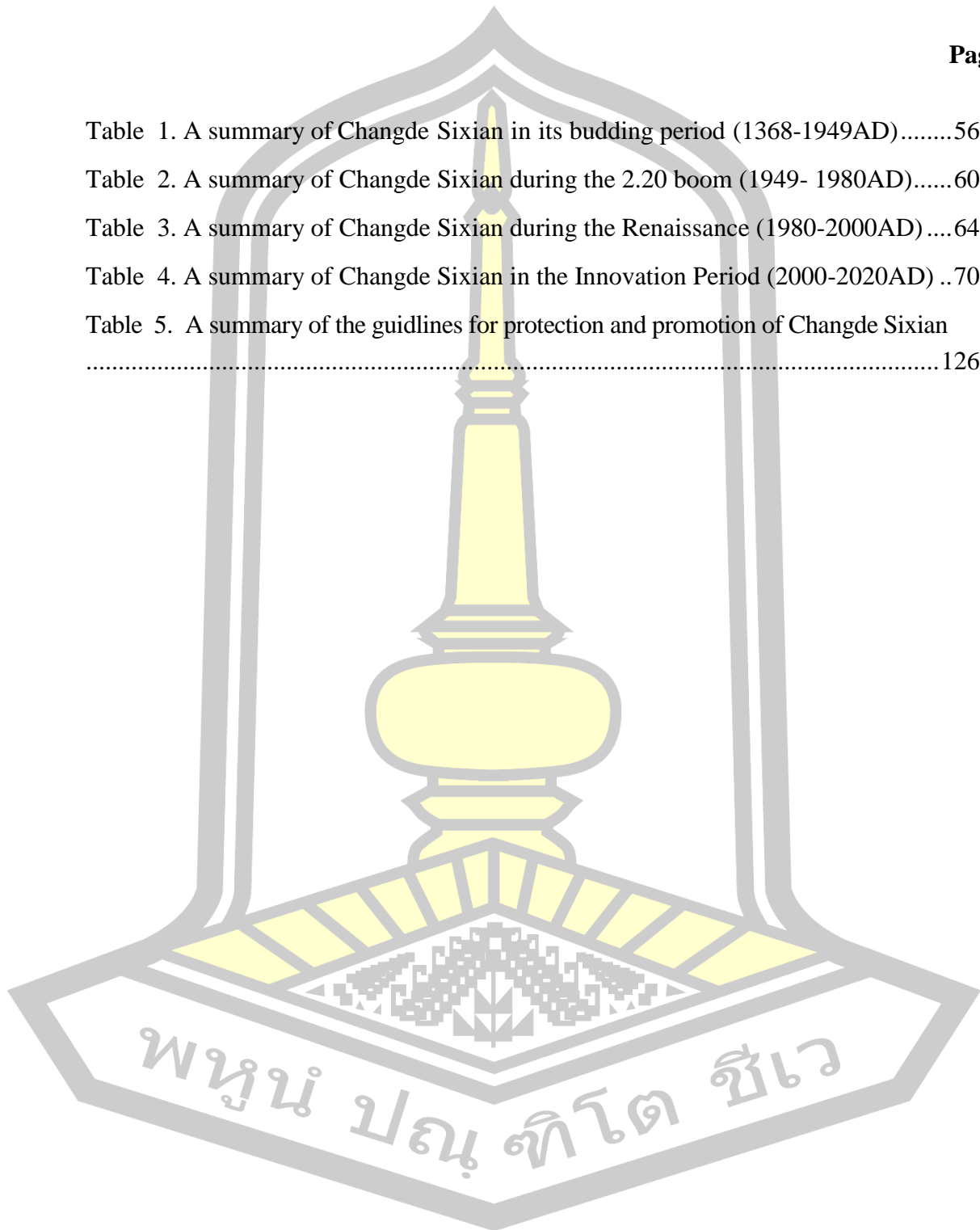
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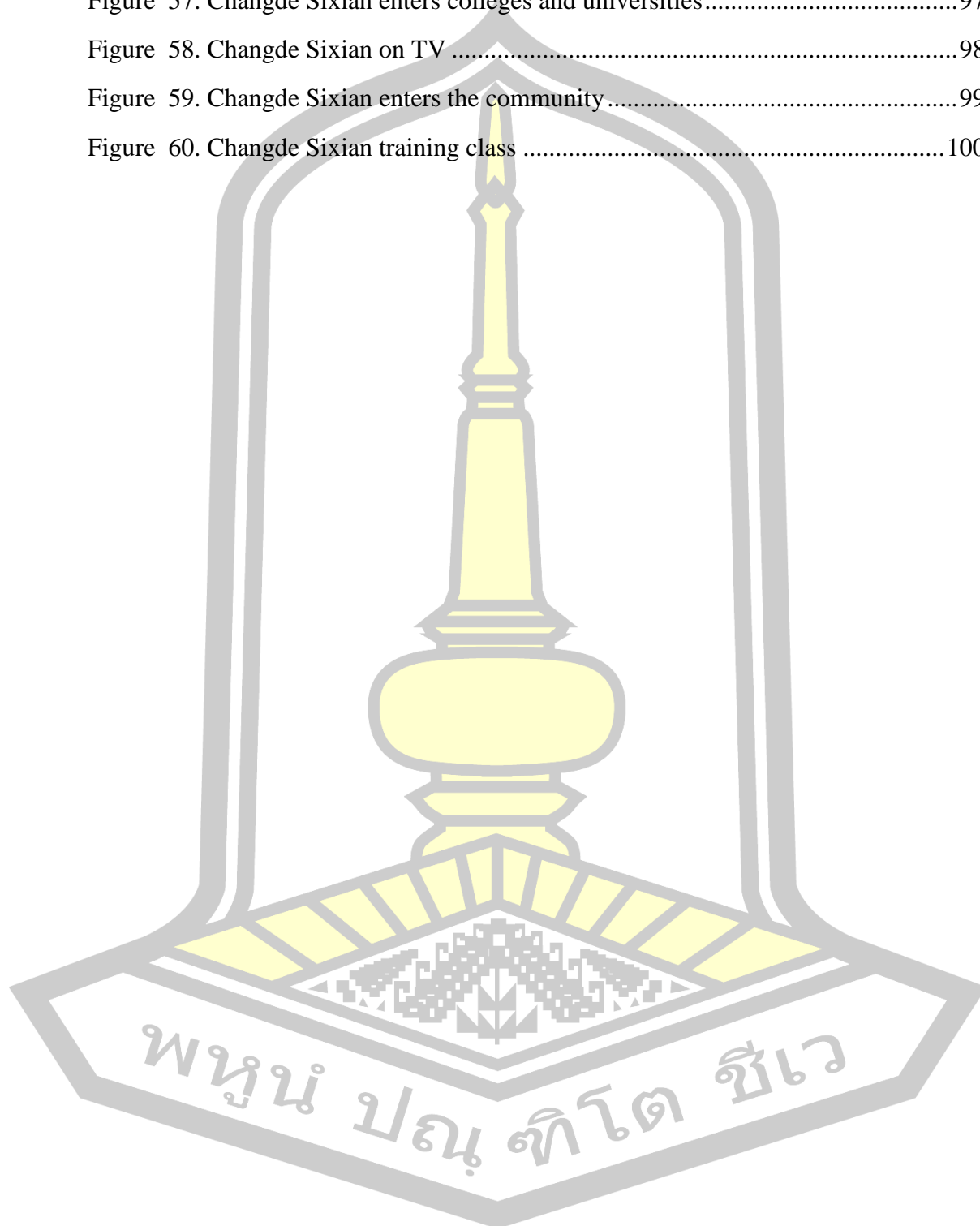


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CHAPTER I

INTRODUCTION

1.1 Background and problem of the research

Changde Sixian is a folk-art form popular in Changde, Hunan province. The dialects of Lishui and Yuanshui Valley are the essence of Changde Sixian language, which is very unique among the local dialects in Hunan Province, and thus has very distinct local characteristics. The reason why it has become a dialect and folk music with very regional characteristics in the tributaries of the Yangtze River in Hunan Province is that apart from the features of local language, the content of the singing is based on anecdotes in the daily life of the working people, showing the spiritual outlook of people in daily life. It occupies a very prominent position in Changde folk music and even Hunan folk music, and many foreign friends are attracted to come to learn Changde Sixian in an endless stream. It can also be accompanied by Sixian instrumental music, such as pipa, sanxian, huqin, yangqin, erhu, etc., and the title of "Changde Sixian" is also the reason for this.

Changde Sixian, as a branch of Hunan Sixian, is a local folk song of Han nationality popular in the Yuanshui and Lishui River area. It is an art form of folk with singing as the main part and speaking as the auxiliary part. It has beautiful melody, complete structure, and mainly describes people's real life and spiritual style in its content. At the same time, due to the complete structural characteristics of Changde Sixian, it can be spread and inherited in a long time and scope, so it is also a masterpiece of various folk music. In 2006, it was listed as the first batch of national intangible cultural heritage, highlighting the unique artistic value and charm of Changde Sixian. Therefore, the protection and inheritance of Changde Sixian is particularly urgent and necessary.

Changde Sixian is sung in Hunan Changde dialect. Changde dialect belongs to southwest Mandarin in northern dialects. Changde Dialect is similar to Putonghua but different from Putonghua. It retains many features of Uttar Pradesh in pronunciation, vocabulary and grammar. At the same time, because it is located in Hunan Province and influenced by the surrounding dialects, Changde dialect also has the

characteristics of Xiang dialect. And northerners can also understand, there are no obstacles to understanding. The singing of Changde Sixian pays special attention to conveying emotion and meaning, while emphasizing colloquial, it pays more attention to the beauty, lyricism and musicality of melody. Sixian singing is closely combined with Changde dialect, its line is soft, beautiful, graceful, or cheerful, jumping, witty. Some people think that Changde Sixian "bite the word, the listener is self-moving", pay attention to "the cavity from the word, the sound with the rhyme", so that the melody is livelier and more dignified. It is precisely because of the artist's enunciation and enunciation techniques in accordance with the character line, the same song, different artists, even the same artist will sing different charm according to the needs of the plot, often producing the effect of different songs, and then forming the unique artistic style and characteristics of Changde Sixian. Changde Sixian's lyrics, summed up in two categories: one is elegant words, strong literature; The other kind is easy to understand, using dialects and idioms. These two different styles of singing require two different kinds of music to express. (Guo Lin, 2013)

Changde Sixian is a representative form of singing in Quyi, which has many similarities with other forms of Quyi performance, such as speaking, singing, acting, criticizing, laughter and learning. It is said according to the script, requiring clear speech, showing the difference in tone and intonation, and playing the role of introducing the plot; Singing refers to singing, under normal circumstances, the director will write some songs for singing according to the need, with "sweet, moist, delicate, forward" mainly; Performance refers to performance, which requires actors to interpret works and show characters through facial expressions, posture, eyes and props such as benches and piano. Criticism refers to evaluation, that is, praise the advanced deeds and characters in the script, criticize the decadent things and characters, in order to play a role of education; Laughter refers to gimmick and its function is to make people laugh. Although it does not have to be funny like crosstalk performers, it should also properly reflect entertainment and interest. Learning refers to imitation, Changde Sixian and other local folk art, there is also a special sound, such as Shouting, to restore a specific situation. (Yu Yi, 2012)

Changde Sixian is inherited and developed from a variety of cultures, has a long history, Changde Sixian has its own unique value, and has a certain impact on

the local culture and economy. To a certain extent, the works of Changde Sixian introduce and publicize the local customs and natural landscape of Changde, which plays an important role in the understanding of Changde in the whole country and even the whole world. Changde Sixian's works reflect the local customs and characteristics as well as the spirit of the local people. The number of his works is relatively rich, showing Changde people's warm and hospitable feelings, feelings of love for home, love for the motherland and so on. (Feng Bingxin, 2020)

As a national intangible cultural heritage, Changde Sixian is of high creative and research value. Over the years, many scholars at home and abroad have come to Changde for field study. In the 1970s, Professor Zhao Rulan, daughter of the famous lyricist Zhao Yuanren, introduced Changde Sixian to foreign students in her lectures at Harvard University. In the late 1980s, Li Hailun, a British student at the Shanghai Conservatory of Music, made a special trip to Changde to learn Changde Sixian. Changde Sixian in the process of production and development are closely linked with The Times, different times have their own representative works, it comes from the people, serve the people, conform to The Times, reflect the national humanistic spirit. Its rich connotation is worthy of our exploration and innovation inheritance.

At present, there are two problems with the spread of Changde Sixian. One is that not many people are interested in Changde Sixian and there is a lack of teachers to spread them. The other is that there are not many people who study Changde Sixian and the communication is weak. Based on the above problems, we should know more about the propagation process of Changde Sixian to solve these problems.

1.2 Research Objectives

- 1.2.1 To investigate the Change of Changde Sixian in Changde, Hunan, China
- 1.2.2 To analyze the music characteristics of selected of Changde Sixian in Changde, Hunan, China
- 1.2.3 To provide the guidelines for protection and promotion of Changde Sixian in Changde, Hunan, China

1.3 Research Questinos

- 1.3.1 What is the Change of Changde Sixian in Changde, Hunan, China?

1.3.2 What is the music characteristics of selected of Changde Sixian in Changde, Hunan, China?

1.3.3 What is the guidelines for protection and promotion of Changde Sixian in Changde, Hunan, China?

1.4 Importance of Research

1.4.1 We will know the Change of Changde Sixian in Changde, Hunan, China

1.4.2 We will know the music characteristics of selected of Changde Sixian in Changde, Hunan, China

1.4.3 We will know the guidelines for protection an promotion of Changde Sixian in Changde, Hunan, China

1.5 Definition of terms

1.5.1 Changde Sixian: It refer to the old Sixian and Sixian opera, which is the main branch of Hunan Sixian. It is a folk performing art style with singing interspersed. It is one of the top ten local folk art in China and the most representative folk art in Hunan Province.

1.5.2 Change: It refer to the Change that Since its emergence in the middle and late Dongjin Dynasty to the modern society, Changde Sixian has experienced four stages in more than 500 years: germination historical period (1368- 1949AD), prosperity historical period (1949- 1980AD), twists and turns period (1980-2000AD) and innovative development historical period (2000-2020AD). The time range of the study is: 1368- 1949AD, 1949- 1980AD, 1980-2000AD, 2000-2020AD).

1.5.3 Music characteristics: It refer to the vocal characteristics of the mode, melody, singing style, lyrics.

1.5.4 Protection: It refer to the method of protection of Changde Sixian by using different technique and way to make it carry on generation after generation, I present only concept and process by use data from fieldwork and document.

1.5.5 Guideline: It refer to the guideline of the method of protection and promotion of Changde Sixian. It included the guideline of protection, the guideline for the promotion of Changde Sixian, the influence by universities and institutions and non-government funded Changde Sixian. All guidelines are based on fieldwork.

1.6 Conceptual framework

This paper takes Changde Sixian as the research object. Data were obtained through four main research methods: qualitative, interview, observation, and literature. This material can be explained in terms of ethnomusicology, historical musicology and the sociology of music.

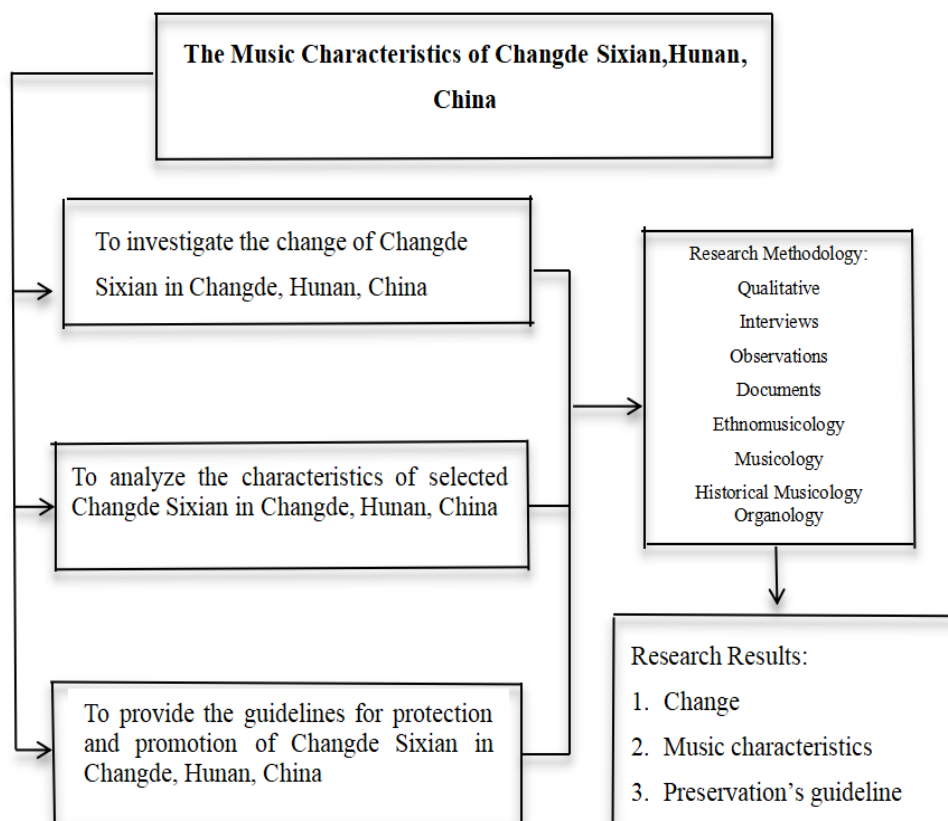


Figure 1. Conceptual framework

Source: Haixia Sun (2023)

CHAPTER II

LITERATURE REVIEW

In this chapter, the researcher consulted the relevant literature of Changde Sixian, obtained the information of Changde Sixian's historical status, musical characteristics and contemporary changes, and found the paper suitable for the research goal by reviewing the relevant materials of the song. In this study, the researchers reviewed the relevant literature to obtain more comprehensive information that could be used in this study. The researchers reviewed the following topics:

- 2.1 The basic situation of Changde City, Hunan Province, China
- 2.2 Folk songs of Hunan province
- 2.3 The theory used in research
- 2.4 Related research

2.1 The basic situation of Changde City, Hunan Province, China

2.1.1 City history

The breeding and formation of Changde Sixian are inextricably related to the historical development of Changde. In the historical development of Changde, there must be some specific influencing factors to form the unique personality characteristics of Changde Sixian. The historical background often influences the formation and development of local art forms imperceptibly. Obviously, for the investigation of Changde Sixian, understanding the development history of Changde is an essential step. Hunan has been a brilliant pearl with abundant materials and outstanding people since ancient times. As the sub-central city of Hunan Province, Changde has a long history and profound cultural heritage. Qu Fuzi's "Nine Chapters River" has a record of "a waste of Nagisa" (today's Changde De Mountain). Changde is one of the earliest cities in Hunan Province. Bai Qi broke Ying, Qin Shu County Governor Zhang Ruo built a city here, called Zhang Ruo City, so far 2270 years. Qin and Han set Linyuan County. In the twenty-sixth year of Jianwu in the Eastern Han Dynasty, Wuling County moved here. Changde city calendar for the county and county, state, government, road, administrative offices, has Linyuan, Jianyuan,

Wuling, Songzhou, Langzhou, Dingzhou, Changde and other names." The so-called "Changde" means "upward virtuous governance, under the duty of safety". So in the local folk has been spreading such a proverb: "Changde mountain has virtue, Changsha sand water without sand." It can be seen that Changde has the imprint of existence almost throughout the history of China. This also proves that the land of Changde has the continuous cultural blood of the Chinese nation. Although it is generally believed that Changde Sixian originated in the Ming Dynasty, the continuous cultural atmosphere of previous dynasties must be deeply rooted in Changde culture, and it began to guide Changde Sixian in the early stage of formation. (Gong Songyang, 2017)

Changde city calendar for the county and county, state, government, road, administrative offices, has Linshen, Jianshen, Wuling, penny state, Longzhou, Dingzhou, Changde and other names. Changde area has a long history of culture, the Paleolithic era has human activities, years ago, the ancestors settled here engaged in primitive agricultural production, nearby many times found Neolithic cultural sites, into the civilization period, the northern immigrants continue to move south, north and south convergence, the formation of Chu culture and medieval culture. Chu Ci is the representative work of Chu culture. "Nine Songs" is Qu Yuan exiled in Shen Xiang between the imitation of folk songs and the creation of the worship of God, this custom of worship of God songs, from the Han Dynasty to the Tang Dynasty, still popular. Until later generations, this custom of offering sacrifices to entertain the gods has always existed, usually called "stall", and the prevalence of this custom in

Changde has had a certain impact on the breeding of Changde Sixian in the future. At the end of Yuan Dynasty and the beginning of Ming Dynasty, the frequent wars, heavy taxes and severe floods and droughts in Hunan caused a large number of people to die and flee. In the early Ming Dynasty there was "pull Jiangxi, fill Hunan". And the immigration measures of "Fujian-Jiangxi filling Hu-guang" and "Hu-guang filling Sichuan" in history. These immigration policies have made music from all over the world a great fusion, promoting their exchange and learning. The music art of different places is combined with the local language, customs and aesthetic habits to form local music. Although there is no direct literature to verify, this migration must have had a certain impact on the generation and development of Changde Sixian.

Such as Jiangxi "Yiyang cavity" and Changde Sixian Gaoqiang "One leader and many" common place. The similarities between Hubei Xiaoqu, Suzhou Tanci, Sichuan Qingyin and Changde Sixian's Ququ style and musical structure and so on. The rich cultural soil of Changde has nurtured a large number of talents, and Wuling ancestors have been recorded in history. Since the Song Dynasty to the Qing Dynasty, Wuling a county Jinshi people, the flourishing of literary style is remarkable. As a historic city, Changde has left footprints of many famous people. Qu Yuan's "Crossing the River",

Tao Yuanming's "Peach Blossom Source Record and Poem", Li Bai's "Bodhisattva Man", Liu Yuxi's "Wuling Fire Observation Poem", Wang Anshi's "Peach Source Travel" and so on all describe Changde. It is also in such a human environment and rich cultural heritage gave birth to Changde Sixian, so that Changde Sixian lyrics full of elegant temperament. (Changde Sixian Music Integrated Editorial Committee, 1999)

In addition, Changde Sixian in the production of an elegant music, is a noble "Zidi"pastime, entertainment, a way of making friends, poor people cannot learn Changde Sixian." This has something in common with "Zidishu", Zidishu is the Qing Dynasty Qianlong period, Beijing Manchu eight banner children on the basis of wooden drum to create a kind of entertainment for their own folk music, this music, elegant and beautiful. However, due to its separation from the lives of ordinary people, it gradually disappeared, but its musical elements were later absorbed and integrated by other types of art. However, Changde Sixian has withstood the test of time and people's aesthetic baptism, and is still active in music today. (Jiang Lin, 2007)

2. 1.2 Geography

Changde City was established in August 1949 and was governed by Changde City. Location Dongting Lake water system Yuanjiang River and Lishui River in the middle and lower reaches, with a total statistical area of 18,189.8 square kilometers, the population of 6.07 million. East diameter 110°37.2'-- 111°47.8', north latitude 28°55.25'-- 29°3.59', the annual average temperature 16.5°C -- 17°C, annual rainfall 1200mm, belongs to the subtropical monsoon climate. Yuanshui flows through Changde from west to east. Yangshan, Pingshan and Deshan stand together and

encircle the city. Liuye Lake, dip Tianhu Lake, Chongtian Lake infiltrate the north of the city, for the tail of Dongting Lake. Because of the reputation of "the first lake in

China city", Liuye Lake is nicknamed "Liucheng". Changde is near the Yuanshui River, the harbor is wide and deep, and the boat goes up to the east of Guizhou and down to Suwan. Ancient post roads connected the east and west, traversing Hunan, Hubei, Sichuan, Guizhou and Guangxi. With the development of economy, national roads ran north and south. Being nourished by the five rivers (Youshui, Chenshui, Gai Shui, Wushui and Qu Shui), it is called "the throat of Wu Shu and the gateway of Guizhou and Yunnan". "Five provinces thoroughfare", convenient transportation, in the hub of the business road, so that Changde since ancient times to communicate with the outside world is very frequent trade. Liu Mengde once wrote a poem here, "Wine flags look at the head of the embankment, and the wall is upstairs under the embankment." The flourishing situation of ancient Changde can be seen. This also provides an excellent condition for the time tune ditty to enter Changde and be transformed and endowed with unique artistic charm. Similarly, the busy economic activities in Changde also attracted a large number of outsiders to come to Changde for economic activities, including a large number of Jianghu artists at that time. The prosperous artistic and cultural exchanges brought by economic activities became the basic conditions for the birth of Changde Sixian. (Gong Songyang, 2017)

Changde is located in the north of Hunan Province, west of Dongting Lake Plain, downstream of Shenjiang River. Km from the provincial capital Changsha. The three risks of Dongting on the left and the strong five rivers on the right have been strategic areas in southwest China since ancient times. Due to Changde's special geographical location, and the land transportation was very underdeveloped at that time, the development of art and commerce depended on the prosperity of waterways. In the Yuan Dynasty, in order to meet the needs of commerce, the Yuan Dynasty paid great attention to the construction of water and land transportation terminals in the city. Because of the unobstructed river, Changde developed into a relatively prosperous city. At that time, many northern opera artists and famous playwrights continued to move south, which made northern opera very popular in Hunan. Because Changde language was a kind of official language at that time, it was commonly used in the four corners of the world. Therefore, the advantages of language and the

absorption and utilization of musical elements of Yuan Dynasty have more development space than other cities. Yuan Dynasty drama plays an indelible role in the production and development of Changde Sixian. In the Ming Dynasty, due to the flourishing of Hunan's tea, cotton, Hunan lotus, timber and other industries, a large number of merchants from Jiangxi, Anhui, Jiangsu, Fujian and other places gathered in the prosperous cities of Hunan, and also brought their music and art to Hunan. Yiyang Tune of Jiangxi was brought to Changde in this form. After Yiyang tune flowed into Hunan, it combined with various languages, folk music and some religious music to form the local Gaoqiang, and the musical form of Changde Sixian Gaoqiang music was deeply influenced by Yiyang Tune. Since Ming and Qing Dynasties, Changde Port has developed into the largest material transfer port in northwest Hunan, and in the Qing Dynasty, due to the development of commodity economy, Changde's water transport has had a considerable scale. At that time, ships traveling to and from the waters of Changde traveled between Yuan, Li, Xiang, Zi and Dongting Lake. Merchants from all over the world gathered in Changde, and musicians and singing girls from Jiangsu and Zhejiang often traveled between Yuan&Li. They brought the minor tunes and operas of different places to Changde, which were absorbed by the people of Changde, and gradually evolved into the unique style of Changde Sixian Qupai, combined with the local dialect. It is also the prosperity of Changde water transportation that promotes the artistic exchange and absorption of various places and art categories. For example, the relationship between "Painting Rong on the Road" in Xiang Opera's "Pipa" and Changde Sixian cavity music "Painting Rong on the Road", the application of Changde Gaoqiang music in Changde Sixian, and the connection between Changde Sixian and Sichuan Qingyin, Tanci and other arts. (Jiang Lin, 2007)

2.1.3 People, livelihoods, occupations, traditions

Changde population

Changde has a total population of 6.23 million and 43 ethnic groups. Among them, Uyghur and Hui have nearly 100,000 people, which is the second largest Uyghur settlement in China except Xinjiang. The famous historians of our country Jian Bozan were the people of Changde Taoyuan. According to historical records, there were three major immigrants in Changde's history, one from Shaanxi, one from

Nanyang, Henan, and one from Jiangxi. The acting president of the Intermediate People's Court of Changde, Comrade Liao Juzhi, is from Jiangxi, worried about Changde to learn Mandarin before working in Changde, and found that many dialects in Changde are the same as those in Jiangxi after coming to Changde. National intangible cultural heritage Changde Han opera Gaoqiang, originated from Yiyang, Jiangxi Province. Shaanxi and Henan were ancient capitals at that time, and many ancestors in Changde came from the foot of the imperial city, so Changde people were born with aristocratic temperament. The immigrant culture of Changde is mainly reflected in two aspects: one is language. Changde has its own characteristics and is nicknamed "German". Changde people know it is Changde people as soon as they open their mouth. Changde dialect is formed by the collision of northern and southern dialects.

Changde people like architectural style

The public buildings in Changde city are mainly ancient buildings, and the architectural styles of the residential areas are diversified and mainly European style. Residents are not exclusive to European style, the front of Changde railway Station is decorated with Athenian colonnades to imitate the square of Europe.

Living customs of Changde people

Changde people are more content with their own life, in Changde there is no tension in the metropolis, the sense of depression, instead of giving people a quiet, peaceful, very suitable for home life. Changde people warm-hearted, generous, happy communication, happy stable life, everywhere can be seen around the table pastime people. Changde is a very livable city, clean, sanitary, not crowded, moderate pace of life.

Changde people like scattered living, single family, very few connected houses. Houses facing south are mainly in the format of two (or three) rooms with a horizontal house and few Windows.

Changde dialect

Changde dialect, commonly known as "Little Beijing dialect", belongs to the southwest Mandarin of the northern dialect branch, in many respects retains the characteristics of northern dialect, popular and easy to understand. And because Changde is located in Hunan Province, the language also shows some characteristics of

Hunan language. According to local elders, the formation of Changde dialect is mostly the result of population migration from north to south. According to records, since the Qin and Han Dynasties, residents from the north continued to move south. The Yongjia Rebellion at the end of the Western Jin Dynasty led to the first major southern migration of the northern population. A large number of people moved southward along the Hanshui River basin and crossed the river to the Dongting Valley, which continued until the Southern and Northern Dynasties. These immigrants were mainly from the southwest of Shanxi Province, but also from Henan Province, northern Anhui Province and Northern Jiangsu Province. The rebellion of An and Shi in the Tang Dynasty made the people of Xiangyang, Hubei, Xiangyang and Nanyang, Henan, and the nobles of Chang'an and Luoyang all cast themselves into Jiangxi, so Jingnan Jingyi was ten times as early as it. The large scale, large number and geographical concentration of the northern residents make it difficult for their language to be assimilated by the local indigenous languages, but to have a huge impact on the local indigenous languages, which is the historical origin of Changde dialect and Uttar Pradesh dialect. In addition, from the Tang Dynasty to the end of the Southern Song Dynasty, Changde has been included in Jingzhou Jiangling Prefecture as the center of the political district, objectively promoted the exchange, integration and assimilation of Changde dialect and Uttar Pradesh dialect. It can be said that Changde dialect has been infiltrated and washed by Up dialect since ancient times, and finally integrated with it. Although a large number of Jiangxi residents moved to Changde since the Ming and Qing Dynasties, they did not have a big impact on the Changde dialect due to the small scale, lack of concentration in the region and time, and were eventually assimilated by the Changde dialect. (Zeng Huan, 2011)

The Changde language is very close to Mandarin and has the title of "little Beijing dialect". In the Hunan dialect system, it also belongs to the branch of southwest Mandarin. The reason for this situation has a great relationship with several waves of immigration in history. Major political struggles such as the Yongjia Rebellion and the Anshi Rebellion prompted refugees from many places to flood into Changde by means of north-south transportation, which made the local language of Changde integrate with other languages, especially northern languages, in the formation process and precipitated into the current language system. It embodies the

language characteristics of both northern Mandarin and Hunan dialect. Such language characteristics naturally influenced Changdesi's singing language system. (2017, Zeng Wenbin)

Changde traditional folk culture

In culturology, "folklore refers to those stylized unwritten rules that are passed down or spread among the masses, a popular pattern of life in the world." The traditional folk culture of Changde is the traditional culture form widely spread in Changde, which is created by the people in Changde based on the local long-term life practice, and constitutes the main part of the intangible cultural heritage of Changde. Changde is a multi-ethnic scattered area, Han, Tujia, Miao, Hui, Uyghur and other ethnic cultures blend and collide, so that Changde has formed a diverse traditional folk culture: such as Sixian, Gaoqiang, plate dragon lantern, Jinghe opera, Lizhou drum and other folk entertainment; Tea rolling, stone carving, Hunan embroidery, woodcarving and other folk arts; Anxiang I song, boatman's number, Lizhou ramming song and other folk ceremonies, and so on. The formation of these folk cultures is the result of the joint action of various factors, the deep participation, conscious formation and high recognition of local people and urban residents. From dissemination to consumption, there are widespread folk demands, and it has become an indispensable part of Changde people's life. Changde traditional folk culture originated in the local area, rooted in the countryside, full of vitality and creativity: its content ADAPTS to the life needs of the majority of Changde people, and the process of its transmission and development is itself a part of the culture. In the process of cultural transmission, Changde people are both recipients, participants and judges, and members of all regional groups actively or passively infiltrate this culture. (Romina, 2021)

2.1.4 Art, music and performance

Changde fishing drum

Changde fishing drum is a kind of traditional folk art with a long history and unique charm. It originated from the Taoist sentiment of the Tang Dynasty, and was shaped by the popular sayings and variations of the Buddhist teachings. After the reform of Guzi Ci and Zhugong Tune in the Song Dynasty, it was introduced into

Changde and merged with the local dialect, folk culture and folk minor tunes. Changde fishing drum in Hunan Province is a folk-art form that integrates speaking, singing and doing. It has a long history. Since the Tang Dynasty, it has penetrated into the artistic life of Changde people with its simple art form. Whether in weddings, funerals or festivals, fishing drum is an indispensable form of entertainment for Changde people. Changde fishing drum, also known as "Daoqing", is named for its main accompaniment instrument, which is a fishing drum drum made of skin on one end of a bamboo drum about two feet long and three inches thick. The name fishing drum contains two meanings. On the one hand, it represents the name of this kind of folk art, which is a comprehensive local folk-art form integrating speaking, singing and performing in one body; On the other hand, the fishing drum is its accompaniment and props. The musical instrument of the fishing drum is composed of four items: the fishing drum drum, the cloud tooth plate, the gold cymbals and a bamboo skewer. (Wang Yuzhuo, 2020)

Changde Gaoqiang

Changde Gaoqiang is a vocal system of Wuling Opera (formerly known as Changde Han Opera). It originated in the Yongle period of the Ming Dynasty and flourished from the Ming Dynasty to the middle of the Qing Dynasty, and gradually declined from the late Qing Dynasty to the Republic of China. After the founding of the People's Republic of China, it became a sensation in Beijing. After several ups and downs, the reform and opening up has made great progress. In 2006, it became the first batch of national intangible cultural heritage.

Changde Gaoqiang pays attention to the singing method, and its pronunciation has its unique features, such as true voice (that is, original voice), false voice (that is, small voice), side voice (the characteristics of Changde Gaoqiang, which is slightly thicker than false voice) and this band edge (that is, the combination of real and false voice). Sheng line generally use the voice, but also use the "belt edge" singing, pay attention to the pronunciation, vigorous and powerful; Denier line with false voice, such as the characters need to use the appropriate voice, singing such as flowing clouds, elegant and delicate; Clean line with the original voice, its performance is loud, generous and magnificent; Ugly with real voice, with a low octave line, sometimes with big jump to set off, highlighting the funny and harmonious, funny;

Lao Dan and other with his voice, clean and simple tone, rigid and soft. (Mo Yiming, Changde Gaoqiang is one of the four major Gaoqiang in Hunan. It adopts Changde dialect. Changde Gaoqiang is a Qupai style, the old singing system of "thirty-six cavity (basic cavity)", seventy-two diao ban (Qupai) and "nine plate, thirteen cavity, nine cavities, eighteen cavity" is based on the national mode of Gong, Shang, jiao, Zheng and Yu. The tonality changes of various modes are rich and colorful, and the single up and down pattern and multi-pattern singing are the most common. The main structure is scattered plate, number plate and fire, adagio and fire, adagio and fire, adagio and fire, and up, down or down sentence repeated multi-sentence pattern, etc. Its plate has adagio 4/4, middle plate 2/4, allegro 1/4, scattered plate form alternate use, the rhythm is fast and slow, flexible and diverse. Its accompaniment of "gongs and drums, singing and harmony" is a major feature of Changde Gaoqiang, which can be divided into two categories: instrumental accompaniment and vocal accompaniment. Instrumental music is divided into suona, flute and gong and drum, there are one word, two word, three word, half sentence, full sentence and other forms; In addition to the end of the sentence, the end of the paragraph, the whole paragraph and other different parts of the chorus, there are no words, words and other forms. Changde Gaoqiang is also closely related to the local folk art. The singing style not only absorbs the boatman's horn and the Changde SiXian of Yuanshui River Basin, but also integrates the local Nuo wish tune, sorcerer tune and fishing drum to enrich the singing form. (Cai Fang,2007)

On the basis of the local primitive sacrificial music, Changde Han Opera Gaoqiang gradually formed by absorbing the elements of the early opera art, such as Yuan opera, Yiyang Opera, Kunshan opera and Qingyang Opera in Ming Dynasty. According to Wei Liangfu's "South Ci Quote Zheng" records, during the Yongle period of the Ming Dynasty, both Yun and GUI provinces performed Yiyang opera (Changde Regional Records · Cultural Records, page 109). Changde is Yungui portal, Yiyang cavity introduced, should be no later than this. According to the memories of the old artists in Changde, in the 1920s of the last century, he had seen a peace cylinder in the "Laolang Temple" in Changde City with his own eyes, which was engraved with the words "Ming Yongle two Nian Hua Sheng class". It can be seen that

Changde Gaoqiang and Changde Opera Troupe had been formed at that time and had a certain scale. (Sang Jun,2018)

Jinghe Opera

When Jinghe Opera was popular in Jinghe area, there is no exact record in historical documents. However, in the second year of Yongle in the Ming Dynasty (1404), Jinghe Opera had been performed in Shasha City, Hubei Province, and was called "Chu tune". In the forty-third year of Wanli (1615), Yuan Xiaoxiu saw the performance of "The Hairpin" in Chu tune. Some scholars believe that Jinghe Opera began in the Yongle period of the early Ming Dynasty, because the Qin opera troupe came to Lizhou with Li Zicheng's army in the late Ming Dynasty and the early Qing Dynasty, and the artists scattered everywhere. By the early Qing Dynasty, the "north-south combination" of Chu tune and Qin Opera was basically completed, forming the "north-south road" of Jinghe Opera and the "Jinghe Opera" basically took shape. According to the local records, Li Zicheng indeed captured Lizhou in March 1643, and Zhang Xianzhong then moved into Lizhou. The following year, Gao Guiying, Li Zicheng's wife, led 30 million people to Lizhou, and the children of Qin Long in the army brought Qin opera, which became the beginning of Jinghe Opera's North Road of Tanqiang. In Jinghe Opera, the south road and the specific tone of the ballistics form late. It is generally believed that its southern road is greatly influenced by Hui tune. In the early Qing Dynasty, Hui tune was performed in the Lishui River basin. Jinghe Opera artists absorbed the essence of Hui tune and formed the distinctive Tanqiang South Road voice tune. At the end of Ming Dynasty and the beginning of Qing Dynasty, the Qing government banned the private production of opera troupe, which caused a large number of Jinghe opera artists to fall into the folk. According to the literature, in the forty-second year of Kangxi (1703), Jinghe Opera in the Lishui area became popular. (Xiong Xiaohui, 2016)

Jinghe Opera, local drama. In the late Ming and early Qing dynasties, it was formed in Lizhou and Jinshi of Hunan Province and Jingzhou and Shashi of Hubei Province. Early commonly known as "Shanghe opera", "Tai opera" or "Han group"; After 1950, it was once called "Hunan Opera". In 1956, due to its popular area in the Jinghe section of the Yangtze River, it was named "Jinghe Opera".

Jinghe Opera is mainly based on shell-chamber, compatible with Kun and advanced chamber. The chamber is divided into three types: south road, North road and specific tone. The stage language is composed of the local languages of Lixian and Jinshi combined with the phonics standard of "Zhongzhou rhyme".

The characteristic of the instrument is that the tone of the local gong changes more and has a unique flavor. The band literary field called "nine Sixian", namely huqin, yueqin, sanxian; The martial arts field uses percussion instruments such as cloud gong, horse gong and "Hinge Zi", which is unique. The characters are divided into six lines, such as Angle, small son, Sinian Angle, old Dan, colorful face and clown. Xers use sand throat, sinian horn with false voice, clowns, old Dan with their own voice. Performing heavy work, but also pay attention to the internal and external eight kung fu. "Inner eight blocks" is the expression of auspicious, evil, misfortune, blessing, joy, anger, sorrow, joy eight aspects of the inner feelings; "Outside eight block" is to practice cloud hand, standing, kicking, waist, piece horse, lunge, crotch, and eight shapes. (Sun Wenhui, 2005)

2.2 Folk songs of Hunan province

2.2.1 Types of folk songs

Sangzhi folk song

Sangzhi is located in the northwest of Hunan Province, Tujia, Bai, Miao ethnic settlements. These ethnic groups only have language, no writing, the culture created, mostly passed down orally from generation to generation, Sangzhi folk song is the combination of oral literature and music created by them. For thousands of years, Sangzhi folk songs have poured out the thoughts, feelings and ideals of people of all ethnic groups from different aspects and angles, condensed the hard work and sweat of people of all ethnic groups, and demonstrated the wisdom and strength of people of all ethnic groups. She will be true, good and beautiful organic integration and unity, its melody is rich and varied, beautiful melody, simple and sincere emotions. The formation of Sangzhi folk song's structural form and spiral characteristics is gradually formed in the historical development of the creation of national folk music. Influenced by the living environment, living conditions, national habits, language characteristics and aesthetic preferences, Sangzhi folk songs also have specific

national and local characteristics. Because of the rich and colorful social content of people, the spiral structure of Sangzhi folk song is extremely rich and diverse, and this structure form and spiral formation is produced in order to express different content.

With the continuous change and development of the society, Sangzhi folk songs show their infinite charm in different periods. Sangzhi folk song was listed in the first batch of national intangible cultural heritage protection list in 2006. In 2008, the Chinese Federation of Literature and Art and the Chinese Folk Literature and Art Association awarded Sangzhi County the title of "Hometown of Chinese Folk songs". (Shu Da, 2010)

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Lishui boatman's chant

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The Lishui boatman's number is closely related to the life of the Lishui working people, and its melody and rhythm are the musical components of the number. Local folk tunes are the main elements in the composition of Lishui boatman's Haozi, which mainly absorbs the pentatonic scales "Gong, Shang, horn, Zheng and Yu" in local folk tunes and changes in them. Most of them are relatively simple, popular and easy to remember, with little fluctuation, but the mood of the melody is very high and vast. Phrases are generally short, mostly two bars, no more than four bars. The progression of the melody is also dominated by small jumps within four degrees, and the melody of the big jump line is rarely formed, only when the lead singer shouts the octave jump. Due to the need of labor, it is all multi-voice

music, and the singing form is a chorus. Local folk tunes are the main elements in the composition of Lishui boatman's Haozi, which mainly absorbs the pentatonic scales "Gong, Shang, horn, Zheng and Yu" in local folk tunes and changes in them. Most of them are relatively simple, popular and easy to remember, with little fluctuation, but the mood of the melody is very high and vast. Phrases are generally short, mostly two bars, no more than four bars. The progression of the melody is also dominated by small jumps within four degrees, and the melody of the big jump line is rarely formed, only when the lead singer shouts the octave jump. Due to the need of labor, it is all multi-voice music, and the singing form is a chorus. (Wu Fan, 2018)

Miao folk songs of Xiangxi

Local folk tunes are the main elements in the composition of Lishui boatman's Haozi, which mainly absorbs the pentatonic scales "Gong, Shang, horn, Zheng and Yu" in local folk tunes and changes in them. Most of them are relatively simple, popular and easy to remember, with little fluctuation, but the mood of the melody is very high and vast. Phrases are generally short, mostly two bars, no more than four bars. The progression of the melody is also dominated by small jumps within four degrees, and the melody of the big jump line is rarely formed, only when the lead singer shouts the octave jump. Due to the need of labor, it is all multi-voice music, and the singing form is a chorus. Two-sentence style is the basic form of Miao song music structure. Two parallel or corresponding phrases form a riff, and a song has at least two riffs. The use of a large number of lining cavity in Miao songs is an inseparable part of the musical structure of Miao songs, which not only plays the role of connection and expansion, but also makes Miao songs more prominent national style. The use of a large number of lining cavity in Miao songs is an inseparable part of the musical structure of Miao songs, which not only plays the role of connection and expansion, but also makes Miao songs more prominent national style. (Huang Yisheng, 1985)

Xiangxi Miao Song is the sincerest heart of the Miao people for thousands of years. Miao folk songs are mostly improvised by singers. The lyrics of Miao songs are straightforward, unaffected and colloquial, which not only exudes the rich taste of life

but also shows the pure and simple beauty. The lyrics include singing about the magic of nature, expressing emotions, loving labor, praising family affection, and longing for a better life. There is pain, there is happiness; There are complaints and worries, but also comfort; There's love and there's anger. These folk songs are the most vibrant music, reflecting the twists and turns of the Miao people's life course, simple aesthetic taste and pure emotions. The lyrics of Xiangxi Miao songs are very particular about rhyme and rhythm, which is rare in other ethnic folk songs. Miao song is generally seven-character sentences, four-sentence body is a typical word body, rhyming double rhyme. Odd rhymes odd rhymes even rhyme even rhymes. These lyrics are similar to ancient Chinese physical rhythm poetry, but they have a unique national style. The singing forms of Miao folk songs in Xiangxi are varied and beautiful. The dissemination and communication of Miao songs are not limited to daily life. In the Miao people, there are large-scale traditional folk activities or sacrificial activities such as "tuning the Year", "March 3", "April 8", "June 6", "catching autumn", "eating cows to worship ancestors" or red and white wedding events. Every time to these large-scale festivals, the Miao people often come in groups of three or five, dressed up to catch the "Miao field" song. According to the number of singers and collocation, it can be divided into solo singing, male and female singing together, male and female singing, duet, duet and other singing forms. According to the different venues, there are indoor auditorium singing, outdoor singing, catch the "side by side field" love song duet, married woman singing and so on. Folk activities usually have song, disc song, fight song and fan song and other activities, all night long, a few days and nights, the atmosphere is warm, the whole Miao village immersed in the sea of songs. The rich variety of Xiangxi Miao folk song performance forms also lies in its creative integration with other Miao art forms, such as eight people autumn, Miao drum, dancing incense, solilong, lion dance, Zhiniu, the formal beauty of these Miao songs is more strong national color. Usually, Miao singers sing without accompaniment, but sometimes they also accompany them by simple means such as wood leaves, dried water, and horn piano. The formal beauty of these performances has become the characteristic and style of the artistic beauty of Xiangxi Miao singing music, and also provides a steady flow of creative inspiration for our national vocal music. (Ouyang Yingzi, 2012)

Mashan gongs and drums

"Mashan Gong and Drum" is a kind of folk wind and percussion music, which is similar to religious music and folk songs, and is named for its origin in Mashan, Ningxiang County. According to the form of its performance, the name of the music, the connotation of the repertoire, the traditional production of the instrument, etc., according to the records of relevant materials, "Mashan Luogu" was initially formed in the late Ming and early Qing dynasties, and after several periods of dissemination and evolution, it was widely spread in neighboring counties and cities, and has become one of the important forms of local traditional music activities in rural areas of Hunan Province. It is an indispensable band in major folk activities such as local festivals, red and white weddings. "Mashan Gong and Drum" has the local characteristics of Ningxiang, melodious melody, fresh style, beautiful and generous, it and many traditional folk arts are mainly oral, but so far there is a relatively complete record of the text and art form of research materials, extremely scarce. It was not until the 1940s that Mr. Yang Wentai of Mashan organized the Gongqu score and printed it into a book, which made the "Mashan Gong and drum" that had been spread among the people for hundreds of years be passed down more systematically. According to the cultural department of the project, there are 104 songs of the Mashan Gong and drum, but most of them have been lost, and only 32 songs remain. (Tang Hui, 2014)

Mashan gongs and drums are ceremonial music for local folk weddings, funerals, festivals and other important activities. They have been handed down for hundreds of years and accumulated rich repertoire and expression techniques. They have gradually become an indispensable cultural symbol and spiritual sustance in people's lives, and are a typical representative of southern folk advocacy music. "Mashan Luogu" belongs to the single style of the various types of structure, the melody is rich, according to the legend has hundreds of musical scores, most of which have been lost in the oral development of history, and only 32 formal musical scores are now handed down. Some are signed by the scenery, such as: "Lotus water", "Jasmine Flower", "Dew Soo", "White Peony", "Thrush Drill mountain", "Snow Floating", "Melon seed Red" and so on; There are scenes named after folk labor life, such as: "Pulling bamboo shoots", "Embroidering Kirin", "Flying kites", "Catching butterflies", "Chess" and so on. These songs are rich in life and local characteristics,

showing the working people's description and praise of nature, and also expressing the working people's love for life and yearning for a better life. Most of the music has a smooth rhythm, fresh style, beautiful and generous, vivid rhythm and rich mood, which makes you feel relaxed and happy. It has important inheritance and research value. (Changde Sixian Music Integrated Editorial Committee, 1999)

The new folk song

Xinhua Folk song is the general name of folk songs in Xinhua County, Loudi City, Hunan Province. It has a long history and profound cultural heritage. It is an artistic treasure in Chinese folk music culture and a precious treasure in the world hall of music art. In 2006, Xinhua Folk Song was selected into the intangible cultural heritage list of Hunan Province; In 2008, Xinhua Folk Song was selected into the national intangible Cultural Heritage list. Xinhua folk Song has become a pearl among the many intangible cultural heritages in Xinhua County. It originated from the pre-Qin period, passed from generation to generation by artists, enduring, with a broad mass base and tenacious artistic vitality. Xinhua folk songs pay attention to the rhythm of lyrics, pay attention to the use of rhetorical devices such as xing, parallelism and exaggeration, and have high literary research value. The melody is soft and beautiful, and the decorative notes such as appoggiatura and glissando are often used to modify, which enhances the performance and emotion of the melody; The content is very rich, covering labor songs, custom songs, love songs, children's songs and other types, covering historical stories, myths and legends, heroes, production and life and other themes, reflecting the life taste, thoughts and emotions, values and aesthetic pursuit of the new people in the past dynasties, reflecting all aspects of the life of the new people. It can be said that Xinhua folk song is a cultural system with extensive sociological significance, rather than a pure and independent art form. (Wang Bin, 2019)

Xinhua folk song has unique artistic style and typical characteristics of individual music form. First of all, there are four sentence heads, six sentence heads, eight sentence heads and long paragraphs in sentence structure, and there are also five word patterns, seven word patterns and long and short alternate patterns; It is both regular and free, and it adds rustic tones; The modes and scales are mainly quaternary and pentatonic characteristic modes and feather modes, and the scales are mostly la- do-

mi-sol-la (lack of commercial tone) or sol-la-do-re-mi-sol(#sol); The beats are mainly in the four two, four three change time; The characteristics of the singing are rough, loud, long, free rhythm, bold, sharp, naughty, with wild beauty of the Gaoqiang folk song, with a higher tone, strong jumping, often a person to start the crowd and mostly male singing; The flat folk song has a low, simple tone and a free rhythm. There are two kinds of long and short drawl. There are two forms of antithetical singing and solo singing. (Zhu Zhenwei, 2012)

2.3 The Related Methodology

In this study, the following three theories will be used as guidance, including: Ethnomusicology, Musicology and Sociology.

2.3.1 Ethnomusicology

Hood Mantell (1969) proposed that Ethnomusicology is a method to study all music, which not only studies the music itself, but also studies the cultural context around the music.

Merriam Parkhurst Alan (2010) proposed that Man's ultimate interest is in himself, and music is part of his activity, and part of his study of himself. Just as important, music is human behavior, and ethnomusicologists share a responsibility with the social sciences and humanities to find out why (Merriam Alan P. & Qian Mu, 2010).

Narongruch Woramitmaitree (2017) goes on to say that music anthropology is a very important field of study, just like sociology and human informatics, and that music is a great way to learn about the culture of other groups, as can be seen in the music and art of the Orient. The oral tradition method in the research of problems is music creation, the change, and development of music, music, and music styles. Related to the role of music in society is the structure of music, the way music exists, music and dance, including local music art, and Western Folk Songs.

This paper takes Changde Sixian in China as the research object, conducts an in-depth investigation of Changde 's natural living environment, social environment, and cultural environment settlement, and explores the historical development, musical characteristics, and protection of Changde Sixian from the perspective of ethnomusicology.

2.3.2 Musicology

Narongruch Woramitmaitree (2017) proposed that Musicology is the study of music, covering music from all aspects, cultures and historical periods. It originated from the study of Western Art Music, and there are many different academic research methods, research involved in a wide range of scientific fields, including physics, anthropology, psychology, sociology, folklore, and today, also including professional knowledge in performance and composition.

Yaohua Wang and Jianzhong Qiao (2005) proposed that Musicology is the general term for the academic study of music and related matters. Music disciplines include music performing arts, composition and composition techniques theory, musicology three categories. Not only that, in musicology, the subject branch should include music creation, music performing arts.

Renhao Yu (1997) put forward that the research object of musicology is all things related to music, including all musical products and musical behavior in human history and today. Specifically, the first should include all the music created in all human ages, from primitive times to the present day. The second should also include all national, racial and individual activities related to music in history and present, namely the aforementioned musical behavior, such as the physiological behavior of music, aesthetic behavior, creation behavior, performance behavior, acceptance behavior and learning behavior.

Musicology as an academic method is applied on the basis of good performance and is carried out in accordance with the most reasonable rules. In its broadest sense, this view reflects the idea that musicology is a "science," a term with a flexible meaning. Theorists of all ages have presented different points of view from different perspectives. In this study, the researcher adopted the research method proposed by John D. White (1931-present). In this theory, the "micro-meso-macro" music research method was proposed (John D. White, 1993). The researcher will analyze and interpret music based on its structure, melody, texture, text, and scales.

2.3.3 Chinese Traditional Music Theory

The research method of Chinese traditional music theory is to analyze the music structure, interpretation and analysis of the remaining music scores of Changde Sixian.

Chinese traditional music includes three major music systems: Chinese music system, European music system and Persian Arab music system (Wang Yaohua, 2010).

We should make great efforts to decide, instead of discussing the issues of different societies and nationalities with rich contents from a macro perspective. Of course, it should be emphasized here that although contemporary ethnomusicology takes cultural anthropology as its main theory, we can still realize the subtle differences between them in practice. For example, ethnomusicology, on the one hand, should strengthen the exploration of "deep description" in interpretation. However, because ethnomusicology needs more music materials as its comparative research content, it is still indispensable to investigate the "point description" in a larger area. Therefore, the research basis of "deep description" as a "case" needs the support of "point description" music material, but in any case, the research method is still mainly based on field work. (Khomkrich Karin, 2021)

We should continue to analyze the ontology analysis theory of music, analyze the deep structure, and traditional Chinese music theory based on Chinese national music. Combining Western and Chinese musical theater researchers, we plan to conduct an in-depth analysis of the representative Changde Sixian songs to ensure a clear analysis of the ontological structure of music on Changde Sixian.

2.4 Related research

The researchers collated relevant books, journals, papers and domestic and international literature, and found that the time range of currently available literature is 1962 to 2022. Generally speaking, the previous studies mainly focus on the following three aspects: the dissemination, development and protection of Changde Sixian, the artistic value of Changde Sixian and the language art characteristics of Changde Sixian.

Different from the previous studies, this paper studies the musical characteristics of Changde Sixian, compares the traditional status of Changde Sixian with the contemporary function, and finds out the change of its characteristics.

In terms of monographs, there are five monographs on the theme of "Changde Sixian" that can be seen on the market at present: Huang Hui's The First Batch of

National non-material Cultural Heritage: The author first reviews the origin, music classification and characteristics, lyrics structure and writing of Changde Sixian, then introduces the brand Sixian, the tunes of Banzi Sixian, the Qu cards of cut stage music and excellent traditional songs, and finally summarizes the author's research results on Changde Sixian.

Zhou Yongjin, Shui Yunxian edited "Zhi Lan Ya Yun", Changde Sixian Music Integration Committee edited "Changde Sixian music Integration" This book mainly introduces the basic singing, cut music and performance groups and characters of Changde brand Sixian and board Sixian.

Lei Zhenghe and Ouyang Yihuai wrote the book "Research on Changde Sixian Music", which is divided into two parts: overview of music and selected examples of music. The author mainly expounds the mass nature of Changde Sixian music, composition of voice and type of plate, Changde Sixian and square culture.

Wu Chunfu's book "Intangible Cultural Heritage Protection and Research on Changde Sixian" gives a comprehensive introduction to Changde Sixian from the perspectives of ethnomusicology and intangible cultural heritage protection, integrating and combining the previous research results on Changde Sixian. But there are certain descriptions of the book that need to be considered. On page 95 of the book, in the introduction of Chen Xiaohui, the national inheritor of Changde Sixian, it is written: "Chen Xiaohui studied with Huang Xianbin (Huang Hui, Jilin, born in 1932, a vagabond, singing Sixian and playing divination in teahouse)..." . Mr. Hu Nan, an old Sixian artist, pointed out that Mr. Huang Hui's original name should be Huang Xianbin, and Mr. Huang Hui transferred to the army in 1954 and stayed in Changde, Hunan for cultural work. He has been committed to the collection and sorting of Changde sixina for a long time, and has made great contributions to Changde Sixian. The first four parts mainly focus on the introduction and research level of the music ontology of "Changde Sixian" and the musical score record of Changde Sixian, which also introduces the characteristics of the historical origin and flow of Changde Sixian. Obviously, the "musicality" of Changde Sixian was concerned by scholars in the early stage of research. With the deepening of the research, the focus of the research has also changed from the "musicality" to the "culture" of Changde Sixian as an intangible cultural heritage. As a cultural subject, Changde Sixian has also been re-recognized by

scholars. The change from "musical" to "cultural" is also a big trend, and it is also making up for the gap in academic research that takes Changde Sixian as the object of investigation in the cultural environment.

Before 2000, there were only a handful of recorded articles about Changde Sixian, 2005 was a turning point, and after 2005, there were more and more articles about Changde Sixian, the subject matter was more abundant, and the research tended to be diversified. According to the collation of relevant literature, it can be seen that most of the researchers on the Changde Sixian are from universities, and the research content is also from simple to diversified. The research perspective is novel and advancing with The Times. Since 2010, there have been literatures related to the dissemination and development of Changde Sixian in the research topics, and the trend has been increasing year by year. It can be seen that more and more people and relevant departments have begun to pay attention to and protect Changde Sixian.

2.4.1 The status of the traditional of Changde Sixian

The historical origins of Changde Sixian

Changde Sixian is the product of social development, which is created and multiplied by folk artists in the long-term art practice. It comes from the time tune ditty of Ming Dynasty. Since the Ming Dynasty, there was a popular folk song in the north and south of China, called "Xiao Ling" or "Xiao Qu". In the Qing Dynasty, it was renamed "North and South folk music".

Changde is located on the shore of Dongting, the Yuan water runs straight through, and the water transportation is convenient. Therefore, in the Ming and Qing Dynasties, merchants gathered in Changde, the economy has been rapid development, economic development also brought about the improvement of living standards and entertainment levels. Changde's good economic situation has gathered more merchants to carry out economic trade here, especially from the lower reaches of the Yangtze River businessmen, they along the river, one after another through the channel of the Yangtze River sailed into the ship port of Changde. At the sametime, it also attracted a large number of singers to Changde, and wealthy businessmen also brought the geisha from the lower reaches of the Yangtze River. Their songs are easy to understand, the melody is clear and graceful, and they spread quickly in Changde area. After a long time of development, the seasonal ditties brought by them have gradually

evolved into the unique style of Changde Sixian Qupai, which is integrated with Changde dialect. By comparing with many Qupai in the middle and lower reaches of the Yangtze River, it can be found that many traditional Qupai of Changde Sixian have some similarities. (Gong Songyang, 2017)

Changde Sixian is mainly popular in the Yuan River and Lishui area of Changde, Hunan Province. It is a folk art developed continuously after combining folk songs and time-key ditties from Jiangsu and Zhejiang areas into Changde during the late Ming and early Qing dynasties.

Sixian, a kind of art, originated in the late Ming Dynasty, and the vocal system used in it originated from Yanzhao Xiaoling, which had appeared in the Yuan and Ming Dynasties. Sixian art had suffered from the development of the obstruction in the Jiaqing period, and once presented a depressed scene under the restriction of the performance ban. After the Opium War, the excitement of the war brought new opportunities for the development of Sixian art, and Sixian gradually grew, and then developed five schools in different directions of "Southeast and Northwest". (Zeng Wenbin, 2017)

The development and transmission of Changde Sixian

At the end of the Qing Dynasty and the beginning of the Republic of China, Changde Sixian developed well. At that time, the range of Sixian singing activities gradually expanded, and the singing styles gradually enriched. The two main Sixian singing styles, "Lao Lu" and "Chuanlu", were formed in this period. This has been described in detail in the first section of chapter 1 of this paper. At this time, the prosperity of Changde Sixian was mainly reflected in the establishment of performance groups - from "Yizhi Society" to "Yizhi Sizhu Friends Society". The establishment of New China, the recovery and development of economy, the national emphasis on cultural undertakings, and the joint efforts of new and old literary and art work made the overall development trend of Changde Sixian in this period rapidly rising. After the trough of the century, Changde Sixian finally produced one after another in the era, full of hope. During this period, the Changde Municipal Party Committee and the municipal government took the revitalization of Changde Sixian as the primary measure of spiritual civilization construction. Literary and artistic workers also carried out a full

range of exploration and innovation of Changde Sixian with great spirit, resulting in a large number of excellent Sixian works. (Zhu Min, 2010)

Changde Sixian music library is huge, has registered more than 100 songs, traditional works with brand Sixian performance of about 50, board Sixian performance of more than 30, board Sixian performance of more than 10. Now there are already collected and organized complete creative works by the end of this year as many as 100.

Before the founding of New China, performers were often invited by aristocratic dignitaries to perform for special festive occasions. In this context, the performance of the repertoire for the depiction of festive harvest, talent and beauty works. A large number of various forms of performance competitions, condolence performances, cultural dissemination and other ways have gradually increased, and there are also many excellent songs representing the national culture and civilization to the world, to carry out communication with the world art. Therefore, it has attracted the attention of the world, and foreign lovers and professionals have come to China to appreciate this kind of art. In constant communication and development has also obtained a variety of praise, the ingredients are the treasure of our national culture. (Zou Jianuo, 2018)

2.4.2 An Analysis of Folk Songs of the Changde Sixian

The melody of Changde Sixian is graceful, beautiful and rich in repertoire. There are hundreds of seasonal ditties spread from Jiangsu and Zhejiang. With the inheritance and development of Changde Sixian and the exchange and reference with foreign art, the old road and Sichuan road with various plate cavities and their first-class, second-rate and third-rate came into being. Among all kinds of Quyi in China, there are not many Quyi with rich Qupai and mature plate cavity. Because the land that gave birth to Changde Sixian has a strong cultural and artistic foundation and profound cultural heritage, coupled with its own strong integration, it has created its unique artistic charm. Qupai style music not only absorbs and draws on excellent seasonal ditties from all over the world, such as "Huai Diao", "Wugeng Diao" popular in Beijing, "Playing Children" in Shanxi, "Manjiang Hong", "Yang Liuqing", "Clipping Flowers" in Jiangsu, "Overlapping Bridges", "Silver Button Sixian" in Jiangxi, "Parasitic Diao", "Qingjiangyin" in Hubei, "Yue Diao" and "Parasitic Diao" in Sichuan,

etc. And deeply influenced by Song Ci, North and South songs, Guzi Ci, Zhugong tune. In addition, it also has a relationship with local opera music. It draws on the musical elements of Dihua drum minor, Kunqu Opera, Sichuan Gaoqiang, Jiangxi Geyang Qiang, local opera and other artistic elements to produce two kinds of singing styles with unique characteristics, so it can not only reflect the uniqueness of Changde Sixian, but also reflect its compatibility and inclusiveness. (Jiang Lin, 2007)

Changde Sixian inherits the artistic elements of Tang Dynasty opera and Quyi such as variations, poems, palace tunes, Zju opera, Kunqu opera, etc. It learns from other brothers' techniques of saying, singing, dancing, performing, etc., and gradually forms its own musical characteristics in the long-term development and evolution. Changde Sixian music and instrumental music are classified into two categories. According to the different musical structure, the sound music can be divided into three categories: "brand Sixian", "board Sixian" and "mixed body Sixian". The two kinds of Sixian are not only different in source, but also different in musical expression and technique. "Hybrid Sixian" is developed on the basis of "brand Sixian" and "board Sixian", which is a new form of Sixian development in the 1930s. Instrumental music is the music that sets off the atmosphere and is used for prelude, interlude and finale. (Liu Sha, 2018)

2.4.3 The change in the contemporary status of Changde Sixian

In recent years, with the encouragement and support of the government and Sixian workers, the promotion and popularization of Changde Sixian has been developed from birth to sound and colorful development. A professional Sixian team has been established since then. While sorting and protecting the Sixian, it also carries out publicity and promotion work in performances at all levels. The Mass Art Museum also regularly holds short-term training courses for Changde Sixian, mainly for rural professional troupes to train Sixian singers; There is also a Changde Sixian amateur study class jointly organized by the city University for the elderly and the city Group Art Museum to cultivate Changde Sixian lovers for the society. (Zhu Min, 2010) To carryout the popularization of Changde Sixian in colleges and universities: Hunan University of Arts and Science Art High School, Dingcheng Vocational Secondary School, Changde Normal School, Taoyuan Normal School and Jinshi Normal School and other schools have set up professional Sixian training courses,

which transport a large number of Changde Sixian art talents for social literature and art groups every year; Also in Hunan University of Arts and Science set up Changde Sixian credit system elective course to train university Sixian talents; There are also joint writing by the Municipal Bureau of Culture and the Municipal Bureau of Education, and the Changde Sixian training Class jointly organized by the Municipal Group Art Museum and some art colleges has also trained many heirs for the literary team. (Zhu Min, 2010)

In recent years, the development of science and technology and its extensive application in the field of art have changed the mode and function of art communication, especially the breakthrough development of video technology, which has a great impact on the mode, scale, speed and acceptance of art communication. The renewal of communication technology has impacted traditional art, but at the same time, it also provides development opportunities for it to innovate the communication mode of traditional art and combine it with new media, which is an important way to realize the current communication and development of traditional art, including Changde Sixian. First, the integration of resources, systematic dissemination. Compared with traditional media such as radio, television, newspapers and magazines, new media has obvious advantages in communication, almost no threshold, fast communication speed, convenient retrieval and timely interaction. Second, adaptation works, adaptive dissemination. New media communication is characterized by short content, direct expression and strong interest. Only by keeping up with the pace of The Times and constantly innovating, can Changde Sixian create works suitable for new media communication. Third, establish the image, personalized communication. Media communication has experienced the process of mass communication-mass communication-personalized communication. Personalized communication is the development trend and realistic requirements of the new media era, and it is also the ultimate embodiment of the specialization of communication content. (Tian Zhengtie, 2019)

2.4.4 Changde Sixian instrument

Accompaniment instruments are essential for Sixian performances. The instruments used in the traditional Changde Sixian performance reflect the new characteristics of its music: both the pipa and the harp commonly used in North China;

There are also popular southern Gaohu and Sanxian; There are both traditional Chinese folk instruments and dulcimer introduced into China from Persia. There are Jinghu, which was integrated into the Sixian performance system in the late 18th century, and local small drum and Yunpan (clang), which have been used since the embryonic stage of Sixian.

According to the interview with the inheritors and the live watch of the Sixian performance, there are mainly the following Musical Instruments still used in the performance of Changde Sixian. These instruments have been retained in the long process of Sixian's change, and occasionally new performing instruments that were tried to be added after the founding of the People's Republic have been smoothly integrated into the Sixian performance system and become an indispensable part:

2.4.4.1 Pipa

Pipa is a traditional Chinese plucked instrument, known as "the first plucked instrument", "the king of folk music" and other reputation, in Changde Sixian singing an indispensable instrument, can be used solo, ensemble and accompaniment.

For example, in the traditional drama "Zhaojun chu sai", the actress holds the pipa, playing and singing by herself; But in shows such as "Baoyu ku ling", the actors only rap, while the pipa is accompanied by other instruments. (as shown below)

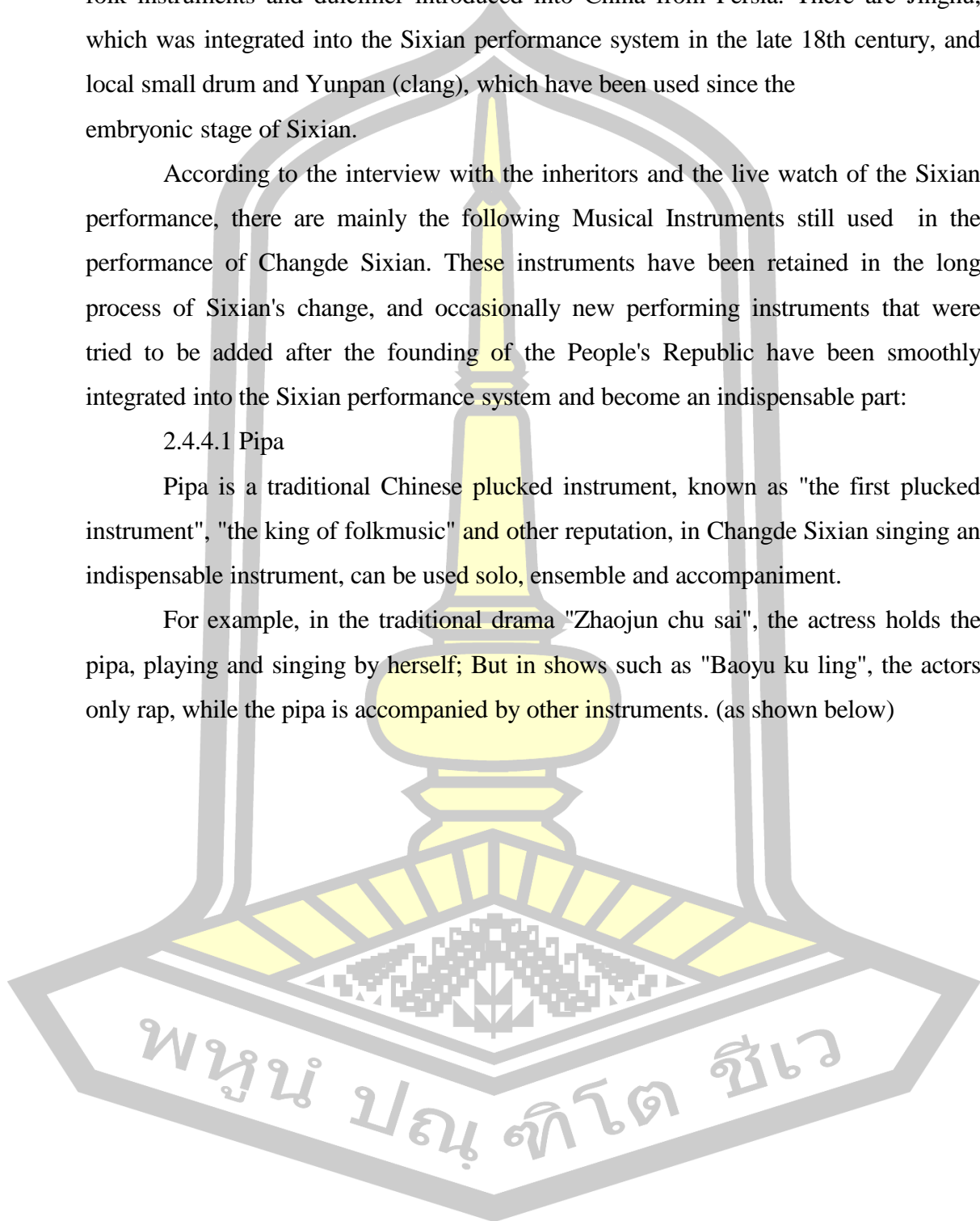




Figure 2. Pipa

Source: Haixia Sun (2023)

2.4.4.2 Huqin

Huqin, which includes erhu, jinghu and gaohu, is a traditional Sixian instrument of the Chinese nation. The Huqin used in the Changde Sixian performance is generally specially made, and occasionally erhu or jinghu are used according to the timbre needs. The cylinder of this special huqin is between erhu and jinghu, and the sound quality is soft and crisp. (as shown below)

พหุมน์ ปณฺ ทิโต ชีเว



Figure 3. Erhu & jinghu

Source: Haixia Sun (2023)

2.4.4.3 Dulcimer

Dulcimer, also known as dachen, dulcimer, copper wire dulcimer, butterfly dulcimer, etc., is a Sixian instrument. After it was introduced into China from Persia in the late Ming Dynasty, it quickly integrated into the playing system of Chinese folk music and Quyi, and played an indispensable role in many quyi arts such as northern Jingyun drum, Suzhou Pingtan and Changde Sixian. At present, the dulcimer is generally placed in the center of the Sixian performance in Changde, and the leading actor and accompanist of the pipa, erhu and Sanxian are placed on the left and right. (as shown below)

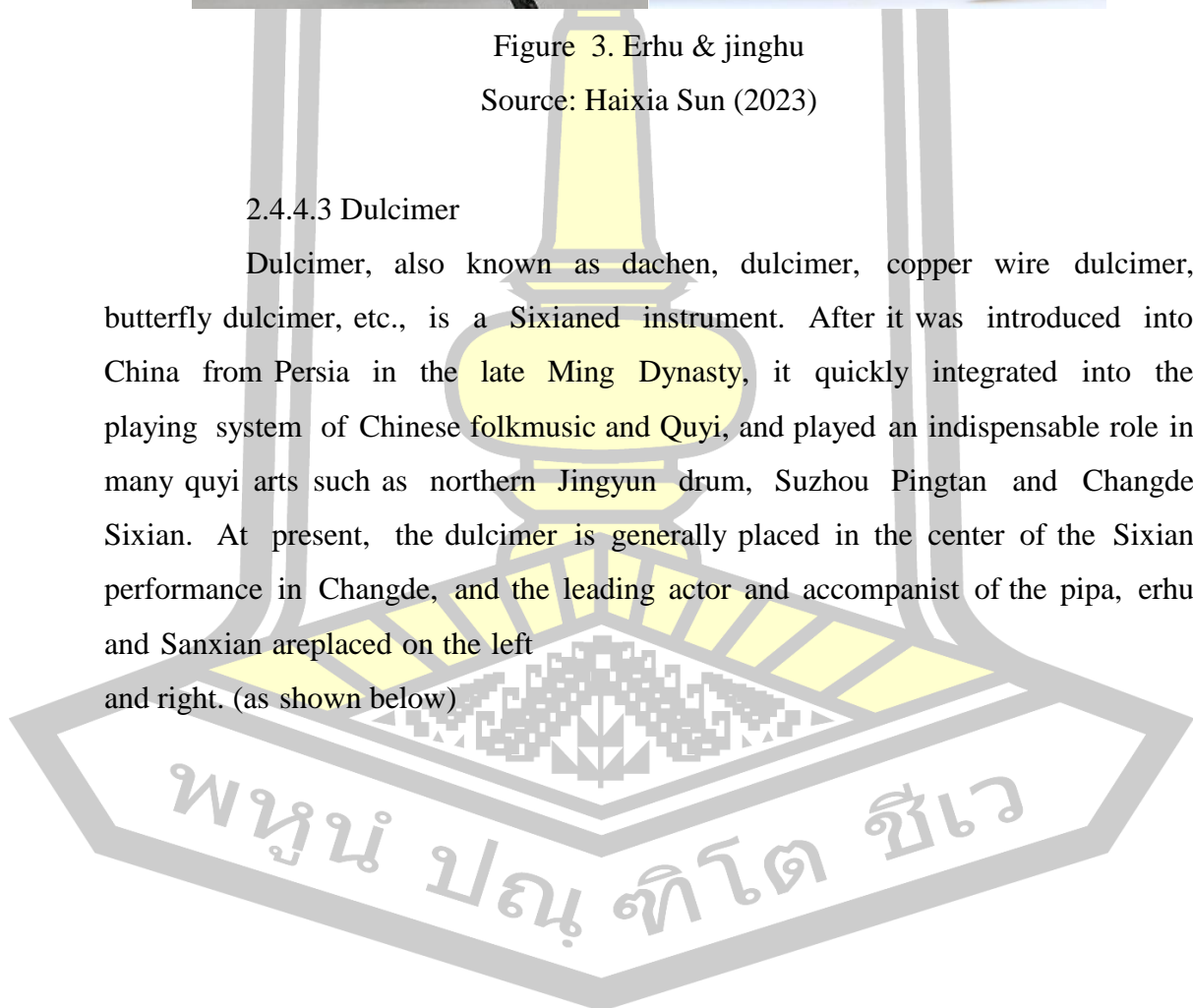




Figure 4. Dulcimer

Source: Haixia Sun (2023)

2.4.4.4 Moon lute

Moon lute is a traditional plucked instrument in China. It gets its name because its speakers are full of circles and close to the full moon.

When it appeared in the Han Dynasty, it was collectively called "pipa", and it began to be popular from the Jin Dynasty to the Tang Dynasty. Moon lute and Ruan shape is similar, according to legend, Ruan Xian reform, to the Qing Dynasty gradually distinguish from Ruan. Moon lute has a low volume, crisp and soft sound quality, and is often used in opera or song and dance performances. It has the status of three major pieces in Peking Opera and Henan Opera. Southern Chinese rap music such as Sichuan Qingyin also used to be called "singing Moon lute", which shows its popular accompaniment ability. Today, the Moon lute in Changde Sixian is often used in traditional plays such as "Xi gong ci" performances (see below); The use of the new repertory after the founding of the People's Republic of China is relatively small. (as shown below)



Figure 5. Moon lute
Source: Haixia Sun (2023)

2.4.4.5 Sanxian

Sanxian are also called three or drums, In "Xi he ci hua", it is believed that it originated from the "Thirty drum changing shape is easy to ring" in the Qin Dynasty and was popular in the Tang Dynasty. The sanxian sound is dry, strong, thick and bright, and it is an important instrument to play in the northern drum book and Suzhou Pingtan. It is also often used as a solo, ensemble or accompaniment instrument in the Changde Sixian rap music. For example, in the classic traditional drama "Shuang xia shan", the actors and actresses playing the monk and the young nun play and sing by themselves with the sanxian music (as shown below).

พหุ ประถมศึกษา



Figure 6. Sanxian
Source: Haixia Sun (2023)

2.4.4.6 Ruan

Ruan is one of the traditional plucking instruments of the Chinese nation, belonging to an ancient pipa, called "Qin pipa" in the Han Dynasty, Ruan Xian, a famous scholar of the seven sages of the bamboo forest in the Wei and Jin dynasties, was good at playing this instrument, so later it was also called "Ruan Xian" or "Ruan Xian pipa". Zhongruan is the middle ruan, whose tone is quiet and soft, and often plays the function of harmony accompaniment in the ensemble. While playing accompaniment, Its rich rhythm changes can more accentuate the characteristics of the level of the music, so that the middle part of the strumming music is more full.

This instrument is not used in traditional Changde Sixian performances. From 1950s to 1970s, the traditional repertoires were arranged and adapted, and cello was added in order to enrich the bass level. In order to adapt to the changes of people's aesthetic psychology, interests and appreciation habits, Changde Sixian's band accompaniment innovated on the basis of tradition, and made bold attempts to expand the band composition and the method of

mixing Chinese and Western instruments. The original six Musical Instruments have been increased to more than 10 pieces such as jinghu, zhonghu and cello." However, according to teacher Zhu Xiaoling, after many performances in the 1990s, their team found that the Changde Sixian and the bass of the cello were not completely compatible, so they introduced Zhongruan as the foil accompaniment for the middle and bass parts. Now, Zhongruan has successfully integrated into the accompaniment band of new plays and traditional plays, and has become one of the important accompanists of modern Changde Sixian. (as shown below)



Figure 7. Ruan

Source: Haixia Sun (2023)

2.4.4.7 Cloud plate or dish chopsticks

Cloud plate and dish chopsticks belong to the percussion part of the Changde Sixian accompaniment band, often used in cut music, because the position of the small and light performance does not need to be fixed, can be used in standing and walking singing. Yunban, also known as a clang film, consists of two bamboo plates, similar in shape to allegro, and is often used in traditional plays. In the traditional Changde old Sixian, Yunban was originally used with a local drum. Later, as the gongs and drums of Han opera and local flower drum ditties were

introduced into the Sixian, the drum was gradually phased out, and the Yunban was played as a solo or with other percussion ensembles. The dish chopsticks represent the characteristics of the teahouse where the Changde Sixian was originally played, and the performance form is relaxed and lively, mostly used in the innovative form of Changde Sixian in the 1980s. (as shown below)



Figure 8. Yunban
Source: Haixia Sun (2023)

2.4.4.8 Guzheng

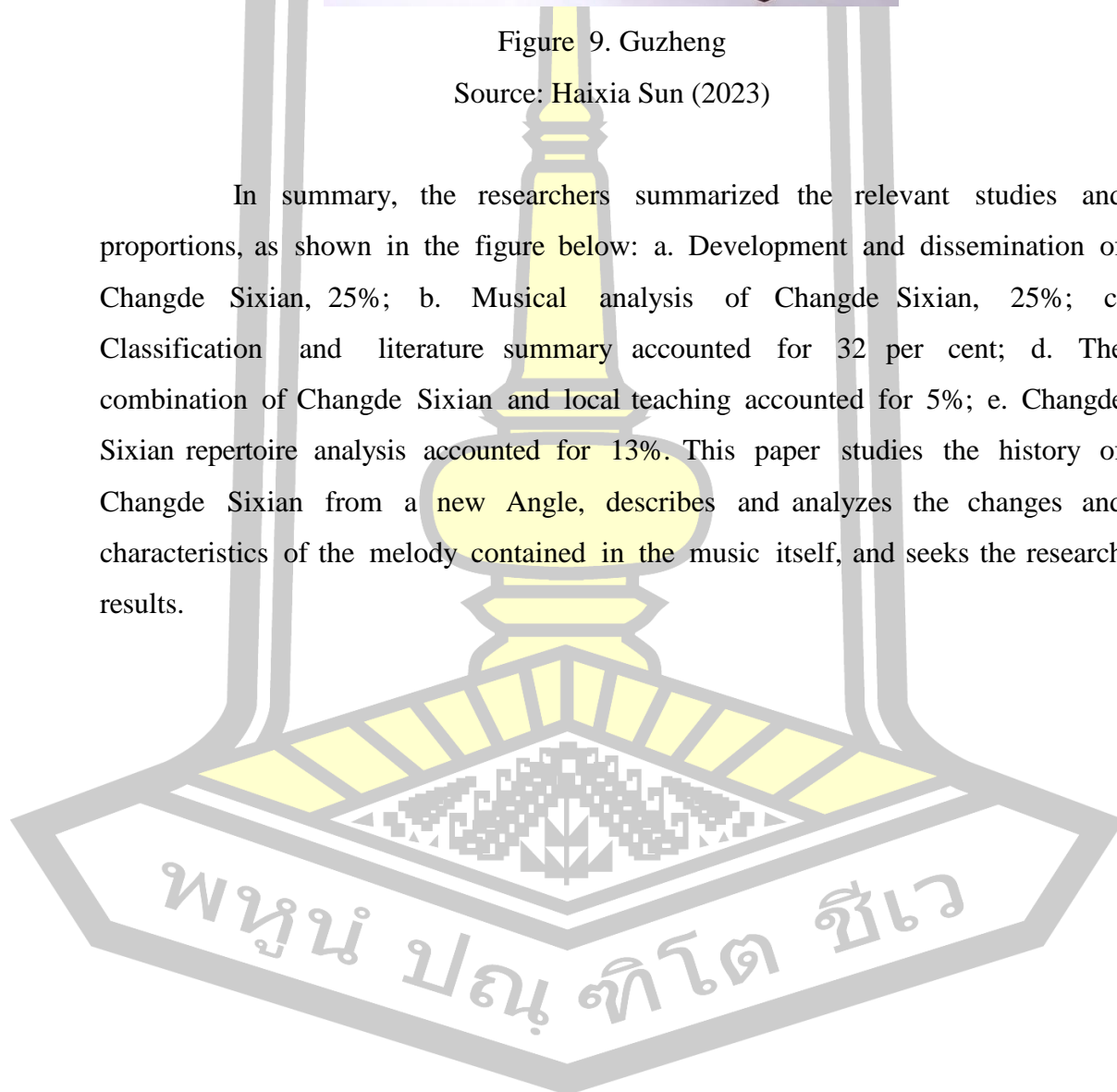
The guzheng was introduced into Changde Sixian for a short period of time, and it was only used in the adaptation of several traditional plays according to emotional needs. For example, the novel "Xi gong ci" adopted the guzheng accompaniment, and interpreted the lonely and depressed mood of Yang Guifei sitting alone in the deep palace with its unique timbre. Another example is the addition of Guzheng in the adaptation of "Mai hua ci", which sets off the quiet elegance of the alley in the morning and reflects the quiet and pleasant mood of the girl. (as shown below)



Figure 9. Guzheng

Source: Haixia Sun (2023)

In summary, the researchers summarized the relevant studies and proportions, as shown in the figure below: a. Development and dissemination of Changde Sixian, 25%; b. Musical analysis of Changde Sixian, 25%; c. Classification and literature summary accounted for 32 per cent; d. The combination of Changde Sixian and local teaching accounted for 5%; e. Changde Sixian repertoire analysis accounted for 13%. This paper studies the history of Changde Sixian from a new Angle, describes and analyzes the changes and characteristics of the melody contained in the music itself, and seeks the research results.



CHAPTER III

RESEARCH METHODOLOGY

In this chapter, I choose Changde City in Hunan province as the research field of Changde Sixian. Because Changde Sixian are widely circulated among the people, I chose key informants as research clues. Therefore, I use the process as follows:

3.1 Research scope

3.1.1 Scope of Content

3.1.2 Scope of Research site

3.1.3 Scope of Time

3.2 Research process

3.2.1 Methodology

3.2.2 Key Information Providers

3.2.3 Research Tools

3.2.4 Data Collection

3.2.5 Data Management

3.2.6 Data Analysis

3.2.7 Data Presentation

3.1 Research scope

3.1.1 Scope of Content

This dissertation to investigate the development of Changde Sixian in Changde, Hunan, China, Analyze the characteristics of selected Changde Sixian performance in Changde, Hunan, China and This dissertation proposed the guidelines for protection of Changde Sixian performance in Changde, Hunan, China

3.1.2 Scope of Research site



Figure 10. Map of Hunan Province

Source: https://commons.wikimedia.org/wiki/File:China_Hunan.svg (2023)

3.1.3 Scope of Time

May 2023 to January 2024

3.2 Research process

3.2.1 Methodology

3.2.1.1 Field investigation method

This paper mainly adopts field investigation method. Participate in the local life in Changde City, experience the daily life in Changde City within a strictly limited time and space, and record the life in Changde City and the singing of Changde Sixian. Feel the Changde Sixian Culture, showing how different cultures meet people's common basic needs and how society is formed.

3.2.1.2 Document analysis method

This paper mainly uses the method of literature analysis to collect and sort out Changde Sixian's books, documents, journals, videos, pictures, etc. Carefully compare various types of data, summarize existing data and interview industry insiders to analyze the contemporary status, preservation and inheritance of Changde Sixian, and then proceed to the next step of research.

3.2.1.3 Comparison methods

This paper mainly adopts comparative method. The analysis compares different categories of Changde Sixian, mainly comparing musical elements (such as mode, melody, singing style, lyrics, etc.), and analyzing the music characteristics of different categories.

3.2.2 Key Information Providers

3.2.2.1 The criteria for selecting key informants are:

- 1) Announcement of inheritors of national intangible cultural heritage Hunan Provincial Department of Culture or municipal intangible cultural heritage Cultural relic inheritors announced by Changde Municipal People's Government
- 2) Excellent performers of Changde Sixian
- 3) They all shoulder the mission of inheriting Changde Sixian
- 4) Made outstanding contributions to the spread of Changde Sixian
- 5) Those who participated in the Changde Sixian Competition and won prizes

The researchers are here to support the intellectuals, and the other people are the most respected singers in the country. I chose to be an old master, and the key information provider for me was also a regular national music writer.

3.2.2.2 According to the above criteria, the 2 key informants selected by the researcher are Xiaoling Zhu and Nan Hu.

1) Xiaoling Zhu



Figure 11. Key Inform Xiaoling Zhu

Source: Haixia Sun (2023)

Xiaoling Zhu is the second batch of "National Intangible Cultural Heritage Project Inheritors" in Hunan Province. Over the past 20 years, under the teacher's words and deeds, she has mastered the singing style and performance form of Changde Sixian. Now she has inherited more than 40 pieces Traditional and new plays. Ms. Xiaoling Zhu is rigorous, has a sweet voice, and performs delicately. She is good at portraying characters.

2) Nan Hu



Figure 12. Key Informant Nan Hu

Source: Haixia Sun (2023)

Nan Hu, the inheritor of Changde Sixian National Intangible Cultural Heritage, Changde Sixian has become a part of Hu Nan ' s life. In order to inherit Changde Sixian, she teaches students every day, and she carefully prepares every class. Her home is filled with books about Changde sixian, on which she has taken many notes. Hu Nan said: "We have the responsibility to inherit and carry forward Changde Sixian, otherwise we may not hear the real Changde Sixian in the future."

3.2.3 Research Tools

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

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

- 1) Create a questionnaire for key insiders
- 2) Then submit the file to my tutor for review
- 3) Then hand it over to the key informant to see if the file is comprehensive
- 4) Revise the questionnaire and makeup for deficiencies
- 5) Take my questionnaire to an expert for review
- 6) Continue to revise the questionnaire

3.2.4 Data collection

The researchers collected a total of 37 Changde Sixian, 10 of which are popular locally.

1) Observation:

The researchers went to live in Changde City and observed the Changde Sixian community. The objects of observation were mainly Changde Sixian inheritors and performing artists.

2) Interview:

The researcher used a set of pre-prepared interviews to interview the respondent form, in which the researcher asked all respondents the same set of questions listed in the list. The researcher will also be responsible for personally recording the responses of all participants to the interview form. The researchers interviewed three categories of people, audiences and students, actors and communicators, and experts and officials.

3) Questionnaire survey:

Print out the prepared questionnaires, and the researchers will randomly conduct questionnaires to people, singers, and government officials in Changde City, and ask them to check the answers in the survey.

For the first research objective, the researcher collected relevant information through field observation, data review and insider interviews.

For the second research goal, the researchers collected related repertoire of Changde Sixian.

For the third research objective, the researcher designed a questionnaire for villagers, singers and citizens respectively according to the research purpose. In terms of data collection, the study collected data according to the research objective.

First, the researcher used the method of literature review to collect original documents about the contemporary status of Changde Sixian; then, the researcher collected the contemporary status of Changde Sixian, organized the collected data documents and on-site resources, and prepared data for analysis.

Second, to collect data on the characteristics of Changde Sixian music, researchers used the method literature review to collect original literature and accumulate a certain amount of literature. At the sametime, the researchers conducted interviews with key individuals. The Changde Sixian recorded by the informant has accumulated video and audio data analysis.

Third, the collection of information on the preservation and inheritance of Changde Sixian. First, the researchers collected documents through a literature review; then, the researchers interviewed key informants and informants to collect oral information about the transmission, preservation and inheritance of Changde Sixian.

Prepare for data analysis.

3.2.5 Data Management

The researcher divided into two groups according to the information collected according to the requirements of quantitative research and qualitative research. Use the corresponding analysis methods to analyze and classify, and prepare useful information resources for the research objectives of the dissertation. And the information is scientifically organized, induction, so that it can be useful for the research of the dissertation material.

3.2.6 Data Analysis

For objective 1, the researchers analyzed the development history of Changde Sixian from 1949 to 2023, and made a descriptive analysis through literature and archival data. The first objective of this paper is the development of Changde Sixian, which involves many historical problems; As the development of Changde Sixian is along with the development of the nation, so the research on the development of Changde Sixian is based on the historical development of the nation.

For objective 2, Since the characteristics of the Changde Sixian are one of the three most important components of this paper, the analysis of the most basic form of the Changde Sixian through the analysis of the characteristics of the Changde Sixian has important reference significance for future researchers, they may have more new

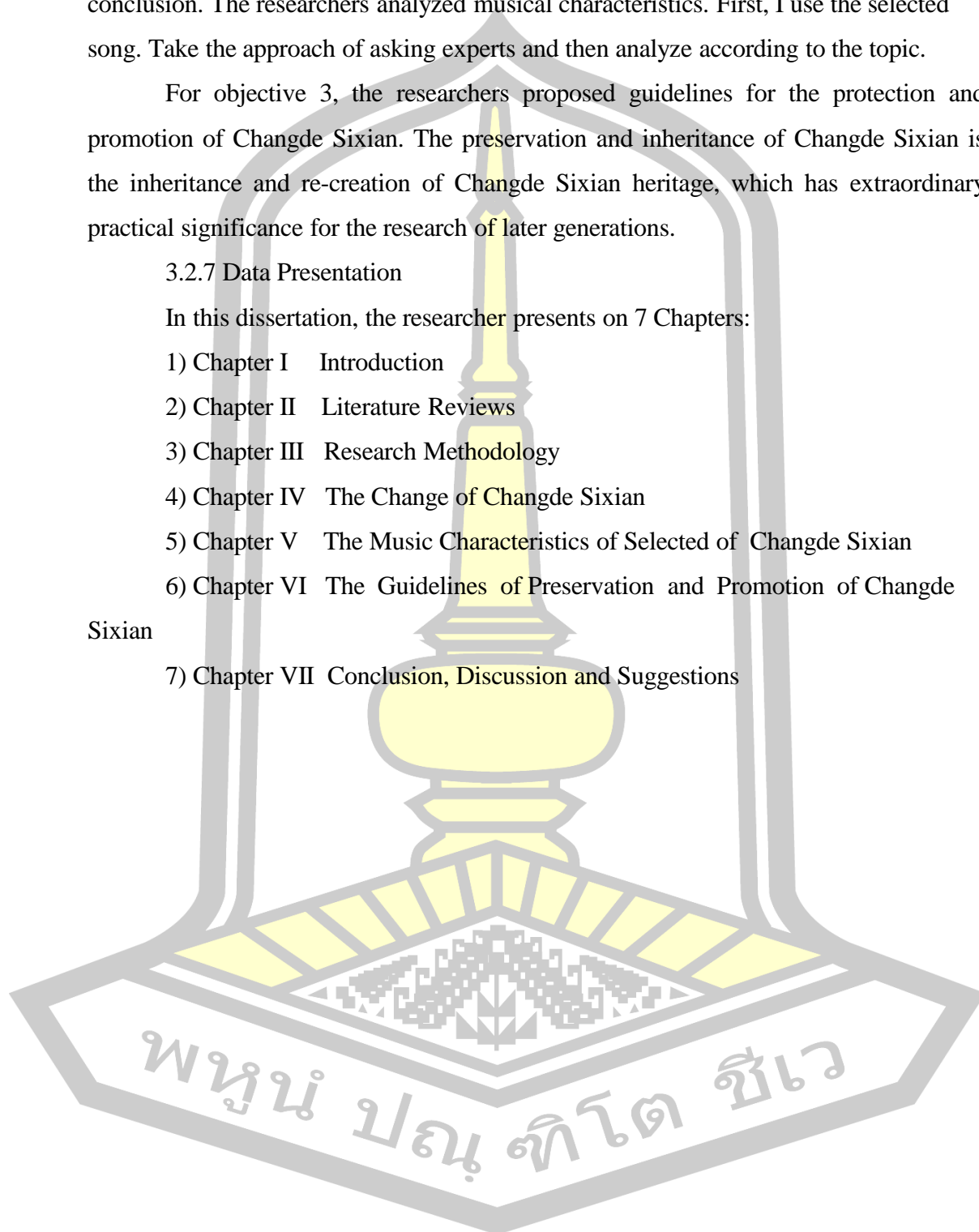
discoveries based on the research of this paper, or even contrary to my research conclusion. The researchers analyzed musical characteristics. First, I use the selected song. Take the approach of asking experts and then analyze according to the topic.

For objective 3, the researchers proposed guidelines for the protection and promotion of Changde Sixian. The preservation and inheritance of Changde Sixian is the inheritance and re-creation of Changde Sixian heritage, which has extraordinary practical significance for the research of later generations.

3.2.7 Data Presentation

In this dissertation, the researcher presents on 7 Chapters:

- 1) Chapter I Introduction
- 2) Chapter II Literature Reviews
- 3) Chapter III Research Methodology
- 4) Chapter IV The Change of Changde Sixian
- 5) Chapter V The Music Characteristics of Selected of Changde Sixian
- 6) Chapter VI The Guidelines of Preservation and Promotion of Changde Sixian
- 7) Chapter VII Conclusion, Discussion and Suggestions



CHAPTER IV

The Change of Changde Sixian

This chapter is based on references and field research results. The researcher adopted survey research methods, analytical research methods, and was guided by musicology, ethnomusicology and other music theories, and conducted in-depth research based on field surveys and collected literature. After sorting and summarizing historical documents and field work data, the researchers found that Since its emergence in the middle and late Dongjin Dynasty to the modern society, Changde Sixian has experienced four stages in more than 500 years: germination historical period(1368-1949AD), prosperity historical period(1949-1980AD), twists and turns period(1980-2000AD) and innovative development historical period (2000-2020AD) .From its emergence in the middle and late Ming Dynasty to modern society, Changde Sixian has experienced four stages of budding and birth, climax of prosperity, twists and turns and innovative development in more than 500 years.

4.1 Changde Sixian in its budding period (1368-1949AD).

4.2 Changde Sixian during the boom (1949-1980AD)

4.3 Changde Sixian during the renaissance (1980-2000AD)

4.4 Changde Sixian in the Innovation period (2000-2020A)

Unlike seasonal minor tunes, which have a wide audience, traditional Sixian, as plucked instruments, are mainly used by literati as a tool for their own entertainment, and are rarely enjoyed by ordinary people. Changde area has attracted many literati to visit with its long history and beautiful scenery. "Changde Prefecture Chronicles" records that "I was often in the important area of southern Chu. Many scholars and scholars were born here, became officials here, and traveled around here and sighed. Some of them may be broadcast as narratives, or some may be written into poems, and some of them can be collected from the lost records of the past.

4.1 Changde Sixian in its budding period (1368-1949AD)

There is no history of when and where Sixian were introduced to Changde, and artists have different opinions. Some artists say it came from the lower reaches of the

Yangtze River, while others say it came from Sichuan. Of these two statements, it is inferred that the one coming from the lower reaches of the Yangtze River is more reliable.

4.1.1 Eastern Jin Dynasty-Tang Dynasty (317 BC-907 AD) rooted in Changde in business and travel exchanges Changde Sixian is a local music popular in Yuan and Li areas. According to "Changde Prefecture Chronicles", since "The Peach Blossom Spring" written by Tao Yuanming of the Jin Dynasty was handed down, literati of the past dynasties, such as Liu Yuxi of the Tang Dynasty and Su Shi of the Song Dynasty, have also gathered in the Peach Blossom Spring many times. Their poems and prose are very similar to the lyrics of Changde Si xian. Since then, "The Story of Peach Blossom Spring" has been considered by Changde Sixian artists as the prototype of Changde Sixian's early lyrics. (The data comes from the literature of Changde city Cultural Center,2023)

Changde "holds the danger of Dongting on the left and the key points of the Five Streams on the right." It can be called "the throat of Wu and Shu, and the gateway to Yunnan and Guizhou." With convenient transportation and abundant products, Changde is actually an important commercial port on the thoroughfare of the five provinces. It was affiliated to Jingzhou during the Shang and Zhou Dynasties, and to Chu during the Spring and Autumn Period. It has a long history and outstanding people, and is known as a "land of cultural relics" and "a source of humanities". Changde is one of the important birthplaces of Xiang-Chu culture. Since ancient times, singing and dancing have been popular, and it is also a place where celebrities gather. Qu Yuan, Song Yu, Sima Xiangru, Liu Yuxi, Wang Anshi, Li Qunyu, Huang Tingjian, Fan Zhongyan, Lu You, Zhu Xi, Yuan Hongdao, they either served, experienced, were demoted, or lectured, and left many masterpieces here. , adding brilliant colors to Changde culture and elevating local singing and dancing customs to a higher level. Han Wangyi's "Chapter of Chu Ci" says: "In the past, in the city of Nanyang in the Chu Kingdom, between Yuan and Xiangnan, the common people believed in ghosts and loved temples. In their temples, they would compose songs and music to encourage the gods. Qu Yuan was exiled and wandered around his territory." He wrote "Nine Songs" because of his poor lyrics. In the Tang Dynasty, Liu Yuxi was demoted to Sima Langzhou. He still read Quzi's "Nine Songs" and "to this day, Jingchu encourages it."

He also followed Qu Yuan's example and "composed new words to teach witches and blessings in the hope of changing customs." He left many popular articles, poems and stories. (The data comes from the literature of Changde city Cultural Center, 2023)

4.1.2 Song Dynasty-Yuan Dynasty (960- 1368AD)

During the Song and Yuan Dynasties, the economy of Changde city further prospered, and merchants from all over the country gathered, accompanied by musicians and singers from Jiangsu and Zhejiang traveling between Yuanli and Yuanli. The seasonal ditties they brought gradually spread in the Binhu area. During the war at the end of the Yuan Dynasty, a large number of outsiders poured into Changde, which led to widespread exchanges of folk art from various places. The entertainment activities in the royal palace undoubtedly had a significant impact on the development of folk singing, dancing and folk arts. It was in this environment that Changde Sixian, a unique local music, gradually formed. (The data comes from the literature of Changde city Cultural Center, 2023)

After the Song and Yuan Dynasties, Changde's urban economy further prospered, and merchants from all over the country gathered, accompanied by musicians and singers from Jiangsu and Zhejiang traveling between Yuan and Li. The seasonal ditties they brought gradually became popular in the Binhu area. During the war at the end of the Yuan Dynasty, Zhu Yuanzhang became the world leader due to his victory at Poyang Lake. A large number of people from Jiangxi poured into Changde, which was overwhelmed by the heavy endowment and was "shielded by the sun". People from other provinces settled in Changde, which promoted the widespread exchange of folk art from various places. In the Ming Dynasty, there was the Huayang Palace in Lizhou and the Rong Palace in Changde. According to the general rules of the Ming Dynasty, "the kingdom of princes must be given thousands and seven hundred copies of lyrics and music" (Li Kaixian of the Ming Dynasty, "Preface to Zhang Xiaoshan's Xiaoling"), and he was also given Lehu (see Zhang Geng and Guo Hancheng's "General History of Chinese Opera"). The entertainment activities of the royal palace also had a significant impact on the development of folk singing, dancing and folk arts. At the end of the Ming Dynasty, there were clear records of the successors of Xiaoqu. In the letters between Yuan Hongdao and Jiang Jinzhi, a native of Taoyuan, Changde, "Yin Liusi" and "Guazhi'er" were mentioned.

It was in this environment that Changde Sixian, a unique local music, gradually formed. It inherits the rhyme, speaking and singing form of Bianwen poetry in the Tang Dynasty, draws on the musical patterns of Zhugong Diao, Yuan Zaju, and Kunqu Opera, and absorbs nutrients from local and foreign folk songs, minor tunes, seasonal songs, and ditties. It is inclusive and uses Changde Dialects, new sounds of song and elegance.(The data comes from the literature of Changde city Cultural Center,2023)

4.1.3 Ming Dynasty- 1949 (1368- 1949AD)

Changde Sixian are a product of social development. They were created and multiplied by folk artists in long-term artistic practice combined with the people. It originated from the contemporary ditties of the Ming Dynasty. Since the Ming Dynasty, a kind of folk song has been popular in the north and south of my country, called "Fashion Xiaoling" or "Shidiao Xiaoqu". In the Qing Dynasty, it was renamed "North and South Folk Song".

The Ming Dynasty of our country was a period when folk music became increasingly prosperous and developed. Folk songs, ditties, and operas are widely popular among the people. According to the "Fashion Little Order" in "Wanli Yehuo Pian" written by Shen Defu of the Ming Dynasty: "It doesn't matter whether it's north or south, it doesn't matter whether it's male or female, it doesn't matter whether it's good or bad, old or young, everyone gets used to it, and everyone likes to hear it. It was even published and recited throughout the world, refreshing people's hearts. I don't know where the score came from, it's really shocking!" This work also contains "playing with children", "beside the dressing table", "goat on the hillside", "silver" "New Sixian" and other tunes. In the early Qing Dynasty, Liu Tingji's "Ziyuan Magazine" recorded "inverted panning", "indigo flowers blooming" ("cutting flowers"), "falling money", etc. In the middle of the Qing Dynasty, Li Dou's "Yangzhou Painted Fang Lu" recorded There is such a record: "Xiaosheng (Xiaoqu) uses pipa, xianzi, yueqin and springboard to combine the songs. The first ones include 'Silver Nipples', 'Four Great Scenes', 'Inverted Pulling Plate' and 'Cut Indigo Flowers'. 'Auspicious Grass', and 'Inverted Flower Basket' among other tunes, 'Split the Jade' is the best. There are those who have Li Dianchen, who are good at making new voices, and they still use it so far. They call it 'Li Tune', and there are also many 'Falling Money' . There is also

"When Spring Comes", which is also called "Magnolia", and "Jian Indigo Flower" is sung in the lower river dialect, which is called "Net Diao". Recently, "Manjianghong" and "Xiangjiang Lang" are both popular tunes. Also There are "Jingduozi", "Qizi Diao", "Ma Tou Diao" and "Nanjing Diao" that add introductions and endings to the ditties. For example, "Wang Auntie", "Xiangli's Mother" and other songs. There are also "Legendary" in the legend. Those who composed ditties such as "Peony Pavilion" and "Zhan Hua Kui" are all authors of local music." The above tunes are all found in Changde Sixian.(The data comes from the literature of Changde city Cultural Center,2023)

There is no historical evidence to support the theory that Changde Sixian were introduced from Sichuan. Artists inferred from the fact that Changde is adjacent to Sichuan. But some think this argument is untenable. Sichuan's Sixian are called "Sichuan voiceless", and there is no research on when the voiceless was introduced to Sichuan. According to Hu Du's article "Lan Yu Yiyin with voiceless" in April: "During the Guangxu period of the Qing Dynasty, Yuxu Prefecture (today's Yibin), The Luzhou area is the most popular. Most of the singers were merchant singers. By the end of the Qing Dynasty and the beginning of the Republic of China, some people started to pick up girls, hire teachers, organize "jianghu troupes", and make Yueqin singing (Sichuan used to call the voiceless Yueqin) a profession. Only in Luzhou There are eight or nine such "jianghu groups" in this area. It can be seen that the era when Qingyin was spread was also during the Guangxu period, about 130 years ago.(The data comes from the literature of Changde city Cultural Center,2023)

When Changde Sixian were introduced, according to veteran artist Xu Meiqing: "This form was created by officials and unsuccessful literati in the Tang Dynasty. It first came to Changde during the Yongle period of the Ming Dynasty, and was introduced to Taoyuan a hundred years ago." According to another publication in 1955. The article "Introduction to Hunan Sixian Music" written by Zhu Zhiping in the

book "Hunan Sixian Music" said: "In the survey materials of folk literary and art groups, it is called: (Taoyuan) 'Yizhi Sizhu Friendship Society', which has a history of more than a hundred years. , is an old amateur organization in sixian. There are still three musical instruments in the society that were passed down seventy years ago. The professionalization of Hunan sixiangs began in the disabled homes in the Qing

Dynasty. At that time, there were many blind people who were good at playing and singing. The blind girl Long Zhao is a famous singer in the Qing Dynasty." Based on these materials, it can be seen that the amateur organization of Changde Sixian and the emergence of professional artists and the spread of Changde Sixian are older than the spread of Sichuan unvoiced music, so Sichuan is not the source of Changde Sixian.(The data comes from the literature of Changde city Cultural Center,2023)

Changde Sixian is a kind of elegant music. It has elegant singing and beautiful tunes. It was originally used by literati and poets to gather poetry and poetry friends. They gathered together to play and sing, recite poems and write poems, find close friends, and express an elegant form of self-entertainment. It only spreads to refined people (people in long robes) and not to the common people (it does not spread to people in short robes - workers). In the middle of the Qing Dynasty, it gradually developed with the prosperity of commerce. The number of artists engaged in singing Sixian continued to increase, and gradually evolved into a folk folk art troupe, specifically for officials, merchants, and wealthy families to sing the music of Sixian to cheer up the occasion. At that time, in order to attract business and create a lively appearance, many business owners invited Sixian to organize singing performances to show their courage. When inviting, the invitation should be sent out in advance, with the words "Elegant gift, begging for early arrival" written on the invitation. The singer Sixian.(The data comes from the literature of Changde city Cultural Center,2023)

After the prosperous times of Kangxi and Qianlong, Changde's local economy developed further, with prosperous commerce, prosperous markets, and numerous guild halls. Changde Sixian's singing activities gradually evolved from the self-entertainment of literati to the market. After the middle of the Qing Dynasty, merchant bosses invited Sixian artists to sing in order to attract business and have a lively appearance, wealthy families celebrated auspicious days to entertain relatives and friends, and guild halls offered sacrifices to their patron saints. They often wrote on the stickers "Elegant rhymes are given to play, and Fuqi comes early." They may even treat each other with generous gifts and see them off in sedan chairs; they may also set off firecrackers to support them when they sing wonderfully. During the Daoguang and Xianfeng years, with the increasing popularity of Sixian art, Sixian troupes were established in various places, and a group of accomplished Sixian artists emerged.

They worked with literati and writers to compile Sixian songs. Among them, the most influential one is He Xiaokun. He has revised more than ten traditional repertoires that have been passed down to this day, including "Double Down the Mountain", "Two Plum Blossoms", and "Daiyu Buries Flowers".(The data comes from the literature of Changde city Cultural Center,2023)

At the end of the Qing Dynasty, Sixian woodblock arias had been produced at Xiao Fuxiang's shop in Changde, and a street of workshops engraving arias had formed in Changde, Lixian and other places. The engraved operas included "Meng Jiangnu Searching for Her Husband" and other minor tunes. These engraved editions were It is called "diaozishu" or "tangbandiao".

At the end of the Qing Dynasty and the beginning of the Republic of China, Sixian singing activities spread from cities to rural areas and market towns. In order to meet the needs of long-term performances, Sixian artists turned their attention to opera. They transplanted the repertoire and borrowed the opera banquet style to create tunes, forming the "old way" of Changde Sixian, and singing long stories easily. Sixian masters Xu Meiqing, Li Zhenjiu and others transformed the tunes from Sichuan, imitated the "old road", and created a new "Sichuan Road" tune, which made the banqiang style of Sixian music more perfect and became popular in Yuanli.(The data comes from the literature of Changde city Cultural Center,2023)

The outbreak of the Anti-Japanese War dealt an unprecedented blow to the development of Changde Sixian. During this period, people were in dire straits and lives were in ruins, and Changde Sixian was almost at a standstill. Artillery fire was flying across the country, and a war broke out in Changde. The entire city of Changde was plunged into a crisis of war. The rumble of artillery of the Japanese invaders covered up the elegant new sound of Changde Sixian. In the bloody battle in Changde, the soldiers and civilians of Changde suffered huge sacrifices, and Changde Sixian also suffered unprecedented misfortune. For a time, the Sixian troupes were disbanded one after another, and the Sixian artists were scattered everywhere xian artists were forced to find other livelihoods, and those who were bored could only beg and perform on the street. Changde Sixian has now turned from prosperity to decline, and was almost lost in the smoke of war.

Table 1. A summary of Changde Sixian in its budding period (1368-1949AD)

Period	Dynasty	Historical data	The development and change of Changde Sixian
1368-1949AD	Eastern Jin Dynasty-Tang Dynasty (317 BC-907 AD)	1. Shen Defu's "Wanli Wild Harvest Chapter" 2. "Changde Prefecture Chronicle"	1. Changde Sixian began to become secular, and folk artists were integrated with the people.
	Song Dynasty-Yuan Dynasty (960-1368AD)	1. "Preface to Zhang Xiaoshan's Little Order" 2. "General History of Chinese Opera" by Zhang Geng and Guo Hancheng 3. Liu Yanji's "Zaiyuan Magazine"	1. From indoor singing to outdoor singing.
	Ming Dynasty- 1949 (1368- 1949 AD)	1. Li Dou's "Yangzhou Painted Boat Record" 2. "Meng Jiangnu Searches for a Husband"	1. More accompaniment instruments and richer music. 2. The number of people singing Changde Sixian increased, and it gradually evolved into a folk-art troupe. 3. Changde Sixian began to be used commercially. 4. Changde Sixian singing radiates from the city to the countryside. 5. Sing a long story. 6. The Anti-Japanese War broke out and development was restricted.

Make: Haixia Sun (2023)

4.2 Changde Sixian during the boom (1949-1980AD)

After the founding of the People's Republic of China, Changde Sixian art gradually regained its vitality, and Changde Sixian art embarked on a new development path. The government attaches great importance to the inheritance of Sixian, which has promoted the inheritance of Sixian and improved the living standards and social status of the inheritors. Sixian singing has left the teahouse and stepped onto the streets and fields. To this end, folk performance groups have been established in various places; relevant government departments have organized efforts to collect and organize traditional repertoire; literary and artistic workers and folk artists have jointly reformed Sixian and created new repertoire. (The data comes from the literature of Changde city Cultural Center, 2023)

First, old artists train a new generation of Sixian inheritors in specialized institutions. In 1953, the cultural authorities of Changde, Tianjin and other places supported the establishment of professional Sixian performance groups "Changde Folk Art Old Sixian Group", "Jin City Sixian Team" and "Changde Wulingchun Folk Art Club". In 1954, Changde City Culture Department hired Sixian artists Xu Meiqing and Li Yucheng to train more than ten young Sixian actors, including Kuang Heling (blind) and Dai Wangben (also known as Dai Zuo). The Tianjin Sixian Team also recruited new students such as Li Changqun. In April 1956, the China Ethnic Music Research Institute and the Hunan Provincial Cultural Bureau jointly formed a census team to conduct a census of folk music in Hunan. In Changde, Jinshi, Taoyuan and other places, they collected 140 brand Sixian, 36 banzi, and commonly used transition music. There are 12 tunes and 23 Sixian opera repertoires, among which "Double Down the Mountain" and "Wang Po Scolded the Chicken" were recorded. Huang Hui, a cadre of the Cultural Section of the Changde Municipal People's Government, assisted in the work and compiled the collected works into "Changde Sixian Music Tunes Collection" (mimeographed version). This is the first text of Changde Sixian music compiled and printed after the founding of New China. It is also the first text of Changde Sixian music. The beginning of widespread application in mass amateur literary and artistic activities. From 1962 to 1966, Changde City's "Wulingchun Folk Art Society" excavated and compiled more than 90 traditional

repertoires, more than 50 singing tunes, and more than 20 transition music tunes.(The data comes from the literature of Changde city Cultural Center,2023)

Second, Sixian music can be edited and organized. During the "Cultural Revolution", all Sixian groups were affected and disbanded one after another. In 1972, the Changde Literary and Art Team was established to perform Changde Sixian, which was later disbanded in 1979. Since then, many knowledgeable people have been collecting, organizing and researching down-to-earth, or writing articles calling for the rescue of Changde Sixian that are in danger. With more than 20 years of experience in Sixian work, Huang Hui collected hundreds of thousands of words of Sixian information and a large number of music scores, revised his drafts seven times, and finally compiled the "Changde Sixian Music Collection", which was compiled by the original Changde Regional Opera Studio Print into a booklet. He has also written more than ten papers on Changde Sixian, including "On the Changde Sixian Music System", which was read out at the first national folk art music paper exchange meeting.(The data comes from the literature of Changde city Cultural Center,2023)

Third, mass singing activities are more extensive. The roots of Changde Sixian are deeply rooted in this fertile land and the people who enjoy it. New and old literary and artistic workers worked together to revise a number of traditional repertoires and create batches of new repertoires one after another, which enabled Changde Sixian to multiply and make Changde Sixian attract the attention of the world.

Changde Sixian first rose to fame and attracted widespread attention due to its profound tradition. In 1952, Changde City sent the Changde Sixian Performance Team, headed by veteran artists Li Yucheng, Xu Meiqing, Ding Hezhen, and Gong Shunsu, to Changsha to participate in the Hunan Provincial Folk Art Performance. They performed traditional songs "The Drunken Concubine", "Double Down the Mountain", "Sweeping the Pine" and "Coaching Red "etc. "Sweeping the Pine" and "Double Down the Mountain" won the Excellence Award, making Changde Sixian go out of Changde. Since then, many folk music workers have begun to pay attention to Changde Sixian.(The data comes from the literature of Changde city Cultural Center,2023)

The proliferation of genres calls for new works. Provincial-level art performance groups took the lead in setting an example. In 1958, the Hunan folk song and dance troupe went to Beijing to participate in the first national folk-art performance. The new Changde Sixian "Literacy Movement Comes to the Countryside" starring Jin Hanshan won the third prize. This was the first Hunan folk art to be performed at Huairan Hall in Beijing. programme. In 1959, the Hunan Folk Song and Dance Troupe went to Beijing to participate in the National Arts Festival and performed Changde Sixian ' "Happy Events" based on the Changde Sixian Qupai [Jianjianhua], which caused a sensation in the capital. (The data comes from the literature of Changde city Cultural Center, 2023)

During this period, old artists such as Xu Meiqing and Li Yucheng reformed the old custom of only passing on Sixian to "long-shirted guests", and trained blind artists such as Kuang Heling and Dai Wangben, leaving a genuine inheritance for Changde Sixian.

During the "Cultural Revolution", due to actors being involved in political turmoil and the scores and repertoire being damaged, several Sixian singing groups were unable to continue and disbanded one after another. Among them, although the Changde City Literature and Art Task Force established in 1972 tried to save and perform Changde Sixian and compiled a booklet "Changde Sixian Music", it was also canceled in 1979. In the decade from the 1970s to the 1980s, Changde Sixian almost disappeared.

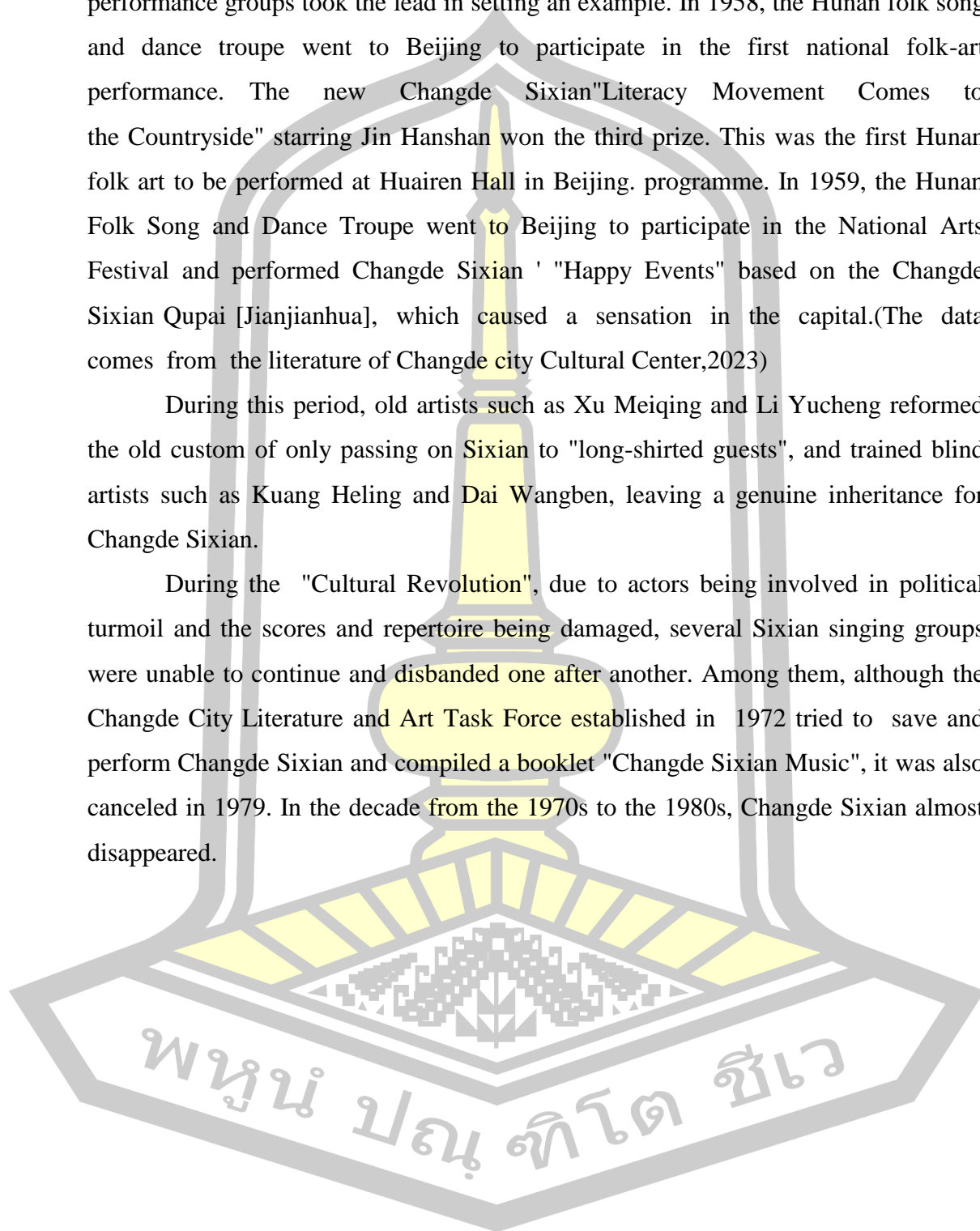


Table 2. A summary of Changde Sixian during the 2.20 boom (1949- 1980AD)

Period	Dynasty	Historical data	The development and change of Changde Sixian
1949-1980AD	1952AD	1. "Changde Sixian Music Booklet" compiled by Changde Sixian Literature and Art Team	1. Old artists train new artists in specialized institutions.
	1956AD	1. Huang Hui's "Changde Sixian Music Tunes Collection"	1. This is the first text of Changde Sixian repertoire compiled and printed after the founding of the People's Republic of China. It is also the beginning of the popularization of Changde Sixian music in mass amateur literary and artistic activities.
	1962-1966AD	1. Established the "Wulingchun Folk Art Club"	1. Excavate and organize more than 90 traditional repertoires and more than 50 singing tunes.
	1969AD	1. Huang Hui's "Changde Sixian Music Compilation"	1. Mass singing is more extensive. 2. Cultivated blind artists.
	1970-1980AD	none	1. During the "Cultural Revolution", Changde Sixian almost disappeared.

Make: Haixia Sun (2023)

4.3 Changde Sixian during the renaissance (1980-2000AD)

After the 1980s, many people with lofty ideals in the literary and artistic circles took action to rescue and protect this unique intangible cultural heritage. They visited Wuling District of Changde and surrounding counties and cities to collect, organize, compile, and study Changde Sixian, and issued a campaign to save Changde sSixian. appeal. Among them, a group of literary and artistic cadres, including Teacher Huang Hui, collaborated with Changde old Sixian artist Mr. Dai Wangben and others to notate and organize the traditional Sixian repertoire, changing the oral transmission model from master to apprentice in Changde Sixian performances. , published professional books such as "Changde Sixian" and "Changde Sixian Music Research". Only then did Changde Sixian have written materials, and dozens of excellent traditional repertoires were preserved. In addition, the Dingcheng Huagu Drama Troupe established the Changde Sixian Art Troupe, which created a series of new repertoires reflecting family planning and socialist construction such as "Whispers in the Bridal Chamber", "Love in the Melon", and "Exploring Relatives in the Snow", which won the Changde Since then, Sixian has been recognized by the industry and welcomed by the masses, ushering in a new period of innovation and development. (Gong Songyang,2017)

In the 1980s, there was no professional performance group for Sixian in Changde, and the older generation of Sixian artists passed away one after another.

Although Sixian programs occasionally appeared as "local specialties" to suit the situation, they could not hide the decline of the Sixian garden. . However, talented people with lofty ideals in Changde's literary and art circles are still persevering in collecting and rescuing them, accumulating strength for the continuity and development of Changde Sixian. In 1989, Changde Sixian "Whispers in the Bridal Chamber" participated in the first national family planning performance, won the Outstanding Program Award and was performed in Beijing, bringing a touch of beauty to the Changde Sixian Garden and a gust of spring breeze.

Changde Sixian has finally ushered in the 1990s, a time of great works and full of hope.

In 1991, the Changde Municipal Cultural Bureau formed two crews of Changde Sixian "Exploring Relatives in the Snow" and "Love in a Melon". As a representative of Hunan Province, they went to Tianjin to participate in the first national folk-art festival, and both received good reviews. The following year, "Love in Melon" was recommended by the Hunan Provincial Department of Culture to participate in the Ministry of Culture's "Star Awards" and won the gold medal.

In 1992, the Changde Sixian "Spring Dawn" rehearsed by Changde City Art School was invited to Beijing to participate in the CCTV Lantern Festival Gala and was broadcast nationwide.

In 1994, the Social Education Department of CCTV made a special trip to Changde to shoot a feature film "Introducing the Characteristics and Current Performance of Changde Sixian and Songs". Wuling District Cultural Center provided great support and performed "Baoyu Crying Soul", "Wang Po Scolded the Chicken" and the newly created children's Sixian "Whispers". The film was broadcast on CCTV in September of the same year.

In 1995, an inspection delegation from the National Political Consultative Conference came to Changde to inspect work. Many well-known senior figures in the literary and art circles specifically inquired about the current situation of Changde Sixian, expressed their care for this excellent type of music, and put forward their ardent expectations to revive it.

In 1997, the "Changde Sixian Art Troupe" was officially established in Dingcheng District, ending the sad history of nearly 20 years without a Changde Sixian professional performance group. The regiment specially appointed Mr. Ma Ji as its honorary leader. Mr. Ma Ji readily agreed and inscribed the name of the regiment. That year, the troupe rehearsed Changde Sixian "Golden Plaque to Be Hanged" and went to Nanjing to perform at the 7th National "Star Awards" awards night. They won the first battle and won the gold medal.

In March 1998, the Changde Sixian "Moon Baba" created and performed by the Wuling District Children's Art Troupe of Changde City was produced into a music video by Changde TV Station. It participated in the second national city TV station MTV competition and won the silver medal.

At the turn of the century, the Changde Municipal Party Committee and Municipal Government took the revitalization of Changde Sixian as an important measure for the construction of spiritual civilization in Changde City. They put it on the agenda as a cross-century systematic project, made careful arrangements, and took practical measures. In early 1988, the Changde Municipal Spiritual Civilization Construction Steering Committee issued the document "Opinions on Revitalizing Changde Sixian Art", which clarified the guiding ideology and phased tasks and goals for the revitalization of Changde Sixian Art, and proposed that Changde Sixian Art should continue to prosper. While having unique types of music, it also promoted the transformation and development of Changde Sixian from folk art to opera. Changde Sixian Art Troupe is duty-bound to undertake this arduous and glorious task. (Nan Hu ,2023:interviewed)

In the golden autumn of 1998, the Changde Sixian opera TV series "Sad and Smiling Face" jointly produced by CCTV, Xiaoxiang Film Studio and Changde Municipal Cultural Bureau was filmed in Huayanxi, and won the annual National TV Series Feitian Award. The following year, the National "Two Sessions" During this period, it was broadcast nationwide by CCTV.

In the summer of 1999, the second Sixian TV series "Spinning Money" jointly produced by CCTV, Xiaoxiang Film Studio and Dingcheng District People's Government was filmed in Huayanxi. It once again won the annual National TV Drama Feitian Award and was broadcast on CCTV Play.

In 1999, Changde Sixian Art Troupe (i.e. Changde Flower Drum Troupe in Dingcheng District) was awarded the honorable title of "National Advanced Group in Cultural Work" by the Chinese Ministry of Culture and the Ministry of Personnel.

The magazine "Chinese Opera TV" also published a Changde special issue in 1999, giving a comprehensive introduction to the birth of Changde Sixian Opera, a new art category.

Table 3. A summary of Changde Sixian during the Renaissance (1980-2000AD)

Period	Dynasty	Historical data	The development and change of Changde Sixian
1980-2000AD	1980-1990AD	1. Huang Hui's "Changde Sixian" 2. Lei Zhenghe and Ouyang Yihuai "Research on Changde Sixian Music"	1. Changed the oral transmission model between master and apprentice in Changde Sixian performance 2. Creating new repertoire, Changde Sixian has been recognized by the industry and welcomed by the general public
	1990-2000AD	1. The Social Education Department of CCTV shot the feature film "Introducing the Characteristics and Performance Status of Changde Sixian Lyrics and Music" 2. Changde Sixian opera TV series "Sad and Smiling Face"	1. Old artists have passed away one after another, and people in the literary and art circles have been continuously carrying out collection and rescue work. 2. Attract national attention 3. The government promoted the transformation and development of Changde Sixian from folk art to opera.

Make: Haixia Sun (2023)

4.4 Changde Sixian in the Innovation period (2000-2020AD)

In October 2000, Changde Sixian Opera "Twisting Banknotes" arranged by the Changde Sixian Art Troupe was performed in Beijing at the invitation of the Ministry of Culture. Famous experts and scholars Zhao Xun, Guo Hancheng, Qu Liuyi, Dai Yinglu, He Xiaochong and others watched the performance. , give high praise. On October 23, the Chinese Ministry of Culture also organized a symposium on the play. At the same time, the play also won the provincial "Five Ones" Project Award.

In December 2001, Changde Sixian Opera "Special Bride" represented Hunan Province in the 11th National Small Opera and Sketch "Stars Award" finals held in Guangzhou and won the gold medal.

In 2002, the Changde Sixian opera "Special Bride" was performed in Beijing to welcome the 16th National Congress of the Communist Party of China.

In November 2002, Changde Sixian Performance sang "How Proud to Be Born in Xiaoxiang" participated in the 4th National Folk Art Festival held in Beijing and won the gold medal. It also performed as a gift for the successful closing of the 16th National Congress of the Communist Party of China.

In 2003, Changde Sixian's "The Bridegroom" won the second prize of China's "Population Culture Award".

From May to June 2004, Changde City organized a delegation to go to Malaysia to participate in performances celebrating the 30th anniversary of the establishment of diplomatic relations between China and Malaysia and the 75th anniversary of the founding of the Malaysian Chinese newspaper "Sin Chew Daily". A total of 26 performances were performed in 40 days, and the performances were performed across 13 countries in Malaysia. In every state, a powerful whirlwind blew in Changde. Especially the Changde Sixian music "Langzhou Singing Song" and "Zhilan Yayun", the wonderful combination of Sixian music and classical poetry evokes the latent homesickness of Malaysian Chinese. Many Chinese schools have left behind the DVDs of the two programs as teaching materials. Changde Sixian went abroad and caused a sensation.

In 2004, Changde Sixian "Special Party Committee" won the silver medal in the 13th National "Stars Award" and went to Hangzhou to perform.

In November 2004, Changde Sixian's "Wedding Night" performed on behalf of the national financial system at the Great Hall of the People and won the Outstanding Drama Award.

In September 2004, Changde Sixian's "Pretty Mother Goes to College" performed by the Changde Golden Autumn Art Troupe won the Gold Award for Stars at the Seventh China Art Festival held in Hangzhou. In November of the same year, the program went to Shenzhen to participate in the "Four Entering Communities" boutique performance jointly organized by the Central Civilization Commission, the Ministry of Culture, and CCTV, and won another gold medal.

In September 2005, Changde Sixian was included in the first batch of national intangible cultural heritage protection lists, and Changde Flower Drum Opera was included in the second batch of national intangible cultural heritage protection lists.

On July 16, 2005, "Pillow Style" participated in the 4th China Folk Art Festival (Ningxia branch performance) and won the gold medal.

On July 28, 2005, "Pillow Style" was honored to participate in the awards ceremony of the 4th China Folk Art Festival held in Beijing.

In September 2006, Changde Sixian's "Pillow Style" won the "Peony Award", the highest award in China's Fourth Folk Art Festival, on top of winning the "Excellent Program" award at the Fourth China Folk Art Festival.

In November 2006, Changde Sixian's "Unfinished Birthday Banquet" won the "Four Community" Performance Gold Award from the Central Civilization Commission, the Chinese Ministry of Culture, and CCTV.

From February 25th to March 1st, 2008, Changde City organized a team to participate in the "Representative Inheritance of National Intangible Cultural Heritage Projects" sponsored by the Ministry of Culture and hosted by the Chinese Academy of Arts and the China Intangible Cultural Heritage Protection Center. Performance activities such as "Certificate Awarding Ceremony" and "Special Performing Arts Performance for Representative Inheritors of National Intangible Cultural Heritage Projects". Changde Sixian inheritors Zhu Xiaoling and Chen Xiaohui were cordially received by party and state leaders at the Great Hall of the People, and received honors such as "naming, badges, certificates, and commemorative plaques"

engraved with the names of the inheritors issued by State Councilor Chen Zhili Certificate.

On November 12, 2008, Changde Sixian's "The World in the Countryside Is Also Wonderful" participated in the first China Farmers Art Performance and won the "Golden Harvest Award" and was selected to be promoted to Beijing. On November 15th, the performance was presented to the central government leaders and leaders of the Ministry of Culture at a special performance at the Beijing Century Theater. It was cordially received and praised by State Councilor Liu Yandong. It was also broadcast on 7 CCTV channels.

In February 2009, Changde Sixian's "Beautiful Flowers" newly rehearsed by the Changde Sixian Art Troupe was broadcast on CCTV's "Quyuan Miscellaneous Forum" column.

In March 2009, the Provincial TV Station's "The More Policy Makes You Happier" column team invited the Changde Sixian Art Troupe to perform and conduct an exclusive interview with "Changde Sixian".

In March 2009, Changde Sixian's "Rap Sixian" participated in the large-scale performance of "Happy China Tour Charming Changde" and was broadcast on the third program of CCTV in April.

In May 2009, at the 3rd meeting of the Chinese Music Association, Comrade Huang Shiyuan was awarded the honorable title of "National Quyi Artist with Outstanding Contribution".

In the new century, Changde Sixian ushered in a new spring. Professional performances and mass amateur singing activities are unprecedentedly active, and the research on Changde Sixian has been further in-depth. Yu Yimin, Lei Zhenghe and others have published research monographs. In 2007, Mr. Huang Hui spent half a century on collecting, organizing and researching The collection of Changde Sixian is published by China Encyclopedia Publishing House. In 2008, funded by the Changde Leading Group Office for Building a Famous Cultural City, more than 200,000 copies of Changde Sixian popularization books were distributed free of charge to primary and secondary schools in the city. The city-wide Changde Sixian Singing Competition was also organized, and the leaders of the municipal party committee "let everyone

The spirit of the instruction that every primary and middle school student can sing a few pieces of Changde Sixian has been implemented.

After 2017, Sixian inheritance activities have become more frequent and of higher quality. On May 27, 2017, "Shuai Mengqi" was performed in Beijing, which was a living inheritance display of Changde Sixian.

On August 31, 2017, "Changde Sixian, a local song with elegant singing and a combination of music and language" was published online, praising Changde Sixian.

On September 12, 2017, Changde Sixian's "Singing New Things Again" appeared on the CCTV stage. On September 23, 2017, CCTV reported Changde Sixian "New Things" performed by Daya Music School in Changde City, Hunan Province.

On November 26, 2017, Changde released "Raise the Flag, Concentrate Your Efforts to Create a Beautiful Chapter and Become a Moral Person - A Review of the City's Propaganda and Ideology Work in the Past Five Years" (Changde Sixian "A Letter of Report" was selected for the Peony Award for Chinese Folk Art).

On December 28, 2017, Huasheng Online released the news that Changde Sixian "110" Encountered "Scout" created by the Wuling District Cultural Center in Changde City won the third prize in the folk art category.

On March 20, 2018, Red Net released "National People's Congress Representative Du Meishuang: Contributing more cultural and artistic masterpieces to the people."

On March 24, 2018, the Hengnan Quanhu "February 8th" Farming Culture Festival opened, and Changde Sixian Institute performed "Ode to Good People" to promote positive energy in society.

On June 26, 2018, the Hunan Public Security Bureau organized the "Healthy Life, Green and Non-Toxic" 2018 Hunan Anti-drug Promotion Outstanding Program Performance and Award Ceremony. Changde Sixian's "Wuling Youth Anti-Drug Nursery Rhymes" and other works were performed on-site, and received high praise from the audience.

On July 3, 2018, Huasheng Online reported that the 2018 Hunan Traditional Folk-Art Invitational Competition was held in Qidong, and Changde Sixian "New Things" won the gold medal.

On November 2, 2019, Xinhuanet reported that the article was titled "Düsseldorf, Germany, welcomes 'Hunan Time'! 'Charming Hunan' cultural exhibition is stunning." During my stay in Germany, in Dusseldorf, a famous German art city on the banks of the Rhine River, two excellent Changde cultural business cards, Changde Sixian and linen paintings, took the opportunity of the "Cultural China-Hunan Culture into Germany" event to communicate with the German people.

A cultural encounter spanning thousands of miles came.

On December 6, 2020, Red Net reported: Changde Sixian's performance "Go back to the village and have a look" won bursts of applause from the audience. It also reflected from one aspect the impact of the forty years of reform and opening up of Tianxin District and Xinkaipu Street and the activities of changing customs new changes and new looks.

On December 13, 2020, China Daily reported on "Four Hunan Operas in Jinjing", including "The Mayor Stands Guard" by Changde Sixian.

Changde Sixian has never stopped spreading and is constantly adapting to new media forms of communication. In the future, the protection and inheritance activities of this kind of intangible cultural heritage will become increasingly rich.

Changde Sixian generally showed an upward development trend before and after the founding of the People's Republic of China, but there were twists and turns of ups and downs, including two low points: first, it reached its lowest point after the outbreak of the Anti-Japanese War, and then rapidly increased after the founding of New China. The second is that in the 1980s, due to a series of reasons, there was a second trough in the development of Changde Sixian. But this trough did not last long. Due to the support of national policies and the efforts of Sixian art workers, Changde Sixian art began to develop rapidly in the 1990s. By May 20, 2006, it was successfully rated as a national-level non-woven fabric. material cultural heritage. Since then, Changde Sixian has developed brilliantly.

Table 4. A summary of Changde Sixian in the Innovation Period (2000-2020AD)

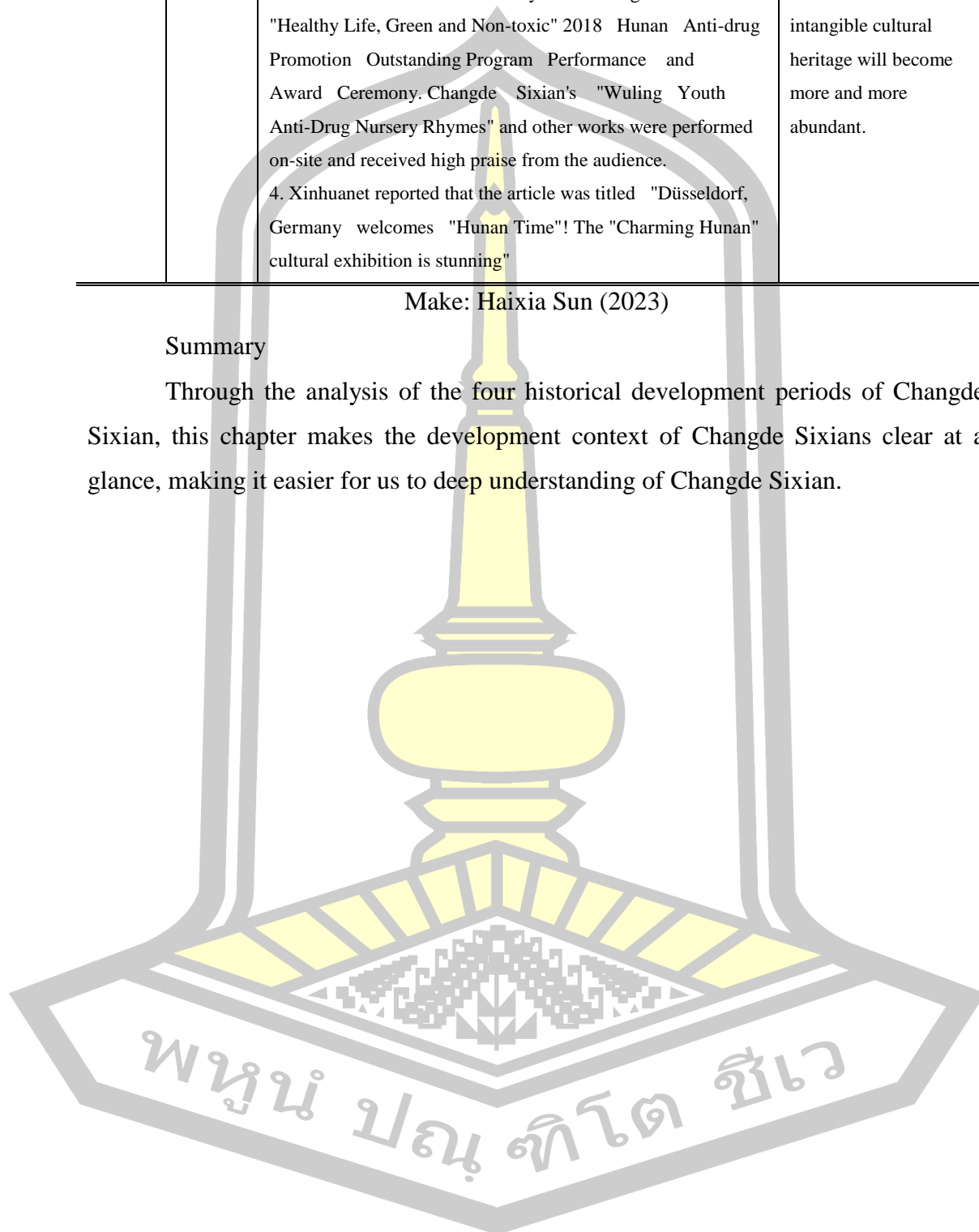
Period	Dynasty	Historical data	The development and change of Changde Sixian
2000-2020AD	2000-2010AD 2010-2020AD	<p>1. Changde Sixian was included in the first batch of national intangible cultural heritage protection lists, and Changde Flower Drum Opera was included in the second batch of national intangible cultural heritage protection lists.</p> <p>2. Goto Malaysia to perform.</p> <p>3. Changde Sixian inheritors Zhu Xiaoling and Chen Xiaohui were cordially received by party and state leaders at the Great Hall of the People.</p> <p>4. Changde Sixian's "Beautiful Flowers" newly rehearsed by the Changde Sixian Art Troupe was broadcast in the "Quyuan Miscellaneous Forum" column of CCTV.</p> <p>5. The Provincial TV Stations "The More Careful, the Happier" column team invited the Changde Sixian Art Troupe to perform and conduct an exclusive interview with "Changde Sixian".</p> <p>6. Changde Sixian's "Rap Sixian" participated in the large-scale performance of "Happy China Tour·Charming Changde" and was broadcast on the third column of CCTV in April.</p> <p>7. At the 3rd meeting of the Chinese Music Association, Comrade Huang Shiyuan was awarded the honorable title of "National Music Artist with Outstanding Contribution".</p>	<p>1. Famous experts and scholars spoke highly of Changde Sixian.</p> <p>2. Changde SiXian went abroad and caused a sensation.</p> <p>3. Professional performances and mass amateur singing activities are unprecedentedly active, and research on Changde Sixian has also been further deepened.</p>
		<p>1. Changde released "Raise the Flag, Concentrate Your Efforts to Create a Successful Person—A Review of the City's Propaganda and Ideological Work in the Past Five Years."</p> <p>2. Red Net released "National People's Congress Representative Du Meishuang: Contributing more cultural and</p>	<p>1. A cultural encounter spanning thousands of miles with the German people and further internationalization.</p>

	<p>artistic masterpieces to the people."</p> <p>3. The Hunan Public Security Bureau organized the "Healthy Life, Green and Non-toxic" 2018 Hunan Anti-drug Promotion Outstanding Program Performance and Award Ceremony. Changde Sixian's "Wuling Youth Anti-Drug Nursery Rhymes" and other works were performed on-site and received high praise from the audience.</p> <p>4. Xinhuanet reported that the article was titled "Düsseldorf, Germany welcomes "Hunan Time"! The "Charming Hunan" cultural exhibition is stunning"</p>	<p>2. The protection and inheritance activities of intangible cultural heritage will become more and more abundant.</p>
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Make: Haixia Sun (2023)

Summary

Through the analysis of the four historical development periods of Changde Sixian, this chapter makes the development context of Changde Sixians clear at a glance, making it easier for us to deep understanding of Changde Sixian.



CHAPTER V

The Music Characteristics of Selected of Changde Sixian

Through collecting, observing, collecting, organizing, and using ethnomusicology theory as a guide, a total of 37 Changde Sixian songs were collected and processed. Based on the characteristics of Changde Sixian and the suggestions of inheritors, this chapter selected 5 songs for analysis of musical characteristics. The works are: "Jian jian hua", "Cai hua diao", "Ban bian yue", "Xian hua diao" and "Feng xue tan qin ren". Specific analysis content: mode, melody, singing style, lyrics.

Changde Sixian is a local folk song of the Han nationality popular in the Yuanli River area. It is a folk-art form mainly based on singing. It has beautiful tunes, complete structure, and content that describes the people's real life and spiritual outlook. Mainly, it is sung in Changde dialect, with distinctive local characteristics, giving Changde Sixian a unique style.

5.1 "Jian jian hua"

5.2 "Cai hua diao"

5.3 "Ban bian yue"

5.4 "Xian hua diao"

5.5 "Feng xue tan qin ren "

5.1 Music Analysis of "Jian jian hua"



Figure 13. Jian jian hua

Source: Haixia Sun (2023)

This piece of music is divided into two phrase, Phrase1(1- 12bar) and Phrase2(13-24bar)

(1) Mode

This piece of music is in the D Zhi mode, and the mode scale is: Sol, La, Si, Re, Mi.

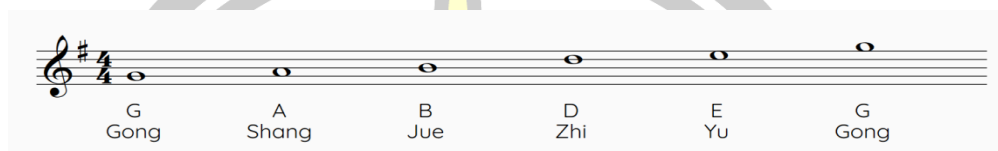


Figure 14. The mode scale of “Jian jian hua ”

Source: Haixia Sun (2023)

(2) melody

Phrase 1(1-12bar):



Figure 15. The Phrase 1 of “Jian jian hua ”

Source: Haixia Sun (2023)

Solo line

Range from E to G (A tenth interval)

Melodic contour: Beginning with the D note and descending to the lowest pitch after a slightly longer E-flat trill.

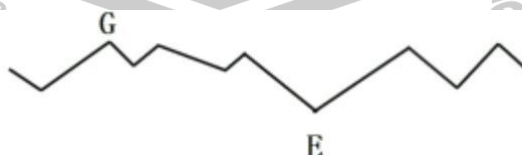


Figure 16. The solo line of Phrase 1 of “Jian jian hua ”

Source: Haixia Sun (2023)

Phrase 2(13-24bar):

Figure 17 shows the musical score for Phrase 2 of "Jian jian hua". It consists of two staves of music in G major (one sharp). The first staff starts at bar 19 and contains the lyrics: 春 (chun) 到 (dao) 三 (san) 月 (yue) 好 (hao) 风 (feng) 光 (gang) 啊 (a) 咿 (yi) 儿 (er) 哟 (yo). The second staff continues from bar 19 and contains the lyrics: 咿 (yi) 儿 (er) 哟 (yo) 咿 (yi) 儿 (er) 咿 (yi) 儿 (er) 咿 (yi) 儿 (er) 哟 (yo).

Figure 17. The Phrase 2 of “Jian jian hua ”

Source: Haixia Sun (2023)

Solo line

Range from A to A (Two octave)

Melodic contour: Beginning with the D note and descending to the lowest pitch after a slightly longer A-flat trill.

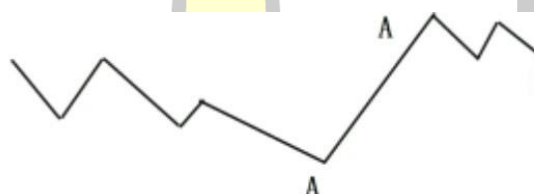


Figure 18. The solo line of Phrase 2 of “Jian jian hua ”

Source: Haixia Sun (2023)

(3) Singing style

Figure 19 shows the musical score for Phrase 1 of "Jian jian hua". It consists of two staves of music in G major (one sharp). The first staff starts at bar 7 and contains the lyrics: 桃 (tao) 红 (hong) 柳 (liu) 绿 (lv) 百 (bai) 花 (hua) 香 (xiang) 啊 (a) 咿 (yi) 儿 (er) 哟 (yo). The second staff continues from bar 13 and contains the lyrics: 咿 (yi) 儿 (er) 哟 (yo) 咿 (yi) 儿 (er) 咿 (yi) 儿 (er) 咿 (yi) 儿 (er) 呀 (ya) 咿 (yi) 哟 (yo).

Figure 19. The phrase 1 of “Jian jian hua ”

Source: Haixia Sun (2023)

The Singing style of this piece is to use the sound before the beginning of the music. When singing, it requires a grace voice and a flexible breath.

(4) Lyrics

桃 红 柳 绿 百 花 香 啊 哟 儿 哟

Tao hong liu lv bai hua xiang a yi er yo

哟 儿 哟 哟 儿 哟 儿 呀 哟 哟

Yi er yo yi er yi er ya yi yo

春 到 三 月 好 风 光 啊 哟 儿 哟

Chun dao san yue hao feng guang a yi er yo

哟 儿 哟 哟 儿 哟 儿 哟 儿 哟 儿 哟

Yi er yo yi er yi er yi er yi er yo

The lining words in this piece of music have strong characteristics. This libretto mainly uses the lining words "Yi er yo" to make the music colloquial and easy to sing. It is popular in Changde area.

5.2 Music Analysis of "Cai hua diao"

采花调
(Cai hua diao)

Sing: Dai Wangben
Transcription by Haixia Sun

♩ = 80

正 月 采 花 无 花 (儿) 采,
zheng yue cai hua wu hua (er) cai,

二 月 (里来) 采 花 杏 花 开,
er yue (li lai) cai hua xing hua kai,

三 月 桃 花 红 似
san yue tao hua hong si

火,
huo,

四 月 (里来) 蔷 薇 花 架 上
si yue (li lai) qiangwei hua jia shang

开.
kai.



Figure 20. Cai hua diao

Source: Haixia Sun (2023)

This piece of music is divided into four parts, Phrase 1 (1-4bar), Phrase 2 (5-8bar), Phrase 3 (9-12), Phrase 4 (13-17)

(1) Mode

This piece of music is a C Zhi + Biangong mode. The mode scale is: Do, Re, Mi, Sol, La, Si.

Solo Line

Range from C to F (The eleventh interval)

Melodic contour: The melody fluctuates, the music is coherent and beautiful

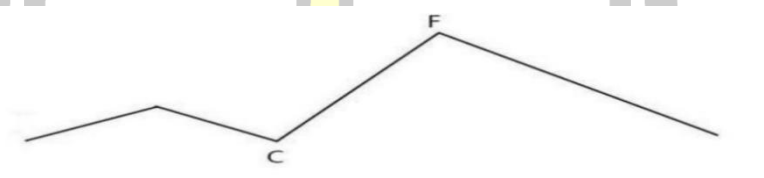


Figure 21. The Solo line of Phrase 1 of “Cai hua diao”

Source: Haixia Sun (2023)

Phrase 2(5-8bar):

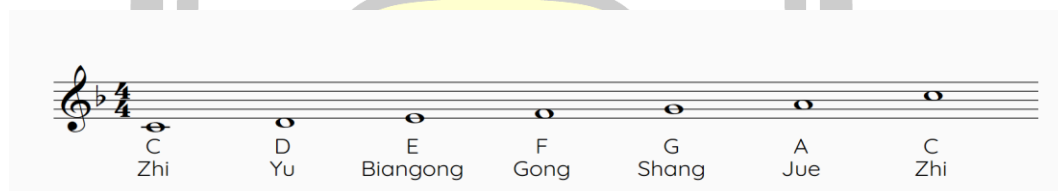


Figure 22. The mode scale of “Cai hua diao”

Source: Haixia Sun (2023)

(2) Melody

Phrase 1(1-4bar):

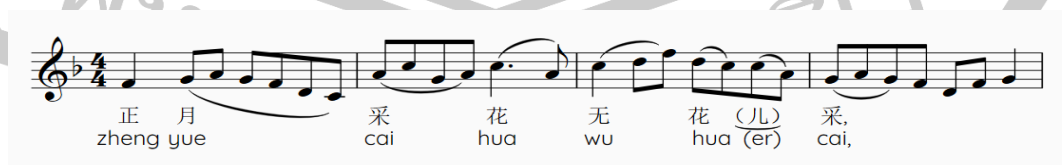


Figure 23. The Phrase 1 of “Cai hua diao”

Source: Haixia Sun (2023)

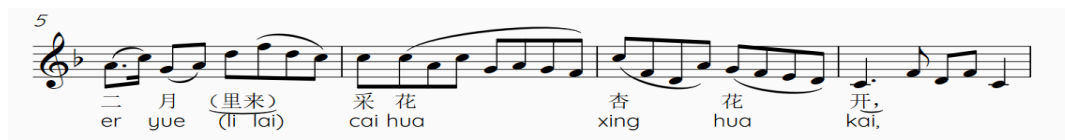


Figure 24. The Phrase 2 of “Cai hua diao”

Source: Haixia Sun (2023)

Solo Line

Range from C to F (The eleventh interval)

Melodic contour: More notes, more melodies, more ups and downs.



Figure 25. The Solo line of Phrase 2 of “Cai hua diao”

Source: Haixia Sun (2023)

Phrase 3 (9-12bar):

Solo Line: The music is consistent, the notes rise and fall, the rhythm changes

Range from C to C (One octave)

Melodic contour

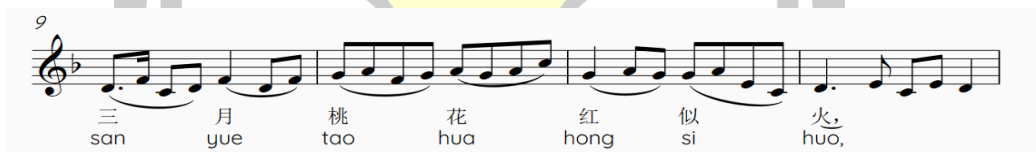


Figure 26. The Phrase 3 of “Cai hua diao”

Source: Haixia Sun (2023)

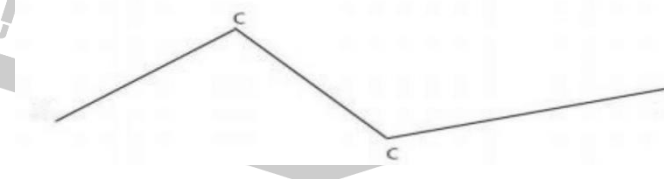


Figure 27. The Solo line of Phrase 3 of “Cai hua diao”

Source: Haixia Sun (2023)

Phrase 4 (13-17bar):



Figure 28. The Phrase 4 of "Cai hua diao"

Source: Haixia Sun (2023)

Solo Line

Range from C to F (The eleventh interval)

Melodic contour: The notes fluctuate a lot, the rhythm gets complicated, the melody changes

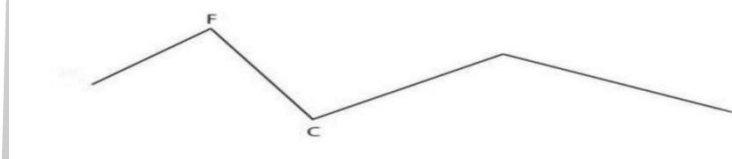


Figure 29. The Solo line of Phrase 4 of "Cai hua diao"

Source: Haixia Sun (2023)

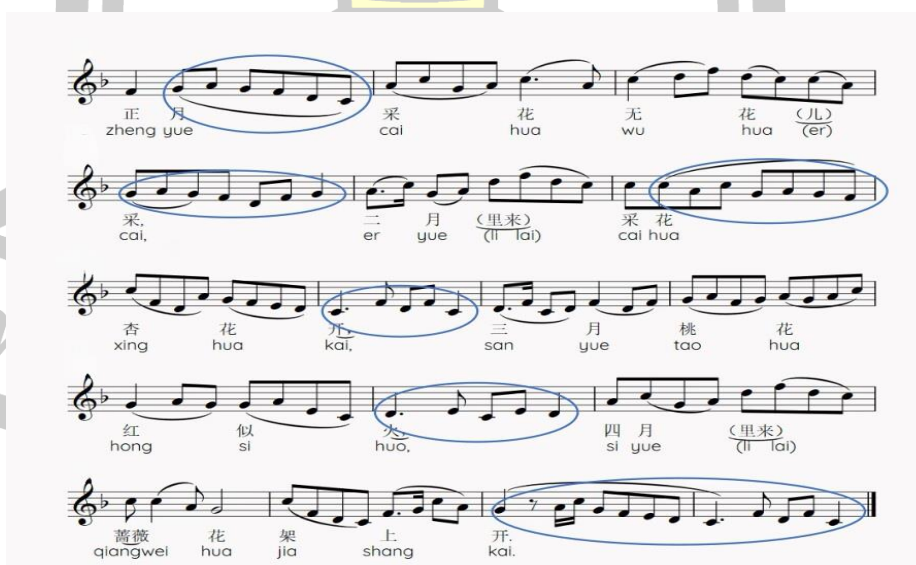


Figure 30. Cai hua diao

Source: Haixia Sun (2023)

The Singing style of this piece is to follow the rhythm of each word, with melismatic, so the requirements for breath are very high and the breath needs to be used rationally.

(4) Lyrics

正月开花无花 (儿) 采

Zheng yue kai hua wu hua (er) cai

二月 (里来) 采花杏花开

Er yue (li lai) cai hua xing hua kai

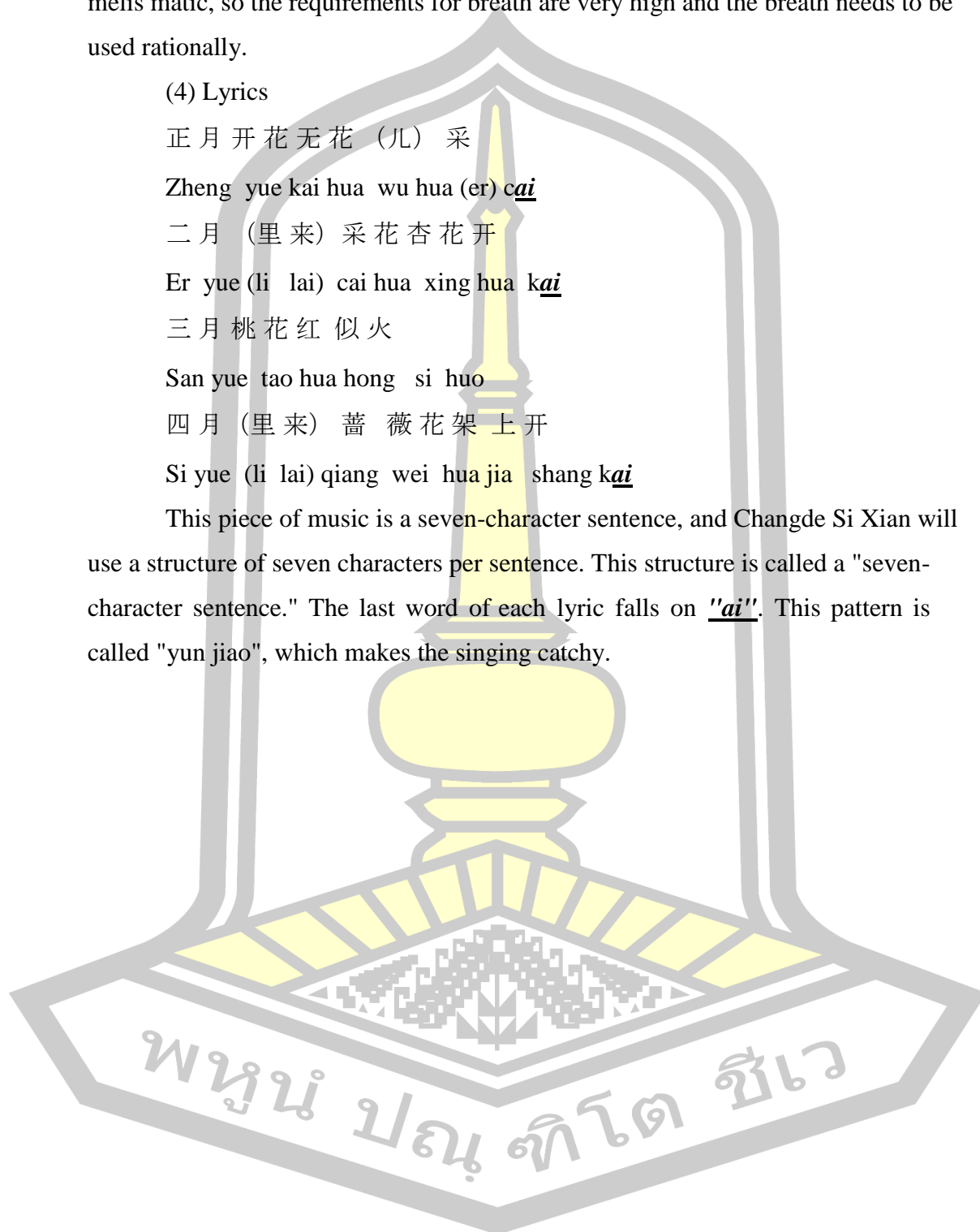
三月桃花红 似火

San yue tao hua hong si huo

四月 (里来) 蔷薇花架上开

Si yue (li lai) qiang wei hua jia shang kai

This piece of music is a seven-character sentence, and Changde Si Xian will use a structure of seven characters per sentence. This structure is called a "seven-character sentence." The last word of each lyric falls on "ai". This pattern is called "yun jiao", which makes the singing catchy.



5.3 Music analysis of "Ban bian yue"

半边月
(Ban bian yue)

Sing: Dai Wangben
Transcription by Haixia Sun

♩ = 110

Transcription: 景 阳 岗 打
Pinyin: jing yang gang da

4 虎 hu

7 人 称 ren cheng

10 英 雄 ying xiong

13

15 当 堂 奖 赏 dang tang jiang shang

18 插 花 cha hua

21 披 红 pi hong



Figure 31. Ban bian yue

Source: Haixia Sun (2023)

This piece of music is divided into two parts, Phrase1(1- 14bar) and Phrase2(15- 24bar)

(1) Mode

This piece of music is in the F gong + Qingjue mode. The mode scale is: Fa, Sol, La, Do, Re, Mi, Fa



Figure 32. The mode scale of “Cai hua diao”

Source: Haixia Sun (2023)

(2) Melody

Phrase 1 (1- 14 bar):



Figure 33. The Phrase 1 of “Ban bian yue ”

Source: Haixia Sun (2023)

Solo Line

Range from A to C (one octave)

Melodic contour: The overall melody does not swing much and keeps moving steadily.

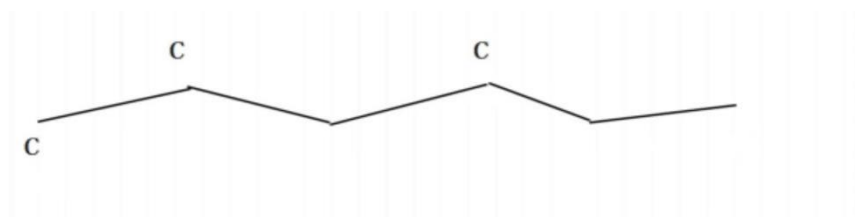


Figure 34. The Phrase 1 of Solo line of “Ban bian yue”

Source: Haixia Sun (2023)

Phrase2(15-24bar):

15
当 堂 奖 赏
dang tang jiang shang

18
插 花
cha hua

21
披 红。
pi hong.

Figure 35. The Phrase 2 of “Ban bian yue”

Source: Haixia Sun (2023)

Solo Line

Range from C to C (one octave)

Melodic contour: The overall melody does not swing much and keeps moving steadily.

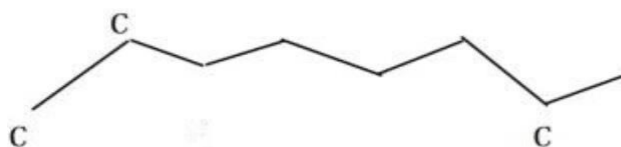


Figure 36. The Phrase 2 of Solo line of “Ban bian yue”

Source: Haixia Sun (2023)

(3) Singing style

Transcription: 景 阳 岗 打

Pinyin: jǐng yáng gāng dǎ

4 虎 hu

7 人 ren 称 chēng

10 英 yīng 雄 xióng,

13 当 dang 堂 táng

16 奖 jiǎng 赏 shàng

19 插 chā 花 huā

22 披 pī 红 hóng.

Figure 37. Ban bian yue

Source: Haixia Sun (2023)

In this piece of music: "Dahu", "Jiang", "Dahu" and "Jiang" are three tones. The Changde dialect should go down, and these two words go up first, and then go down according to the tone. Use Singing with the method of falling first and straightening later.

(4) Lyrics

景 阳 冈 打 虎 人 称 英 雄

Jing yang gang dahu ren cheng ying xiong

当 堂 奖 赏 插 花 披 红

Dang tang jiang shang cha hua pi hong

The lyrics of this song end with the word "雄 (xiong) " and "红 (hong) " both ending with the sound "ong", which is a characteristic of this song.

5.4 Music analysis of "Xian hua diao"

鲜花调
(Xian hua diao)

Sing: Lei Zhenghe
Transcription by Haixia Sun

♩ = 110

好 一朵 鲜
hao yiduo xian

花， 好 一 朵 鲜 花，
hua hao yi duo xian hua,

满 园 的 花 儿 赛 不 过
man yuan de hua er sai bu guo

它。 我 本 当 摘 一 朵， 又 恐 怕 看 花 人
ta. wo ben dang zhai yi duo, you kongpa kan huaren

笑 煞 笑 煞
xiao sha xiao sha.



Figure 38 Xian hua diao

Source: Haixia Sun (2023)

This piece of music is divided into three parts, Phrase1 (1-4bar), Phrase2 (5-8bar), Phrase3 (9-15bar)

(1) Mode

This piece of music is in the D Zhi mode, and the mode scale is: Re, Mi, Sol, La, Si, Re

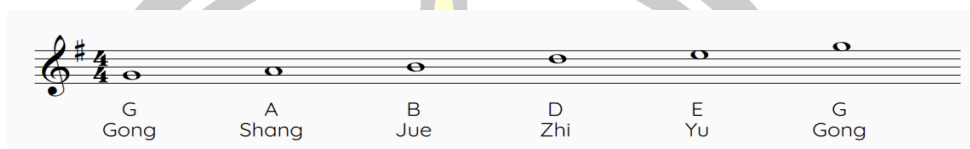


Figure 39. The mode scale of “Xian hua diao”

Source: Haixia Sun (2023)

(2) Melody

Phrase 1(1-4bar)



Figure 40. The Phrase 1 of “Xian hua diao”

Source: Haixia Sun (2023)

Solo Line

Range from D to A (Twelve intervals)

Melodic contour: The melody rises and falls evenly, and the slow speed is beautiful.

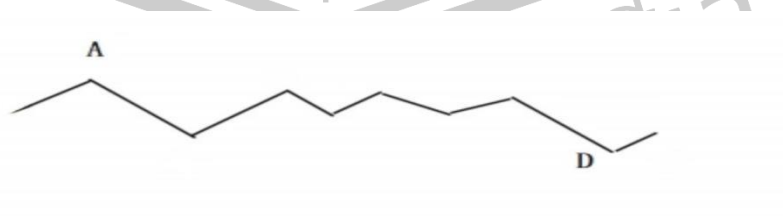


Figure 41. The Solo line of Phrase 1 of “Xian hua diao”

Source: Haixia Sun (2023)

Phrase2(5- 8bar)

Figure 42 shows the musical score for Phrase 2 of "Xian hua diao". It consists of two staves. The first staff starts at measure 5 and ends at measure 8. The lyrics are: 满 (man) 园 (yuan) 的 (de) 花 (hua) 儿 (er) 赛 (sai) 不 (bu) 过 (guo). The second staff starts at measure 8 and ends at measure 11. The lyrics are: 它 (ta).

Figure 42. The Phrase 2 of “Xian hua diao”

Source: Haixia Sun (2023)

Solo Line

Range from D to G (The eleventh interval)

Melodic contour: The melody rises and falls evenly, and the slow speed is beautiful.

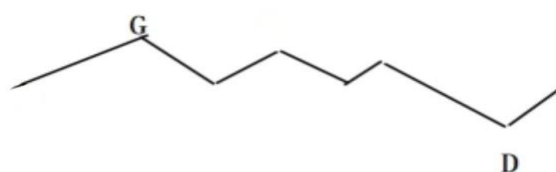


Figure 43. The Solo line of Phrase 2 of “Xian hua diao”

Source: Haixia Sun (2023)

Phrase3(9- 15bar)

Figure 44 shows the musical score for Phrase 3 of "Xian hua diao". It consists of two staves. The first staff starts at measure 9 and ends at measure 15. The lyrics are: 我 (wo) 本 (ben) 当 (dang) 摘 (zhai) 一 (yi) 朵 (duo), 又 (you) 恐 (kong) 怕 (pa) 看 (kan) 花 (hua) 人 (ren). The second staff starts at measure 12 and ends at measure 15. The lyrics are: 笑 (xiao) 煞 (sha) 笑 (xiao) 煞 (sha).

Figure 44. The Phrase 3 of “Xian hua diao”

Source: Haixia Sun (2023)

Solo Line:

Range from D to G (The eleventh interval)

Melodic contour: The melody is ups and downs

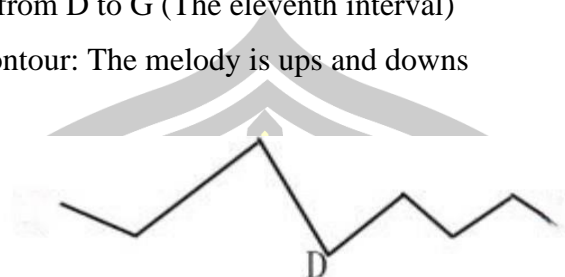


Figure 45. The Solo line of Phrase 3 of “Xian hua diao”

Source: Haixia Sun (2023)

(3) Singing style

Figure 46Xian hua diao

Source: Haixia Sun (2023)

Judging from the score, this piece has many connections and strong musicality. When singing, you must pay attention to maintaining the continuity of your breath to ensure the integrity of the music during singing.

(4) Lyrics

好 一 朵 鲜 花, 好 一 朵 鲜 花,

Hao yi duo xian hua, hao yi duo xian hua,

满 园 的 花 儿 赛 不 过 它。

Man yuan de hua er sai bu guo ta.

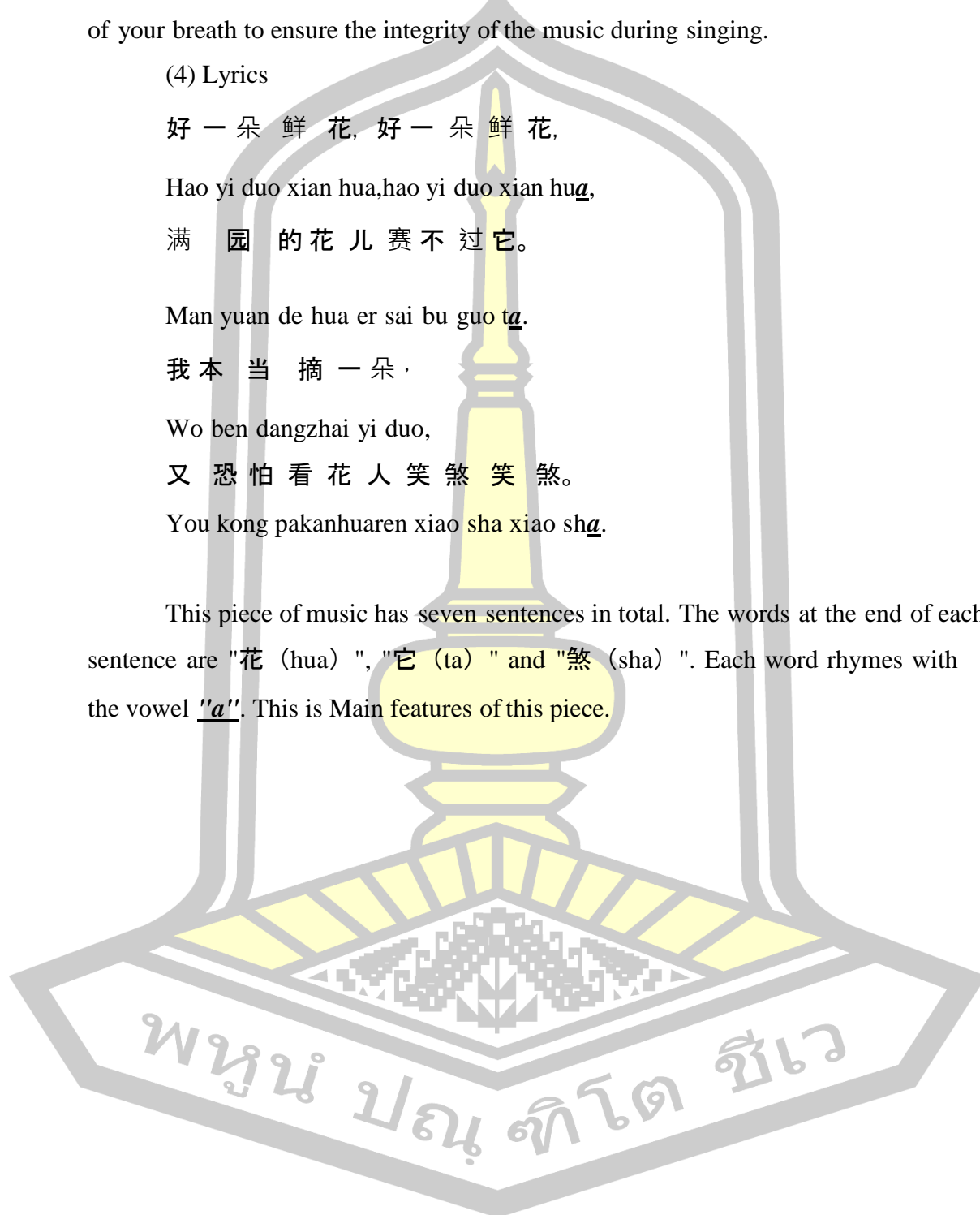
我 本 当 摘 一 朵 ,

Wo ben dangzhai yi duo,

又 恐 怕 看 花 人 笑 煞 笑 煞。

You kong pakanhuaren xiao sha xiao sha.

This piece of music has seven sentences in total. The words at the end of each sentence are "花 (hua) ", "它 (ta) " and "煞 (sha) ". Each word rhymes with the vowel "a". This is Main features of this piece.



5.5 Music analysis of "Feng xue tan qin ren "

风雪探亲人
(Feng xue tan qin ren)

Sing: Lei Zhenghe
Transcription by Haixia Sun

♩ = 120

Transcription:
Pinyin:

5 (齐)

9 数 九 严 寒 腊 月 天,

13 冰 雪 万 里 封 山 川。

17 县 委 会 走 出 人 两 个,

21 冒 着 风 雪 奔 向 前。




Figure 47. Feng xue tan qin ren

Source: Haixia Sun (2023)

This piece of music is divided into three parts, Phrase 1 (1-8 bar), Phrase 2 (9-16 bar), Phrase 3 (17-24 bar)

(1) Mode

This piece of music is in C Gong +Qingjue mode. The mode scale is: Do, Re, Mi, Fa, Sol, La



C Gong D Shang E Jue F Qingjue G Zhi A Yu C Gong

Figure 48. The mode scale of "Feng xue tan qin ren"

Source: Haixia Sun (2023)

(2) melody

Phrase 1(1-8 bar):

Transcription:
Pinyin:

5

(齐)

The image shows two staves of musical notation in 4/4 time. The first staff contains measures 1 through 8. The second staff begins with a measure number '5' and continues the melody. The notation includes various note values, rests, and a final measure marked with '(齐)' (Qí), indicating a collective ending.

Figure 49. The Phrase 1 of “Feng xue tan qin ren”

Source: Haixia Sun (2023)

Solo Line:

Range from G to C (The eleventh interval)

Melodic contour: The prelude has many notes and the melody fluctuates greatly.

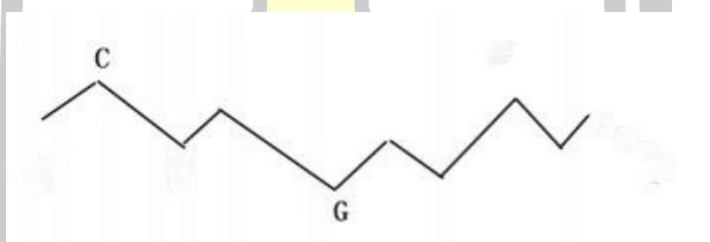


Figure 50. The Solo line of Phrase 1 of “Feng xue tan qin ren”

Source: Haixia Sun (2023)

Phrase 2(9- 16 bar)

9
数 九 严 寒 腊 月 天，
13
冰 雪 万 里 封 山 川。

The image displays musical notation for Phrase 2, spanning measures 9 to 16. The notation is in 4/4 time and includes lyrics in Chinese characters. The first line of music corresponds to the lyrics '数 九 严 寒 腊 月 天，' and the second line to '冰 雪 万 里 封 山 川。'. The notation includes various note values, rests, and a final measure.

Figure 51. The Phrase 2 of “Feng xue tan qin ren”

Source: Haixia Sun (2023)

Solo Line:

Range From D to G (The eleventh interval)

Melodic contour: The notes fluctuate greatly, there are decorative sounds, and the music is gorgeous



Figure 52. The Solo line of Phrase 2 of “Feng xue tan qin ren”

Source: Haixia Sun (2023)

Phrase 3(17-24 bar)



Figure 53. The Phrase 3 of “Feng xue tan qin ren”

Source: Haixia Sun (2023)

Solo Line:

Range from C to E (A tenth interval)

Melodic contour: It starts from E and ends at C. The music has ups and downs and there are decorative sounds.

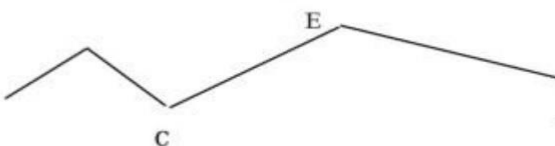


Figure 54. The Solo line of Phrase 3 of “Feng xue tan qin ren”

Source: Haixia Sun (2023)

(3) Singing style

Transcription:
Pinyin:

5

9

13

17

21

数九严寒腊月天, 冰雪万里封山川。县委走出人两个, 冒着风雪奔向前。

(齐)

Figure 55. Feng xue tan qin ren

Source: Haixia Sun (2023)

This piece uses the singing technique of frontal note, which requires a dexterous voice and flexible breath when singing.

(4) Lyrics

数九严寒腊月天,

Shu jiu yan han la yue tian,

冰雪万里封山川。

Bing xue wan li feng shan chuan.

县委走出人两个,

Xian wei hui zou chu ren liang ge,

冒着风雪奔向前。

Mao zhe feng xue ben xiang qian.

There are four phrases in this piece of music. The last words of each sentence are “天 (tian) ”, “川 (chaun) ” and “前 (qian) ”. Each word rhymes with “an”. This is the reason for this song. The main features of the piece.

Summary

This chapter analyzes the musical characteristics of five songs: "Jiang jian hua", "Cai hua Diao", "Ban bian yue", "Xian hua Diao" and "Fengxue tan qin ren". The musical characteristics of Changde Sixian are analyzed and clearly explained from the aspects of mode, melody, singing style, lyrics, etc. The modes of Changde Sixian are all Chinese national modes, with beautiful melody, unique singing style, rhyming lyrics, and many lining words. These are the characteristics of Changde Sixian.



CHAPTER VI

The Guidelines for Protection and Promotion of Changde Sixian

The preservation and inheritance of Changde Sixian refers to the guidelines for the preservation and inheritance of Changde Sixian. This chapter mainly discusses the preservation and inheritance of Changde Sixian repertoire, and draws relevant content from the discussion.

6.1 Diversity of preservation and promotion of Changde Sixian

6.2 Formulate regulations on the protection of intangible cultural heritage

6.3 The influence of universities and folk music institutions on Changde Sixian

6.4 Changde Sixian goes to the movie screen

6.5 Changde Sixian promotion method funded by Changde Municipal Government

6.1 Diversity of protection and promotion of Changde Sixian

6.1.1 Inheritance begins with education, and Changde Sixian enters the campus Enlightenment thinker Zheng Guanying said: "If you want to educate its people and become its beauty, you must learn." Indeed, education plays an irreplaceable role in the cultural development of the whole country, and the campus is the cradle of culture and the atmosphere of a city or even a country's spiritual civilization. The extent to which the inheritance and protection of any culture is integrated into and participated in campus education largely determines its vertical coverage and horizontal influence. In the protection and inheritance of Changde Sixian, campus education is still an important link. With the development of The Times, Changde Sixian began to receive more and more attention and attention from all walks of life. While the inheritance work of Changde Sixian has been put on the agenda, the inheritance activities of campus education are correspondingly parallel.

6.1.1.1 Primary and secondary education

There is a saying that "education starts from the baby", which simply reveals the basic role of primary and secondary education. Primary and secondary education has an unparalleled impact on people's world outlook, values, aesthetics and

many other aspects. The inheritance of Changde Sixian is of profound significance. The inheritance and protection of Changde Sixian have gradually been integrated into the classrooms of Changde primary and secondary education. According to the national Changde Sixian inheritor teacher Shen Xiaohui, Changde Sixian into the campus activities have been carried out for years. In the city's primary and secondary schools have carried out circular teaching and publicity. Up to now, Changde Beizheng Street Primary School still retains Changde Sixian playing and singing class, the small members of the class are mainly selected according to the students' own wishes and combined with their musical quality, and love Changde Sixian music backbone. The school arranged for them to learn Changde Sixian at a fixed time every week. From basic musical instrument playing to repertoire singing, teacher Shen Xiaohui led the children to gradually contact and learn Changde Sixian, a local folk-art form. (Xiaoling Zhu,2023:interviewed)



Figure 56. Changde Sixian enters primary school

Source: Haixia Sun (2022)

In addition to the curriculum setting, the corresponding compilation of supporting textbooks has also been carried out simultaneously. Published by Nanfang Publishing House, the book "Primary School Students Learn to Sing Changde Sixian" edited by Chu Lihua, Kong Yongping and Xu Zepeng came into being. The book's content is lively and vivid, and the pictures are bright and colorful. It introduces the historical origin, artistic characteristics and basic knowledge of Changde Sixian to the children in a simple way, and contains a large

number of traditional and new Changde Sixian. These lovely students of Changde Sixian Playing and singing class have also participated in provincial and municipal cultural performances for many times and been invited to participate in a number of well-known TV programs to perform. At the time of the author's interview, I learned that the recently acclaimed "Brilliant Chinese" column group also issued an invitation to audition to them at this time. (Hu Nan,2023: interviewed)

It can be seen that this initiative has cultivated a group of good children with unlimited potential for the inheritance and protection of Changde Sixian and greatly improved the popularity and influence of Changde Sixian in the country. Meanwhile, the influence on these children may even be lifelong, making them become the small inheritors of Changde Sixian. Deepen their understanding of the culture and art of their hometown and even rise to the pride and love of their hometown. Perhaps one of them will become the leading representative of the future of Changde Sixian, far-reaching significance.

6.1.1.2 Higher education

Colleges and universities are places of elite education in a region and even a country. They play an incomparable role in shaping cultural environment and cultivating elite talents. The inheritance and protection of Changde Sixian naturally extends to various colleges and universities in Changde. Hunan University of Arts and Sciences, an undergraduate school in Changde, included the elective courses and invited Ms. Shen Xiaohui, a national inheritor of Changde Sixian, to be the main lecturer of the course. According to media reports, the Wuling District government of Changde City and Hunan University of Arts and Sciences signed a strategic alliance agreement on collaborative innovation in the field of culture and art, and selected new students in the Academy of Arts and Communication to set up Changde Sixian talent training class, practice teaching base in Wuling District Cultural Center, and arrange professional teachers to conduct professional teaching in Changde Sixian. The university education is closely combined with the protection and inheritance of Changde Sixian, making great contributions to the protection of Changde Sixian. At the sametime, the district and county vocational colleges under the jurisdiction of Changde also setup Changde Sixian College class. (Xiaoling Zhu,2023:interviewed)

All these show that in the process of the inheritance and protection of Changde Sixian, the process of college education has gradually begun, and it has developed in the direction of professional education, and has made an indelible contribution to the professional talent training of Changde Sixian.



Figure 57. Changde Sixian enters colleges and universities

Source: Haixia Sun (2022)

Changde Sixian seems to have gained fertile soil in the campus, and has become an important part of campus education under the joint efforts of countless leaders, professionals and educators. Down to universal education, up to elite education, in all levels of education without omission to join the Changde Sixian. To a large extent for the Changde Sixian spirit of the ypthm alive, providing an incomparably superior external environment and talent transport channel.

6.1.2 Create a TV column and Changde Sixian appear on the screen

Changde Sixian is a form of folk art with local characteristics, so it has always been regarded as a symbol of Changde city culture. In order to better promote and protect Changde Sixian so that more people can understand and know Changde Sixian, and establish a unique Changde city cultural image. Changde TV Station specially opened up a special TV program for Changde Sixian, "I love Changde Sixian", involving the historical origin of Changde Sixian, the selection of inheritors, the introduction of artistic characteristics, the appreciation of traditional and new songs, etc., the content is rich and detailed.(Xiaoling Zhu,2023:interviewed)



Figure 58. Changde Sixian on TV

Source: Haixia Sun (2023)

It is rare to set up a special TV column for a certain intangible cultural heritage project in the province and even in the whole country. On the one hand, this shows the extraordinary attention of Changde City to Changde Sixian, and it is also a good thing for workers who are involved in Changde Sixian cause and even Changde cultural cause. The inheritors feel that the intangible cultural heritage they inherit has been paid enough attention, which will certainly prompt them to take the initiative to play their role in "connecting the preceding and the following" Cultural function and enhance their cultural confidence in the content they inherit. On the other hand, the appearance of the TV program "Changde Sixian" deepens the image of Changde Sixian as a brand of Changde culture, and strengthens the connection between Changde Sixian and Changde. From the promotion of Changde Sixian itself to the construction of Changde cultural brand and city image, this has provided a good driving force. In addition, this also provides a cultural development direction for local TV stations. Local TV stations have a small influence and narrow audience coverage. Based on local culture is a good strategy to gather and unite local audiences. As an outstanding representative of culture and art in Changde area, setting up a separate regular TV program for Changde can well reflect the cultural characteristics of Changde TV Station, and also provide targeted aesthetic TV program content for local audiences. In the limited scope of influence, the function of TV media has made a good communication for Changde Sixian as much as possible, and created a good regional cultural atmosphere.

6.1.3 Integrate with people's lives, Changde Sixian enters the community

Some people have asked, what is "living" intangible heritage? The author believes that the definition of "alive" largely depends on human participation. If you want to "live a wonderful life", it is the understanding and participation of most people. Being as close to the lives of ordinary people as possible is the most ideal state of Changde Sixian. The main function of Changde Sixian in the production is entertainment, but because of the changes of The Times and the environment, the way of entertainment is greatly enriched, and its position is gradually replaced. Changde Sixian needs to find enough mass base in order to maintain its contemporary vitality. Therefore, the activities of Changde Sixian into the community close to the masses have been slowly developed in Changde. In Wuling District, cultural activities are often carried out into the community, and Changde Sixian is an essential part of the performance. Among the "hundred group competition" carried out for many years, there are also communities that brought Changde Sixian into the competition, and in 2016 Changde Sixian "110" encountered "detective soldiers" won the boutique program award in the competition. Community elderly area also opened Changde Sixian class, and arranged professional teachers to teach the old people to learn Changde Sixian. In the various squares can often see singing and dancing damas, and playing is the Changde Sixian repertoire. (Xiaoling Zhu, 2023: interviewed)



Figure 59. Changde Sixian enters the community

Source: Haixia Sun (2022)

The inheritance and protection of Changde Sixian has gradually entered the lives of everyday people, gradually integrated with the living atmosphere of the masses, and

slowly formed its normal attribute in social life. In this way, Changde Sixian can have increasingly vigorous vitality and toughness on the soil of Changde, and gain a firm foothold in the trend of cultural development.

6.1.4 Form a professional team and perform Sixian performances one after another At present, the professional groups that often perform Changde Sixian are Changde Sixian Art Troupe, Wuling District Art Troupe and other art groups. Changde Sixian Art Troupe focuses on the innovation and development of Changde Sixian performance, while Wuling District Art Troupe is loyal to the traditional performance and inheritance of Changde Sixian. The two professional organizations have made good contributions to the development and inheritance of Changde Sixian, making Changde Sixian famous in the country and even the world. Wuling District Art Troupe has always been committed to the training of professional Changde Sixian talents, and the members of the art troupe are required to perform Changde Sixian singing training. Teacher Hu Nan, an old artist of Changde Sixian, takes the trouble to come to Wuling District Cultural Center every Wednesday for the training of students of Changde Sixian singing class. At the time of the interview, I also just met Hu Nan teacher in the cultural hall to teach. From the Singing styles of Changde Sixian to the singing concept and the artist's artistic ethics. "I am a storyteller, I evolved in the performance of Sixian, don't say jump, jump, jump that is a clown." Hu Nan teacher with their own life to inherit Changde Sixian experience for the students on a vivid and meaningful lesson, the author is also quite touched. (Xiaoling Zhu,2023: interviewed)



Figure 60. Changde Sixian training class

Source: <https://www.hunantoday.cn/news/xhn/202311/18958495.html> (2023)

A succession of Changde Sixian performances have also begun in Changde, involving professional groups and various enthusiasts. The artistic exchange of Changde Sixian began to flourish, and the theater of the Cultural Center has opened up a regular performance arrangement of Changde Sixian. For example, on July 1, 2016, the "Changde Sixian Performance Season" was launched in Changde Baima Lake Theater, and teachers Hu Nan, Song Jie, Kan Xiaohui and their students were specially invited to bring a banquet of Changde Sixian. The one-month Changde Sixian performance season presented three special performances with the theme of "popularization", "inheritance" and "development" respectively. Subsequently, the "Changde Sixian Singing Ensemble" was also staged in the White Horse Lake Theater, and all the performers were the first batch of students from Wuling District's intangible cultural heritage training class. The prosperous development of cultural activities also means that the vitality of Changde Sixian is getting stronger and stronger, which is a good sign

6.2 Formulate regulations on the protection of intangible cultural heritage

Since the founding of the People's Republic of China, the value and inheritance status of Changde Sixian have attracted the attention of various government departments at all levels, and leaders at all levels have offered suggestions for the protection, inheritance and development of Changde Sixian, formulated a series of measures, and achieved corresponding results. It is mainly reflected in the following aspects:

6.2.1 Establish laws and regulations and improve fund protection

Since the 1950s, in order to cooperate with the general survey of the central cultural workers, Changde has established a leading group for the protection and revitalization of Changde Sixian, which is responsible for organizing specialized personnel to go deep into the people to survey, collect and sort out the information of Changde Sixian.

6.2.2 Establish a special protection leadership group

The Changde Sixian Protection and Revitalization Leading Group issued the local legal document "Decision on the protection and revitalization of Changde Sixian" and organized the establishment of the Changde Sixian Foundation. The

"Decision on the Protection and Revitalization of Changde Sixian" pointed out that the protection of Changde Sixian implemented the leadership accountability system and included the work assessment content; The protection funds of Changde Sixian must be included in the financial budget to ensure that special funds are allocated for the protection of Sixian every year.

6.2.3 Improve reward and punishment mechanisms and implement target management For Changde Sixian music creation, script creation, director, performance, theoretical research and outstanding contributions and achievements in mining and sorting out the staff, the government should set up a special award fund for recognition. Its management implements the hierarchical management system, adheres to the principle of superior guiding subordinates and subordinates obeying superiors, manages them layer by layer, and includes them in the scope of assessment.

6.2.4 Compile specialized teaching materials and establish training institutions

Every major school in Changde City has set up a corresponding level of Changde Sixian inheritance class, equipped with corresponding teaching materials. For example, Hunan College of Arts and Science offers Changde Sixian college class, and offers Changde Sixian secondary school class in Taoyuan Normal and Jinshi Normal; In primary and secondary schools, it is common to offer Chang De Sixian music classes.

6.2.5 Form various teams and develop the Sixian industry

In 1997, Changde City established the Changde Sixian Art Troupe. There are also Wuling District children's Art Troupe, Changde City Han Theater Song and dance troupe Sixian performance team and other groups. Actively support local Sixian teams engaged in Sixian performance work, such as Taoyuan County Sixian team, Jinshi Sixian team, Anxiang County Sixian team, etc., are carrying out normal activities. Government departments hold Changde Sixian Art Festival every two years, actively disseminate and publicize Changde Sixian theory knowledge and performance scenes through multimedia platforms, set up special exhibition centers and websites, and actively support various groups to participate in various performance activities at all levels.

At present, China's intangible cultural heritage protection has formed a four-level protection system at the national, provincial, city and county levels. All

localities and relevant departments implement the work policy of "protection first, rescue first, rational utilization, inheritance and development", and earnestly do a good job in the protection, management and rational utilization of intangible cultural heritage. In 2005, Changde Sixian was rated as one of the top ten ethnic folk cultural heritages in Hunan Province. In the same year, Changde City officially established the Changde intangible Cultural Heritage protection leading group, under which the Changde Intangible Cultural Heritage Protection Center is located in the Changde Mass Art Museum. In May 2006, Changde Sixian was announced by The State Council as the first batch of national intangible cultural heritage protection list. In recent years, under the direct guidance of Changde Intangible Cultural Heritage Protection Center, Changde Sixian has been carried out into primary and secondary schools, into communities, into colleges and universities, held training courses on Changde Sixian Singing, compiled and printed popular reading books of Changde Sixian singing, held Changde Sixian singing competition, organized various reporting performances, set up special lectures and other activities. To a large extent, it popularized and promoted Changde Sixian.

6.3 The influence of universities and folk music institutions on Changde Sixian

6.3.1 Combination of "oral teaching" and classroom teaching

Through the teaching method of "oral teaching", not only can the traditional Chinese music be effectively inherited, but also the inheritance mode of folk music culture and its artistic characteristics can be intuitively displayed to the students. As a kind of impromptu teaching method, "oral teaching" can not only enable teachers to have a comprehensive control over the overall style of the content taught, but also effectively strengthen the communication and exchange between teachers and students. Through verbal and non-verbal means, students will be taught singing, playing, acting and speaking, so that they can better understand the charm of music in different regions, stimulate the interest of the bearers in traditional arts, and sincerely accept them, so that students can better inherit and protect national folk music.

The classroom teaching in colleges and universities should introduce the method of "oral teaching", invite the folk artists of Changde Sixian into the classroom, and let the artists use the most original way to teach the folk art originated

from the folk, rooted in society and life. Through the way of "oral teaching", students are guided to immediately imitate the teaching and singing form of artists, deepen students' impression of music, and make them have a more comprehensive understanding of Changde Sixian. As for the teaching method of "oral teaching", it is both creative and open. When using this method, teachers need to rely on various cultural resources related to local music to create an open, free, diverse and improvisational teaching atmosphere, so that students can integrate their own feelings of music with this teaching atmosphere through different emotional ways.

Strengthen the interaction between "transmitter" and "giver", during this period, can effectively cultivate students' creative ability, reflective ability and critical ability. It is necessary to fully respect the original inheritance method of traditional music, and conduct in-depth exploration of the advantages of the teaching method of "oral teaching" to continuously enrich its connotation. In the course of classroom teaching, this teaching method should be applied to it, so as to organically combine it with the traditional teaching method.(Hu Nan,2023:interviewed)

6.3.2 Combine appreciation with singing

The artistic aesthetic taste of college students has been formed. Music is an art of hearing and vision. To teach and sing while listening to and appreciating a large number of works and cultivate students' good musical aesthetic taste and singing ability is the most direct way to understand local music. In the classroom teaching of Changde Sixian, teachers need to choose the traditional and modern Sixian positive, healthy and close to life of the excellent works. First of all, the teacher can briefly introduce the historical background of the repertoire to the students, and play the recording of the singing of the old artists and the live performance of the award-winning excellent plays in recent years, so that the students can establish a preliminary aesthetic intention for the Changde Sixian from the perceptual level, and then teach the students to sing and sing.

Only by fully listening to, comprehending, thinking and imagining music can students effectively improve their own aesthetic and performance ability, and Changde Sixian's singing is no exception. When learning Changde Sixian, students not only need to fully understand the relevant knowledge explained by the teacher, but also need to sum up various features contained in the process of singing and listening to

various works, such as voice, rhythm and so on. The key to learn Changde Sixian is to fully grasp its singing style and performance, which requires teachers to teach the relevant language and grace notes to the students without reservation. During the classroom teaching, teachers can teach students some classic songs based on their voice characteristics and acceptance level, so that they can have a comprehensive understanding of the basic vocal methods of Changde Sixian singing, such as enunciation, body rhythm, and taste of various singing line methods and breathing methods.

Through the study and reference of the singing methods and techniques of folk music, the singing techniques and styles of national vocal music are enriched. Through the teaching activities of appreciation and singing, the scope of learning is constantly extended, so that students can realize the significance of learning Changde Sixian, strengthen their sense of identity for local music, and enhance their interest in loving their hometown and local music culture.(Fangyi Hu,2019)

6.3.3 Combining small classrooms with large classrooms

In college music classes, teachers not only need to impart basic theoretical knowledge and techniques to students, but also to cultivate their good innovative thinking and creative ability. In addition to diversified performance forms, Changde Sixian tunes are also special, that is, performers can adjust lyrics according to their personal preferences, and thus create new singing content. In the music class, students are required to create a short melody of Changde Sixian, introduce various related musical elements such as grace notes and dialects, and constantly promote the inheritance and development of Changde Sixian.

The Changde Sixian chords are generally short and concise, which is not difficult for college students to understand. Students according to their own knowledge, life experience according to different tunes according to the lyrics, not only conducive to students to deepen the impression of Changde Sixian music, but also to make students innovative thinking and creative ability to be cultivated. During the classroom teaching, teachers need to show as many traditional and modern typical Sixianto students as possible, so that they can understand the artistic characteristics of various types of Sixian from multiple angles, according to the characteristics of the

spinning method, in connection with their own life experience and feelings, to create Sixian to express their own emotions.(Xiaoling Zhu,2023:interviewed)

6.3.4 Combine small classes with large classes

In order to achieve good teaching results, the classroom teaching in colleges and universities must create a good ecological environment for music, with social and folk music as the core, in this music environment, with the help of various folk activities, actively participate in the folk music organizations in various regions, and widely absorb the lively folk music elements in the masses. Various related music and cultural activities should also be held regularly, such as carrying out knowledge lectures related to folk music, etc., to encourage students to actively participate in them, so as to organically integrate folk music with students' learning and daily life.

Teachers need to stimulate students' enthusiasm and initiative in learning as the ultimate goal, and adopt a variety of teaching methods such as appreciation and practical operation.

Teachers can let students divide into groups to discuss a topic of Changde Sixian, organize students to visit the performance group of Changde Sixian, and invite relevant performing artists, composers and theorists to give special lectures when carrying out classroom teaching and practical activities. Based on the teaching method of music appreciation, the forms of observation and lecture will be interspersed, and the humanistic knowledge of Changde's cultural landforms and entertainers' art techniques will be introduced according to different pieces, so as to broaden students' artistic vision and make them have a comprehensive understanding of Chinese folk music culture. Around Changde Sixian, related cultural activities are held regularly in the school, such as "Sixian Art Festival" and "Sixian Culture Week". Through these activities, students can better grasp the essence of Changde Sixian, and have a deeper understanding of the rich connotation of folk art.

6.4 Changde Sixian goes to the movie screen

In the 21st century, Chinese films began to move toward industrialization and marketization. The ancient Changde has also opened a new chapter in the production of film and television. Changde regional characters, events or do important elements of the movie "Nv er chuan" "The blood of the lonely city" "That year early rice" "Xinhai

Yuanyuan" "Dream of Peach Blossom" "Elder sister is the big guy" and so on. Among them, there are three movies with Changde Sixian as the theme song or episode of the film, they make Changde Sixian aboard the ship of the film industry, so as to carry forward.

6.4.1 The first movie to use Changde Sixian as the theme song "Nv er chuan"

6.4.1.1 The movie "Nv er chuan"

"Nv er chuan" is a 2008 drama film produced by Beijing Sanhua Culture Communication Co., LTD., directed by Kang Li, starring Hu Sang (Hu Lingmeng) and Yang Lishan. It is adapted from the short story "Flower Time" by Hunan writer Peng Cheng. The film tells the story of the village girl fragrance and her father depend on each other, the original cheerful after the death of her mother seems a little sensitive melancholy. When she learned that her father would remarry, she did not understand, and angrily left home to find her grandmother. Finally, fragrance realized the beauty and meaning of life and understood his father's choice.

The film tells a story of a water village in the south of the Yangtze River, the characters and plot are very simple, through this simple story, to the world to describe the beauty of the south and people yearning for happiness, the pursuit of ideal life story. Due to the efforts of the producer to promote the beauty of his hometown, most of the shots were completed in Shaping Town, Yiwangxi and other places in Taoyuan County, with beautiful scenery and fresh pictures, which left a deep impression. The film participated in the 2009 Shanghai Film Festival. The starring role of "Nv er chuan" is Hu Lingmeng, a senior student studying in the performance department of the Central Academy of Drama. The reason why Hu Lingmeng, who is still a student, was selected among the many candidates for the actress, in addition to Hu Lingmeng's own age and image advantages, one of the important reasons is her simplicity and her innate aura.

"Nv er chuan" is also the first film of Hu Lingmeng's acting career, and she confidently handles the role of fragrance perfectly. Yang Lishan, who plays the father, and Liang Jingke, who plays Hai Ying, are both excellent actors who graduated from the Central Academy of Drama and the Beijing Film Academy. They naturally go into the depths of their roles and convey the rich connotations of the film in areal and profound way.(Songyang Gong,2017)

6.4.1.2 Changde Sixian the creator of "Nv er chuan "

The movie "Nv er chuan "with Changde Sixian as the theme song, is also the first time Changde Sixian on the screen. This is closely related to Kang Jianmin, the lyricist of the theme song.

In 1977, after the national college entrance examination system was restored, he was admitted to the Central Academy of Drama, majoring in drama literature. After graduation, he was assigned to the publicity system of Hunan Provincial Party Committee and successively served as director of Hunan TV Art Center, Director of Art Department of Hunan Provincial Party Committee Publicity Department, director of Xiaoxiang Film Studio, chairman and general manager of Xiaoying Group. During Xiao Ying period, he paid close attention to film production, has produced "Ambush", "Hometown Autumn", "the mountain that man that dog",

"Hero Zheng Chenggong", etc., China Film Golden Rooster Award, public film Hundred Flowers Award, China Film Huabao Award, the Central Propaganda Department "five one" project award, and the Montreal International Film Festival and other professional film festival activities, Xiao Ying Factory have won. The banner of "Xiao Ying" plays very loud in the film industry, and it is his outstanding contribution to Xiao Ying. Since 2003, Kang Jianmin has been transferred to Beijing as vice chairman and Party secretary of the China Film Association.

As a national first-class screenwriter, Kang Jianmin has created many influential literary works, but he has always had a long-cherished dream, that is, to bring his dream of Changde Sixian to the screen. "Nv er chuan" shooting, shot in Taoyuan, starring from Changde, just can realize the dream. So, he personally wrote the theme lyrics of "Nv er chuan" :

娘说我是藤上的花 · niang shuo wo shi teng shang de hua

生下我就生下了牵挂 · sheng le wo jiu sheng xia le qian gua

笑声飘进女儿船 · xiao sheng piao jin nv er chuan

一船丝弦一船花 · yi chuan si xian yi chuan hua

爹说我是天上的娃 · die shuo wo shi tian shang de wa

生下我就生下了神话 · sheng xia wo jiu sheng xia le shen hua

太阳掉进女儿船 · tai yang diao jin nv er chuan

一船黄金一船霞。 yi chuan huang jin yi chuan xia

女儿船， 女儿的梦， nv er chuan , nv er meng

女儿船， 女儿的家， nv er chuan , nv er de jia

女儿船， 爹娘今生的神话； nv er chuan , die niangjin sheng de shen hua

女儿船， 爹娘来世的牵挂。 nv er chuan,die niang lai shi de qian gua

Kang Jianmin, as the producer of the film, decided to ask his old friend Ouyang Juowen to compose music for "Nv er chuan". Ouyang Juowen, a national first-class composer, was born in Liuyang, Hunan Province in December 1942. In

1956, he was admitted to Hunan Huagu Opera Theater, and since then he has formed a "lifelong love" with Hunan Huagu Opera. So far, he has composed more than 100 compositions for Huagu Opera. Some of them have won awards: "Happy Pulse Case" won the National Opera watching performance music Design Award, "Shofar and BP Machine" won the National Modern drama exchange performance music Creation Award, "New Wave" won the national drama sketch competition excellent music award, "Strange Case" and "Zhao Xiang Xiang Circle" won the national Yingshanhong Folk Art Festival music design first prize. "Peach Flood", "General Ballad", "Autumn Flower Drum", "Township Head surnamed Zhao" (film) won the "Five one" project Award of the Publicity Department of the CPC Central Committee, and "Old Watch Anecdote" won the "Wenhua" Music Creation Award of the Ministry of Culture. His compositions for Changde Huagu, such as "Sad Smiling Face" and "Spinning Banknotes", have won the national "Stars Award" and the TV series "Flying Sky Award".

Kang's collaboration with Ouyang originated during his time at Xiaoxiang Film Studio, when he created a drama, Autumn Flower Drum, one as a screenwriter and the other as a composer. It was a great collaboration, and the work was very artistic. This invitation to Ouyang Juowen for "Nv er chuan" composed music, Kang Jianmin only one

requirement, in addition to the popular melody smooth, must be the Changde Sixian elements into it.(The data comes from the literature of Changde city Cultural Center,2023) Apparently, Mr. Ouyang did.

Who will sing? This honor may have been "fixed" before the lyrics of "Nv er chuan" were written, that is, the provincial (now national) inheritor of Changde Flower Drum, Du Meishuang, sang the theme song. Du Meishuang is also a native of Taoyuan, Hunan Province. Since he was admitted to the Changde Flower Drum Opera Troupe in the 1980s, he has studied Changde Flower drum while specializing in Changde Sixian, forming a unique style of Sixian singing. The melody and theme song composed by Ouyang Juowen have a slightly sad emotion, which is very suitable for Dumei Cream.

At present, the movie "Nv er chuan" theme song "Nv er chuan" has been included in the Changde City Cultural Center newly edited "Zhi Lanya yun: Changde Sixian new song selection" book.

6.4.1.3 "Nv er chuan", a ship of Sixian and a ship of flowers

The movie "Nv er chuan" tells the story of a Jiangnan water village, and perhaps the prototype of the story can be met in a water village, a pier or a village in Taoyuan County, where the film was shot. Father He Xiutian young man lost his wife, and daughter fragrance each other, both when dad and when mom, the day is plain. However, life is often in the ordinary after the "novelty", is in adolescence fragrance met can not let her accept the "new wonders"; Father actually and mother's student Hai Ying fell in love, and said with it. The story unfolds.(Hu Nan,2023:interviewed)

The lyrics of "Nv er chuan" begin by singing: Niang said I was a flower on the vine, gave birth to me and gave birth to care. In fact, in the film, the fragrance of the mother did not appear, that is to say, the author borrowed the mouth of the mother to say that the daughter is a lifelong care of parents, a lifetime of happiness to rely on. In the 1980s and 1990s, Changde, in northwestern Hunan Province, was one of the places where the one-child policy was implemented almost to the left. In addition to the strict control of the one-child quota in the cities, the strict policy was also implemented in the remote rural areas, resulting in many rural families with only one daughter and no male labor force. For this kind of family, a daughter is born not only a flower, but also a concern, and a lifelong concern.

In families with only one child, the degree of dependence of children on their parents is naturally more serious than in families with many children. For the fragrance that has lost her mother in the play, her father is her day, her father is her land, and her father is all her trust. As a father, He Xiutian is not willing to let his daughter psychological damage. He and sea Ying has been quietly in love for more than two years, in order not to hurt fragrance, two people have been hiding this thing. He Xiutian for dont know how to show his daughter is very difficult. He Xiutian always wants to give fragrance more love, be a good father, and even compensate her for her lack of maternal love, but it backfired. Fragrance unforgettable mother, always feel that mother did not leave, when she heard her father to remarry after the rumor, she is more sensitive to her father's words and deeds. Fragrance pour out the heart to sea Ying, sea Ying persuade her should understand father. Fragrance instead want sea Ying help take care of father, so that father dont want to find another woman.(The data comes from the literature of Changde city Cultural Center,2023)

Soon, just graduated from the normal fragrance received work notice, she was happy to give father good news met father and sea Ying hug together, fragrance then just understand the father to find the woman is the most trusted girlfriend sea Ying, she ran to her mother's grave in panic and cried.

In front of his wife's grave, He Xiutian reluctantly promised fragrance, leave sea English.

Fragrance was assigned to mother used to teach the primary school as a teacher, and lived not far from the school to the grandmother's house, outside the fragrance often see the water police station police and his adopted four-year-old boy Spondi, and they get along with the days of fragrance feel very happy, to meet with great as an ordinary and happy thing.

Suddenly, Dawei and Yang Yang "disappeared"! Grandma said it may be to blind date, fragrance, upset. At this time, the fragrance began to realize the taste of missing a person, which is the taste of "love". Not a few days, once abandoned Spondi's mother to pick up Spondi go, love Spondi greatly determined to return Spondi's mother, for tell fragrance: he is good to Spondi, Spondi most need or mother, this is called broken bones connected to tendon. Inexplicable fragrance understood the feelings of father and sea Ying, understand that her and her father's deep

affection can not replace the love of father and sea Ying, understand the selfless dedication and sacrifice of father to love her, understand that the best love for father is the respect for his father's life. Fragrance say goodbye to grandma to go home to see father.

Father unbearable living conditions let fragrance sad shed tears. She is going to get the sea Ying back, he Xiutian pull her said sea Ying just left home to go out into the world, no one and her father. Fragrance is more remorse and guilt, she cannot wait for a moment, seize the door, toward the direction of sea Ying left to chase. "Nv er chuan", you are a myth of this life!

6.4.2 Playing and singing Sixian in the war blockbuster "Blood"

6.4.2.1 The movie "The Killer City" and the battle of Changde

If the Daughter Boat is classified as a "literary film", the movie "The Bounty of Blood", which was shot in 2009 and released in theaters across the country in August 2010, can be called a genuine "war film". The movie is co-produced by China Film Group, Hunan Chucheng Film and Television Culture Production Co., LTD., and Xiaoxiang Film and Television Group. It is produced by Han Sanping, Chen Jiancheng, Zhou Buxue and directed by Shen Dong. Lu Liangwei, Yuan Wenkang, An Yixuan, Xie Mengwei, Yang Zi and other leading actors.

The original screenplay is Changde local writer Peng Daocheng, during the preparation of the film has been seriously ill, until the film was approved by the State Administration of Radio, Film and Television "film release permit", the 80-year old old literary and artistic workers have died. Co-signed scriptwriters are Lian Xiufeng and Shen Dong.

The film takes the Anti-Japanese War in 1943 as the background, tells the story of the 8,000 soldiers of the 57th Division of the 74th Army of the Kuomintang under the leadership of the division commander Yu Chengwan, and the 30,000 elite Japanese troops launched a life-and-death defense against the war of resistance. The film was released nationwide on August 19, 2010. In the same month, the film was selected by the United Front Work Department of the CPC Central Committee and the China Film Association as one of the five mainland films to participate in the film festival in Taiwan, and the film was the opening film and screened in Taipei in early September.(The data comes from the literature of Changde city Cultural Center,2023)

In October 1943, the Japanese army crossed the Yangtze River and Xiangjiang River from Shashi and Yueyang to surround Changde. The 57th division of the 74th Army was code-named "Hubi" under orders to defend the city. Hand "with the city to survive together" secret order, division commander Yu Cheng Wan (Lv Liangwei is acted the role of) heart knows this is a battle without a way to retreat. All the people evacuated Changde is tantamount to a "lonely city ", the gun did not sound, all the soldiers are" dead soldiers ". Company commander Feng Baohua (Yuan Wenkang is acted the role of) stick to the front. Tight war let him and his lover Wan Qing (An Yixuan is acted the role of) after the wedding night will be born and born separation, read Lang sentiment cut wan Qing followed, become a battlefield nurse.

Feng Baohua is the soul of the warrior, less than 16 years old militia two tigers (Xie Mengwei is acted the role of) see him as an example, risking life and death. "The battalion commander is dead on the company commander, the company commander is dead on the platoon commander, the platoon commander is dead on the squad leader!" The two tigers repeated Feng Baohua's words loudly among the dead. The Japanese never thought of this attack and not broken in the dead city, the only mortal resistance but more than 100 soldiers. You stick to it? The law of killing oneself is inhuman; Retreat? I'll be damned for not living. Under the dilemma, Yu Cheng Wan handwriting, neatly dressed, leading the crowd to breakthrough.

The original name of the film "Changde Blood Battle", on October 15,2009 in Changde City in front of the 74 military martyrs monument, has been in Changde Taoyuan, Beijing film and television base shooting. The premiere was scheduled for August 1, 2010, at the Great Hall of the People, but could not be held due to funding problems. According to the chief producer Ms. Cheng Huiping, the production of the film finally fulfilled the dream of Changde people to put the Changde battle on the screen, but the investment and operation of the film and television industry were carried out in full accordance with the market mechanism, and the government's intervention was very limited, dragging down the two private entrepreneurs, so that the title was finally removed from the "Changde" element and changed to "The Bloody City".(The data comes from the literature of Changde city Cultural Center,2023)

Changde, located in the northwest of Hunan Province, with Dongting Lake in the east, Wuling Mountain in the west, and Yuan Lishui River flowing through the

territory, has been a military hub since ancient times and is known as "the gateway of western Hunan" and "the throat of Yunnan-Guizhou". In early November 1943, the Japanese army mobilized tens of thousands of elite divisions, launched an attack on Changde, the national government mobilized more than 200,000 troops in the sixth and ninth theater to meet the enemy, and in the early morning of December 2, a garrison led by the division commander Yu Chengwan left the city of Bijia and crossed the Yuanjiang River to meet friendly forces; Part of the 169 regiment under the leadership of Major General Chai Yixin fought with the Japanese until dawn, the last drop of blood, did not usher in the dawn of the dawn, Changde fell. On the 9th, the National Army recaptured Changde.

This battle, known in history as the "Changde Battle", became one of the 22 large-scale battles on the front battlefield during the Anti-Japanese War. In addition, in the winter of 1941, Changde also suffered the bacterial warfare of the invading Japanese army, and tens of thousands of Changde urban and rural residents were killed. About this history, it has always been Changde people's pain, lingering. In the early 2000s, the people of Changde formed a bacteriological warfare victims petition group and filed a complaint with the Tokyo District Court and the High Court, asking the Japanese government to provide war compensation. In its final ruling, the Tokyo District High Court acknowledged that the Japanese military used chemical weapons in China, killing 7,643 people, but did not compensate for the damage caused by the war.

Over the years, Changde people have a wish to make the tragic Changde battle into a film and television work. Since the 1990s, both the official and the folk in Changde have successively operated movies and TV projects based on the Changde Battle as the story prototype. Countless people have worked hard for it, and some have even lost their homes for it, and the result is that they have failed. In 2009, Peng Dao-cheng's film script "Changde Blood Battle" moved Chen Jiancheng and Cheng Huiping, two businessmen who have a lot of family feelings, and decided to invest in the film project. After many hardships, the film was finally completed and the public release license was obtained, realizing the long-cherished wish of Changde people for many years. After watching the movie, although some people who have a lot of emotion for the "Changde Battle" feel that the plot reflected in the film is "far from" the historical reality of the Changde Battle, but as a work of art, to be fair, "The Blood of the Lonely

City" is a good work in many films and television works on the theme of the Anti-Japanese War.

6.4.2.2 The film episode narrowed the distance with Changde people

There is a plot in "The Blood of the Lonely City", the company commander Feng Baohua is actively preparing for war, the lover Wan Qing broke into Changde City. This is a brutal war moment, but also an emotional difficult to give up the moment, in the division commander Yu Cheng Wan witnessed, a couple held a brief wedding in the field.

The next day, the battle started, Wan Qing did not leave the battlefield, did not leave his lover, but actively into the field rescue. Early in the morning, when she broke up with her lover, she sat on the floor, holding the pipa in her hand, and sang a beautiful Sixian for her beloved.

常德是个好地方 Changdeshige hao di fang
 桃源的米酒， 陬市的糖 Taoyuan demi jiu,Zoushide tang
 河汊的油条一排长 he fu de you tiao yipai chang
 水溪的豆腐像城墙 Shuixi de doufu xiang chengqiang
 走到德山回头望 zoudao Deshan huitou wang
 摸摸荷包 momo he bao
 但只见当票两张 dan zhi jian dang piao liang zhang
 回不得家乡 hui bude jai xiang
 见不得爹娘 jian bude die niang
 回不得家乡 hui bude jia xiang
 见不得爹娘两眼啊泪汪 jian bude dieniangliangyan aleiawangwang
 啊泪汪汪 aleiawangwang

This episode has no song title, the author called it "Yuanshui Ballad". Because "The Blood of the Lonely City" is a war film, the dramatic conflict is very

strong, too much emotional drama in the play will drag down the rhythm of the film, so the Sixian played by Wan Qing only shows a few lines in the play, but at the end of the film, the song is fully reproduced.

The lyrics of this film episode, composed with Changde Sixian, are basically childhood ballads of old Changde people. The composer is Yang Jian-e, the inheritor of the national intangible cultural heritage of Changde Flower Drum Opera, the musician Gao Jie of Changde Flower Drum Opera Troupe, and the singer is Zhu Xiaoling, the inheritor of the national intangible cultural heritage of Changde Sixian. It can be said that it is an original Changde Sixian song.

Changde City was built along the Yuanshui River and is the largest wharf and port city in the Yuanshui River basin. Yuanwater is one of the four major river systems in Hunan, originating in Yunwu Mountain, Guizhou, flowing through southeast Guizhou, Tongren and other regions in Hunan, flowing through West Hunan, Huaihua, and then entering Taoyuan, Changde, and pouring into Dongting in Deshan. Above Yuan Ling, Yuan water is called "upper river", and below Yuan Ling is called "lower river". Shen Congwen and Huang Yongyu, who came out of Xiangxi, left a deep and good impression on Changde when they were young, and they were full of praise for Changde. The Yuanshui River, from Taoyuan to Changde, was also the busiest river section in western Hunan in the developed era of water transportation. People walking along the banks of the Yuanshui River left many popular stories and folk songs. (The data comes from the literature of Changde city Cultural Center, 2023)

The "Shanghe Lao" who floated downstream from the Yuanshui River would go on shore to buy food whenever they came to a pier. By contrast, the tofu from Shuixi (now Taohuayuan Town) is the most abundant and has the best taste. The drinks from the east street of the county are strong, the osmanthus and sugar from Chou (which is now Taohuayuan) is delicious, and the sugar from Chou (which is the longest) is the longest, and "the wine from Taoyuan and the sugar from Chou (which is) the river is long, and the tofu from Shuihe is like the city wall. "The ship will look back when it reaches Tokusan."

What is the meaning of "can't go back home, can't see my parents" in the lyrics? Generally speaking, the people who came from the upper river, whether they were

platoons or rowers, were men who sold coolies. When they delivered the goods to the port of Changde, the owner paid the wages. At this time, the "river man" a relaxed, and there is a little silver in the trouser pocket, quite a sense of accomplishment, a comfortable arises spontaneously. Out is to make money, after making money, of course, you need to enjoy. Changde, since ancient times has been an open and prosperous pier, material desires are flowing, teahouses, restaurants, smoking casinos, brothels everything, so that these have not seen the face of the "river man" eye-opening. As a result, the longer he stayed in Changde, the less silver he had on hand. Forced, the brothers invited back to their hometown. The river, Chou, peach, water stream, and small quays paved with willows are all the places they must pass through. Although the women in the stilt houses near the river are not as beautiful as the prostitutes in Changde City, their ability to tease men is not inferior to their counterparts in the city.

When the "river man" was about to approach the land of his hometown, he suddenly found that his money had already disappeared. In order to enter the house, I pawned all the valuable things around me in the pawnshop and bought some gifts to go home to see my parents.

This song is catchy, not only among the people on the boat, but also among the people on both sides of the Yuanshui River. It is a portrayal of the life of the working people in the Yuanshui River basin before the founding of New China. Changde Sixian is based on Jiangsu and Zhejiang minor tunes, absorbing Changde local minor tunes, minor tunes formed by the folk arts. Singing Yuanshui Folk Song with Changde Sixian should be the most local cultural Sixian works. It is a pity that this song, which appeared on the movie screen, did not get well sung. Even in the new Sixian edited and published in recent years, there is no trace of it.

6.4.3 Theme song of the national major historical film "The Heroes of 1911"

6.4.3.1 About The "Xinhai Heroes"

The national major historical film "Xinhai Heroes" is a historical figure biopic co-created by Zhou Xinglin and Xiong Guifang, based on Zhou Xinglin's academic monograph "Jiang Yiwu Commentary" published in 2008, and the name of "Tracking Jiang Yiwu" when the film (single film) shooting permit was granted in Beijing in 2012. Filming began in Changde in September 2013, and finished in Hengdian Film and Television Base in Zhejiang Province in October. In April 2014, after the review of the

State Administration of Radio, Film and Television, it applied for a name change to "Xinhai Heroes" and obtained the "Film release License".

The film tells the story of Jiang Yiwu, a revolutionary youth born in Lizhou, Hunan Province, who participated in the "Huaxing Uprising" led by Huang Xing and Song Jiaoren, and was wanted by the Changde police Station because of the traitor's informants. Jiang Yiwu's revolutionary comrain-in-arms Liu Fuji invited him to Shanghai to prepare to cross east to Japan and seek the truth of saving the country, but unexpectedly, Jiang Yiwu was seriously ill in Shanghai and failed to make the trip. After recovering from illness, Jiang Yiwu participated in the editorial work of the "Jingye Xunbao" held by the revolutionary Party in Shanghai, propagated revolutionary theory, contacted revolutionary comrades, and participated in the military action of the assassination of the governor Duanfang of the two rivers by Yang Zhuolin of the Revolutionary Party in Nanjing, the result of Yang Zhuolin arrested, the rest of the revolutionary Party was implicated, Jiang Yiwu had to go back to his hometown.

In 1909, Jiang Yiwu and Liu Fuji were again invited to Wuhan, Hubei Province, and secretly infiltrated the New Army of Hubei Province. He soon won the trust of the revolutionary Party and was elected as the president of the revolutionary organization "Literature Society". In September 1911, the "Literary Society" merged with another revolutionary organization, "Gongjin Society," and Jiang Yiwu was elected commander-in-chief of the armed uprising, and Liu Fuji was responsible for formulating the uprising plan. On October 9, due to Sun Wu's failure to develop bombs on loan in Hankou, the revolutionary organs were searched by Russian patrol. In Jiangnan Wuchang small street Jiang Yiwu immediately decided to start an uprising overnight, and issued an armed uprising command. On October 10, the revolutionary comrades acted according to the plan issued by Jiang Yiwu the night before, and broke out the Wuchang Uprising that changed the fate of China. Two days later, the uprising was successful and the Hubei military Government was established.(The data comes from the literature of Changde city Cultural Center,2023)

The film is jointly produced by Beijing Zhongjing Light Source Cultural Media and Changde Qingfeng Cultural Communication Co., LTD., and is jointly produced by Hunan University of Arts and Sciences and Changde Historical and

Cultural Research Society. It premiered at Hunan University of Arts and Sciences on October 9, 2014, and was released online at Xiaoxiang International Cinema. The film was also invited to participate in the 23rd China Golden Rooster Hundred Flowers Film Festival held in Lanzhou that year.

6.4.3.2 The origin of the lyrics of the theme song

What is the origin of the lyrics of the theme song, during the filming of the film "Xinhai Heroes", Zhou Xinglin had discussed the theme song issue with the producer Che Qingfeng and the director Li Yusheng. Everyone thought the film should have a theme song, but due to the tight shooting time, it was not implemented as soon as possible. By the beginning of 2014, the film's later stage was basically completed, and the director and producer reached a consensus to "find a" theme song for the film. At that time, Comrade Zhang Zhichu, director of the Party History Research Office of the Hunan Provincial Committee, wrote the lyrics of "From calm to not look back" a year ago to become the only choice.

Zhang Zhichu, male, born in 1957 in Anxiang, Hunan Province, graduated from Hunan Normal University, majoring in modern Chinese history, and is a well-known Chinese military lyricist. In 1999, he was appointed political commissar and Secretary of Party Committee of Hengyang Logistics Support Brigade. In 2005, he was appointed political commissar and secretary of Party Committee of Hengyang Garrison District. In 2007, he was appointed as the political commissar of Xiangtan Military Division, secretary of the Party Committee of Xiangtan Military Division, and member of the Standing Committee of Xiangtan Municipal Committee of the CPC. In 2009, he served as Deputy Director of Publicity Department of Hunan Provincial Committee of CPC. In 2013, he was appointed director of the Party History Research Office of the CPC Hunan Provincial Committee. Zhang Zhichu and the movie "Xinhai Yuanxun" began in the morning of March 23, 2012, when Zhang Zhichu, vice minister of propaganda Department of Hunan Provincial Party Committee, came to Changde to investigate the construction of campus culture, and listened to Zhou Xinglin, secretary-general of Jiang Yiwu Research Institute in Hunan College of Arts and Sciences, on Jiang Yiwu's research report. (Xiaoling Zhu, 2023: interviewed)

After its establishment, Jiang Yiwu Research Association in Hunan Province has carried out a series of academic and social activities, and its influence has

been expanding day by day. Zhou Xinglin introduced the basic situation of the establishment of the research association, the main purposes and basic objectives of the research association, and made a key report on the recent work: In the near future, Jiang Yiwu Research Association will carry out the following activities: First, organize forces to carry out in-depth academic research, launch a number of high-quality academic papers, and "Wuling Journal" as the base, publish academic articles in batches; Second, take Changde to develop "Yufu Pavilion" as an opportunity to build "Jiang Yiwu Memorial Hall "; The third is to publish a series of books on Jiang Yiwu's research; The fourth is to shoot Jiang Yiwu's first film "Tracking Jiang Yiwu" as a tribute film to commemorate the 100th anniversary of Jiang Yiwu's heroic death; Fifth, in September 2013, a grand ceremony was held to commemorate the 100th anniversary of Jiang Yiwu's heroic death and the Cross-Strait high-level academic forum, and a delegation of hometown friends, scholars and journalists was organized to visit Jiang Yiwu's death monument in Guilin, Guangxi.

After listening to Zhou Xinglin's report, Vice Minister Zhang Zhichu fully affirmed the work carried out by the Research society and made answers to relevant matters on the spot. Zhang Zhiping, Vice Minister of the Propaganda Department of Changde Municipal Committee, Li Min, Party Secretary of Hunan University of Arts and Sciences, and Wei Yi, president of the University, attended the briefing.

On the afternoon of September 8, 2013, it was co-sponsored by the Research Office of Modern Ideological History of Chinese Academy of Social Sciences, Hunan Provincial Committee for the Study of Literature and History of the CPPCC, Hunan Academy of Social Sciences, Hunan Historical Society, and Hunan Society for the History of the Revolution of 1911. The 100th anniversary of Mr. Jiang Yiwu's death, organized by Hunan University of Arts and Sciences, Changde City Committee of the Democratic Revolution, and Jiang Yiwu Research Association of Hunan Province, was held in Hunan University of Arts and Sciences. Zhang Zhichu, Jiang Zuxuan, Vice Minister of the Propaganda Department of the Provincial Party Committee, Deng Kewu, Deputy director of the Political Research Office of the Provincial Party Committee, Long Xianzhong, Vice president of the Hunan University of Arts and Sciences, Zhang Zhiping, Vice Minister of the Propaganda Department of the Changde Municipal Committee, Chen Weiming, Vice chairman of the Changde

Municipal Committee of the CPPCC, Wang Xiaotian, president of the Hunan Historical Society, and more than 50 experts and scholars from inside and outside the province attended the seminar. Zhang Zhichu, vice minister of the Provincial Party Committee's propaganda Department, said in his opening speech that first of all, he expressed his deep memory of Jiang Yiwu, a revolutionary martyr, and expressed his respect and condolences to the people who followed, and paid tribute to the experts and scholars who studied and carried forward the spirit of Jiang Yiwu, and thanked the organizers and participants of the event. Then, with the title "Mr. Jiang, You will not be lonely", he expounded five points of view: History will not forget you, because you are the backbone of the nation forever; The people will not forget you, because you are a monument in the hearts of the people forever; My hometown will not forget you, because you are the pride of this land forever; The academic world will not forget you, because you are the treasure house of academic research forever; The Times will not forget you, because you are the eternal power to pursue the dream.(The data comes from the literature of Changde city Cultural Center,2023)

After the opening ceremony, the provincial Party Committee propaganda Department leaders and some guests will go to Lixian County to participate in other activities to commemorate the 100th anniversary of Jiang Yiwu's death, Zhou Xinglin used the gap before the start of the academic seminar, to Zhang Zhichu expressed the desire to ask him to write lyrics for the film, unexpectedly, Zhang Minister full of promises down.

The next day, that is, September 9, is the 100th anniversary of Jiang Yiwu's death, Lixian "Yiwu Park" officially opened, the national major historical theme film "Zhui zong Jiang Yiwu" officially started. At the opening ceremony, Vice Minister Zhang Zhichu was invited to speak, and the lyrics "Cong cong rong rong bu hui tou" written on a pad he took from hand was officially released:

拨开重重雾·认准一条路 boaki chong chongwu,ren zhunyi tiao lu

擎义旗·朝前走 qin yi qi,chao qian zou

沅澧芷兰香悠悠 yuan lizhilan xiang you you

为了家乡芷兰美 weile jia xiang zhi lan mei

愿将热血化甘露 yuan jiang re xue hua gan lu
 面对血雨和腥风 mian dui xue yu hexing feng
 从从容容不回头 cong congrong rong bu hui tou
 梦想在心头，走向共和路 meng xiang zaixintou,zou xiang gong he lu
 是谁支得江山住 shi sheizhide jiang shan zhu
 铁肩担当写春秋 tie jian dan dang xie chun qiu
 为了江山披锦绣 weile jiang shan pi jinxiu
 愿将热血洒九州 yuan jiang re xue sa jiu zhou
 面对刀光和剑影 mian dui daoguang he jian ying
 从从容容不回头 cong congrong rong bu hui tou

The lyrics received a strong response at the film's opening ceremony, with the director and creative team expressing their satisfaction with the lyrics. At the recommendation of Luo Hui, director of the publicity department of the Lixian County Party Committee, Changde Daily published the lyrics on the first page the next day, along with an interview with Vice Minister Zhang Zhichu. He told reporters: He participated in the 100th anniversary of the heroic death of Jiang Yiwu, is prepared to write a theme song for Jiang Yiwu, that is, on the evening of September 8, in Jiang Yiwu's hometown of Lixian County. He believes that although Jiang Yiwu's life course is only 29 spring and autumn, his life is easy, easy to come, easy to go, easy to advance, easy to retreat, easy to put, easy to close. Therefore, he composed this song lyrics in two, the first half is to depict Jiang Yiwu's calm uprising, the second half tells Jiang Yiwu's calm death.

6.4.3.3 The "Sixian wind" of the composer and singer

Luo Jinan, a native of Changde, Hunan Province, is a music professional in Changde Cultural Center, a member of Chinese Musicians Association, a member of China Artists Association, and the chairman of Changde Artists Association. He has been

engaged in local music research and creation for a long time. His musical works with strong Changde "Sixian wind" such as "Ma Ma Du Du Horse" and "Peach Flower Source in the Heart" have won the "Five one" project Award of Hunan Province many times. After selecting the theme song of the film, the director wanted to find someone who could compose songs with Changde music elements. Luo Jinan teacher has become the "No two" candidate.

Although Luo Jinan has created nearly 100 pieces of music, it is the first time for him to write a song for a film, and he was very happy after receiving the invitation. The producer car Qingfeng asked him how much money he needed, he said, "It means something." A week later, he produced a version of the song score and recording demo, the singer is the Changde City song and dance theater young singing actor Wen Chao. This song is a popular song, very suitable for baritone singing, the director felt more satisfied after listening to. However, after two days, director Li Yusheng still could not help but put forward to car Qingfeng and Luo Jinan teacher meet. The director said to Luo Jinan: After listening to the demo the day before yesterday, I did not have any opinions on the song, but also sang very well, plus the crew funds are very tight, I did not have the heart to put forward the request for re-creation. Since the car said that the funds are no problem, then, what I really hope is to create a theme song with Changde Sixian style. Luo Jinan immediately said that there is no problem in writing Sixian songs, and no additional funds are needed to re-create and enter the studio recording.

Writing "Sixian wind" songs is indeed a common thing for Luo Jinan. Within a few days, the new version of the Changde Sixian style of "From the tolerance not to look back" was written. Who's gonna sing? Dumei cream becomes the "No two" candidate.

Du Meishun, a native of Taoyuan, Hunan Province, was a professional actor of Changde Sixian Art Theater and a provincial-level "intangible cultural heritage" inheritor of Changde Huagu Opera (designated as national heritage in 2017). She has been engaged in singing and performing Changde Sixian for a long time, and her unique voice is highly respected by Changde literature and art circles. Her voice conditions are very suitable for singing the melody of "Congrong don't look back", just to show Jiang Yiwu's heroic spirit of "facing the blood rain and the fish wind, Congrong don't look back". Singing film songs, for Du Meichan is not the first time, but this time she is

particularly excited, offered to take no pay, a special trip to Beijing to invite the famous music master Meng Yong as a supervisor for professional recording. Soon, when the "Sixian Wind" demo of "Congrong Never look back" was sent to director Li Yusheng, he was moved to tears by the perfect combination of lyrics and musical melody, and was sent to the later computer room without stop, and it was planted in the movie "Xinhai Yuanxun". On April 3, the film "The Father of 1911" was approved by the State Administration of Radio, Film and Television technical review, obtained the "film release license", and the song "From the tolerance of not looking back" became the theme song of the film.(Hu Nan 2023:interviewed)

Now, "Congrong do not look back" has become the National People's Congress, the national "intangible heritage" inheritor Du Meichan special concert of the main song, the score has been included in the "Zhi LAN new Yun: Changde Sixian new song selection", many love Sixian Changde people also put this song as their mobile phone ring tone.

6.5 Changde Sixian promotion method funded by Changde Municipal Government

6.5.1 Increase government investment

The support of government departments is a powerful external reason for the sustainable development of Changde Sixian. Relevant departments should formulate relevant protection policies as soon as possible, further standardize and improve the laws and regulations on the revitalization and development of Changde Sixian, formulate the reward system, evaluation system and preferential policies for Changde Sixian artists, and actively attract the new generation to join the learning team and stimulate the cultural inheritance potential of the new generation. It also reserves new forces for the long-term development of Changde Sixian. At the same time, financial investment should be increased to provide sufficient funds for the protection, inheritance and development of Changde Sixian. Government departments should also allocate funds to actively create the environment and conditions, and strive to closely combine the popularization and promotion of Changde Sixian with the development of local tourism economy in Changde, so as to achieve mutual benefit and win-win results.

6.5.2 Strengthen innovation awareness

If we want to develop Changde Sixian well, the creation and innovation of works are very important. First of all, the work must have a solid mass foundation. Only when an art is welcomed and understood by the broad masses of the people can it have lasting vitality. If Changde Sixian wants to continue to survive and develop in the field of art, it must have a solid mass foundation, and this "mass foundation" means that Changde Sixian should be based on Changde and come from life. Secondly, the innovation of the work occupies a very important position. Innovation is mainly manifested in the first is to collect and organize good, new creative materials, in the script to be rigorous and profound; Second, the director should go deep into the work and dig deeply into the connotation of the work; Third, the actor should grasp the role; Fourth, the stage scenery and lighting effects should conform to the content of the work, so that every link on the stage can achieve exquisite, fine and wonderful, so that the art work can talk about the overall artistic quality of refinement; Finally, the creation of works should go hand in hand with the pace of The Times and reflect the spirit of The Times. Thirdly, Changde Sixian should strengthen the communication with other art categories, and actively learn from and absorb the strengths of other art categories to develop itself while not deviating from the unique vocal elements of Sixian, so that Changde Sixian can enter thousands of households.

6.5.3 Pay attention to popularization and promotion

For the protection, inheritance and development of Changde Sixian, attention should be paid to popularization and promotion. To develop the contemporary Changde Sixian, we must first do a good job of promotion, to promote it well, it is necessary to combine it with education, and to promote it in combination with education, we must start from the foundation and start from the promotion of children. The promotion of Changde Sixian should not only be carried out in schools and communities, but also in factories and government units. Only in this way can we enhance people's affinity, sense of belonging, pride and cultural confidence for Changde Sixian, cultivate the broadest audience for Changde Sixian, and enhance the social influence of Changde Sixian.

6.5.4 Strengthen talent training

For the inheritance and protection of Changde Sixian, strengthening talent training is the key. The survey shows that Changde Sixian inheritors tend to be aging more and more seriously, and are faced with the dilemma of the fault of successors.

This is obviously not conducive to the sustainable and healthy development of Changde Sixian. Therefore, protecting the surviving inheritors and establishing and improving the training mechanism of inheritors are the most important and arduous tasks at present. Relevant departments should strengthen the protection of "living" inheritors, give them corresponding preferential policies and financial assistance, create an environment, actively encourage them to participate in various performances, guide them to do a good job in teaching, and enhance their cultural identity and pride. At the same time, it is also necessary to actively organize regular exchanges between old artists to improve their own literacy. It is also necessary to support them to hold lectures in local communities and schools, combine traditional folk music culture with community and campus culture, and cultivate qualified inheritors in communities and schools. The Sixian Academy has trained professional Changde Sixian art singing and performing talents. In this way, there is hope for the inheritance and development of Changde Sixian.

Table 5. A summary of the guidelines for protection and promotion of Changde Sixian

Inheritance Method	Specific Measure
Diversity of protection and promotion of Changde Sixian	<ol style="list-style-type: none"> 1. Inheritance begins with education, Changde Sixian enters the campus 2. Create a TV column and Changde Sixian appear on the screen 3. Integrate with people's lives, Changde Sixian enters the community 4. Form a professional team and perform Sixian performances one after another
Formulate regulations on the protection of intangible	<ol style="list-style-type: none"> 1. Establish a special protection leadership group 2. Establish laws and regulations and improve fund protection 3. Improve reward and punishment mechanisms and implement target management

cultural heritage	4. Compile specialized teaching materials and establish training institutions 5. Form various teams and develop the Sixian industry
The influence of universities and folk music institutions on Changde Sixian	1. Combination of “oral teaching” and classroom teaching 2. Combine appreciation with singing 3. Combining small classrooms with large classrooms
Changde Sixian goes to the movie screen	1. The first movie to use Changde Sixian as the theme song "Nv er chuan" 2. Playing and singing Sixian in the war blockbuster "Blood" 3. Theme song of the national major historical film "The Heroes of 1911"
Changde Sixian promotion method funded by Changde Municipal Government	1. Increase government investment 2. Strengthen innovation awareness 3. Pay attention to popularization and promotion 4. Strengthen talent training

Make: Haixia Sun (2023)

Summary

All in all, Changde Sixian is one of the outstanding folk art varieties with a strong local flavor. There is still a long way to go for its sustainable development and widespread dissemination. When Changde Sixian were used in TV and movies, they almost retained the prototype of Changde Sixian. In line with the original intention of respecting intangible cultural heritage, the director did not make any obvious changes to the Changde Sixian in TV and movies. Changde Sixian protection work must adhere to the principles of "government leadership, social participation, long-term planning, step-by-step implementation, clear responsibilities, and formation of synergy", and cannot be separated from the active support of relevant parties. departments, but also from active public participation at large.

CHAPTER VII

Conclusion, Discussion and Suggestions

In this present study, there are three objectives:

- To investigate the Change of Changde Sixian in Changde, Hunan, China
- To analyze the music characteristics of selected of Changde Sixian in Changde, Hunan, China
- To provide the guidelines for protection and promotion of Changde Sixian in Changde, Hunan, China
- According to the method of collecting field data, including document data, the results of the study can be summarized as follows:

7.1 Conclusion

7.1.1 By sorting out and summarizing historical documents and field survey data, the researchers found that Changde Sixian have gone through four stages in more than 500 years since their emergence in the middle and late Eastern Jin Dynasty to modern society: the budding historical period (AD 1368- 1949), There are prosperous historical period (1949- 1980), tortuous historical period (1980-2000) and innovative development historical period (2000-2020). Each period has its own different historical characteristics.

7.1.2 The musical characteristics of Changde Sixian, the researchers analyzed the mode, melody, Singing style and lyrics of the five selected songs, the researchers analyzed the mode, melody, Singing styles, lyrics

- 1) Mode. Changde Sixian are mainly in the five-tone mode and less in the six-tone mode.
- 2) Melody. The melody of Changde Sixian is beautiful and catchy.
- 3) Singing style. Changde Sixian 's singing requires high breath and consistency.
- 4) Lyrics. There are many five-character sentences, seven-character sentences, and eight-character sentences in Changde Sixian's lyrics, and the end of the sentence will all rhyme.

7.1.3 The preservation and transmission of the Changde Sixian, Changde city Guizhou province, China.

Based on research and interviews with experts and officials, actors and inheritors, audiences and students. This chapter discusses the protection, inheritance and development of Changde Sixian and concludes that there are the following methods for preservation and transmission.

- 1) Inheritance begins with education, Changde Sixian enters the campus
- 2) Create a TV column and Changde Sixian appear on the screen
- 3) Integrate with people 's lives, Changde Sixian enters the community
- 4) Form a professional team and perform Sixian performances one after another
- 5) Establish a special protection leadership group
- 6) Establish laws and regulations and improve fund protection
- 7) Improve reward and punishment mechanisms and implement target management
- 8) Compile specialized teaching materials and establish training institutions
- 9) Form various teams and develop the Sixian industry

7.2 Discussion

7.2.1 Through research on the historical development of Changde Sixian, I agree with the views of Yu Dantao and Zhou Xinglin.

Yu Dantao (2020) believes that the development of Changde Sixian has experienced four stages in more than 500 years: germination historical period (1368-1949AD), prosperity historical period (1949- 1980), twists and turns period (1980-2000) and innovative development historical period (2000-2020).

Zhou Xinglin (2020) also believes that the development of Changde Sixian has not been smooth sailing. It has experienced ups and downs, with rises and declines.

During the Anti-Japanese War and the Cultural Revolution, Changde Sixian faced destruction, and only with the help of people with lofty ideals can it continue to exist today.

The development of Changde Sixian requires our generation to continue to work hard to understand, learn, and master, so that Changde Sixian can continue to survive in history and have a more brilliant history.

7.2.2 The results obtained by analyzing the music characteristics of Changde Sixian music.

Xiong Shuyuan (2011) believes that the music of Changde Sixian has distinctive characteristics, especially the mode of Changde Sixian, which is the Chinese pentatonic mode, with more pentatonic modes and fewer hexatone modes. Overall, the melodies are generally very beautiful and very pleasant to listen to.

Liu Sha (2018) mentioned in the paper the relationship between singing and lyrics of Changde Sixian. She believed that singing Changde Sixian is the same as singing songs, both of which require very high breath. In terms of lyrics, the lyrics of Changde Sixian are all in accordance with the standards. When creating, the last word at the end of the sentence has a rhyme.

I agree with Liu Sha and Xiong Shuyuan's views. The musical characteristics of Changde Sixian are mainly like this in terms of mode, melody, singing techniques and lyrics. Changde Sixian is a local characteristic folk art. Another characteristic of singing is that it uses Changde Sung in dialect and rich in local color, this excellent opera exudes alluring charm.

7.2.3 Through the protection and promotion of Changde Sixian research results. Gong Songyang (2017) believes that the current situation of Changde Sixian is not very good. The biggest dilemma at present is that there are fewer and fewer people engaged in singing and spreading Changde Sixian. There are fewer and fewer people who are interested in Changde Sixian. Old artists are gradually passing away, and all parties are needed. Actively contribute to the development of Changde Sixian.

Liao Shuang (2017) believes that it is necessary to open training courses on Changde Sixian in schools and educational institutions. He invites veteran artists to teach in person and attract everyone with their superb techniques, so that more people will accept and like Changde Sixian and popularize them among the masses. Changde Sixian are also passed down.

I agree with the views of Gong Songyang and Liao Shuang. The preservation and dissemination of Changde Sixian requires the help of all parties. This cannot be done by one person. In addition to setting up Changde Sixian training classes, we can also bring Sixian into people's minds. In life, get close to people. In addition, we can also use the power of the government to protect Changde Sixian and launch a TV program about Changde Sixian. We can also use the power of the Internet to spread. In the Internet age, we can make better use of it. The preservation and dissemination of Changde Sixian requires our joint efforts, so that Changde Sixian can live in our field of vision for a long time.

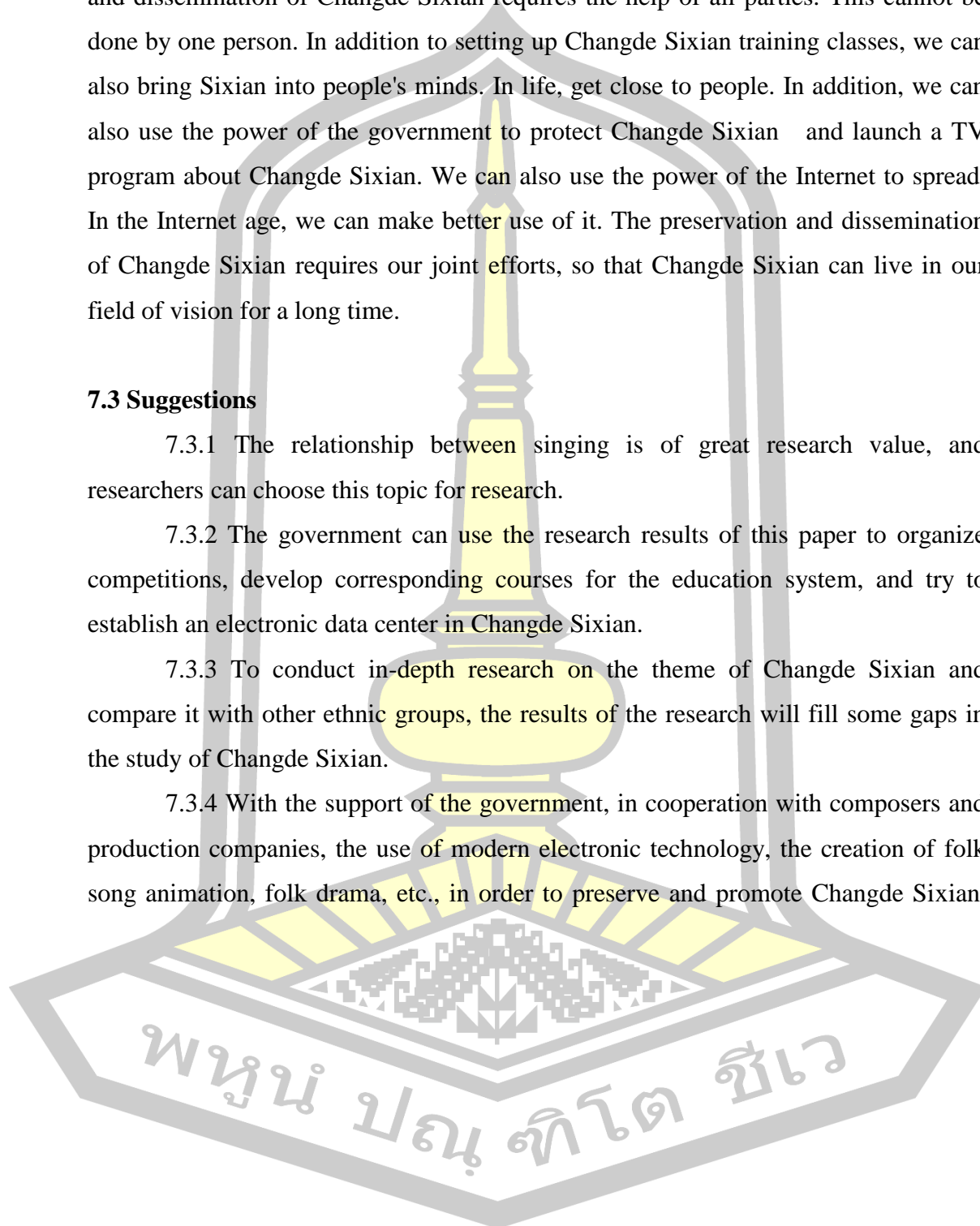
7.3 Suggestions

7.3.1 The relationship between singing is of great research value, and researchers can choose this topic for research.

7.3.2 The government can use the research results of this paper to organize competitions, develop corresponding courses for the education system, and try to establish an electronic data center in Changde Sixian.

7.3.3 To conduct in-depth research on the theme of Changde Sixian and compare it with other ethnic groups, the results of the research will fill some gaps in the study of Changde Sixian.

7.3.4 With the support of the government, in cooperation with composers and production companies, the use of modern electronic technology, the creation of folk song animation, folk drama, etc., in order to preserve and promote Changde Sixian.



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BIOGRAPHY

NAME	Haixia Sun
DATE OF BIRTH	23/01/1989
PLACE OF BIRTH	HUNAN
ADDRESS	Hunan University of Science and Technology, Xiangtan City, Hunan Province, China
POSITION	Student
EDUCATION	2008-2012 (Bachelor) College of Music of Jiangsu Normal University, China. 2018-2021 (Master) College of Music of Yunnan Arts University, China. 2021-2024 (Ph.D.) College of Music of Mahasarakham University, Thailand.

